

ANNUAL REPORT 2005–06

■ national gallery of **australia**

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

The vision of the National Gallery of Australia 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 arts administration, corporate governance, administration and financial and business management.

In 2005–06 the National Gallery received an appropriation from the Australian Government totalling \$45.706 million, raised \$10.725 million, and employed 238 full-time equivalent staff.

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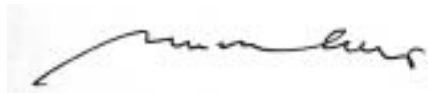
September 2006
Senator the Hon. Rod Kemp
Minister for the Arts and Sport
Parliament House
CANBERRA ACT 2600

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 2005 to 30 June 2006.

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 2005*. 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 'Rupert Myer', written over a light grey rectangular background.

Rupert Myer AM
Chairman of Council

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National Gallery of Australia Council: (l-r) Mr John Calvert-Jones AM, Mrs Ashley Dawson-Damer, Mr Michael Chaney AO, Mr Rupert Myer AM, Mrs Roslynne Bracher, Mr Ron Radford AM, Ms Lee Liberman, Mr Charles Curran AC, Ms Elizabeth Nosworthy AO, Mrs Roslyn Packer, Mr Robert Champion de Crespigny AC.

CHAIRMAN'S FOREWORD

In this my first report as Chairman of the National Gallery of Australia Council, I would like to acknowledge the outstanding contribution made by my predecessor Mr Harold Mitchell AO whose seven years on the Council, the last five as Chairman, concluded last December. Mr Mitchell's leadership, personal generosity and enthusiastic commitment significantly contributed to the Gallery's achievements over that time for which we thank him sincerely.

I should also like to acknowledge the contributions made by members of the Council to the ongoing success of the Gallery, and to thank them for the support I have received in my new role as Chairman.

During another eventful year, the Council endorsed Director Ron Radford's exciting *Vision for the National Gallery of Australia*. This strategy document will guide the Gallery in coming years in the key areas of refocusing the collection, and hence the Gallery's acquisition policy, and in its aspirations for an improved Gallery building.

Access to the Gallery's collection of more than 140,000 works of art remains a priority and was achieved in this year through permanent collection display in the Gallery in Canberra, through our travelling exhibitions and loan programs which benefit audiences around Australia and around the world, and through traditional publications and online access facilities.

Important works of art were acquired through the year, many with the assistance of generous benefactors. I would like to thank all those who assisted the Gallery to expand and further develop the national collection. In particular, I would like to acknowledge the success of the National Gallery of Australia Foundation, and especially Mr Tony Berg AM who retired as Chairman of the Foundation in April 2006 after leading the Foundation for a seven-year period of extraordinary success. I am delighted that Mr Charles Curran AC has been appointed to chair the Foundation's Board. The success of the Foundation will be integral to the success of the Gallery.

The design for the Gallery's redevelopment, with a new entrance, increased collection display and other facilities, was refined by our project architects during the year. We remain optimistic about securing support for the provision of the exciting additions to the Gallery building.

The Gallery's exhibition, educational and other public programs were presented with the generous assistance of sponsors and I would like to acknowledge their support which is vital to the delivery of our high quality exhibitions programs. I am particularly delighted about the establishment of the National Gallery of Australia Council Exhibitions Fund and thank my Council colleagues for their support of this and other initiatives this year.

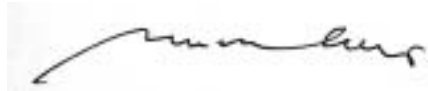
I would also like to thank warmly our volunteers for their wonderful service as researchers, guides and in many other

capabilities that both support the Gallery's operations and enhance visitor experiences. The role that the guides play in interpreting our collections and exhibitions for our visitors is right at the heart of the Gallery's mission.

The Council acknowledges with appreciation the support of the Australian Government and in particular the support provided by the Minister for the Arts and Sport, the Hon. Rod Kemp and the Minister for Communications, Information Technology and the Arts, the Hon. Helen Coonan. The Australian Government's Art Indemnity Australia program is vital to the success of the Gallery's major exhibition program and in this year this program supported the Gallery's *Constable: Impressions of land, sea and sky* exhibition and the *Treasures from Australia's Great Libraries* exhibition. The national tour of the latter exhibition to the National Library and State Libraries is being managed by the Gallery.

Finally, my sincere thanks go to Director Ron Radford and the talented staff of the National Gallery for their efforts during another year of challenge and achievement.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Rupert Myer', written over a light grey rectangular background.

Rupert Myer AM

DIRECTOR'S REPORT

In August 2005 the Gallery Council endorsed my *Vision for the National Gallery of Australia* which was chiefly concerned with two high priority matters:

1. refocusing of the collections and hence a new policy and strategy for future acquisitions, and
2. a concept for an improved and expanded National Gallery building.

Future collection development will focus to a greater extent on the art of Australia and our Asia-Pacific region while still continuing the development of our modern European and American collections.

An improved National Gallery building is envisaged with expansion of collection display space in staged additions to the Gallery. Further development of the design for the proposed Stage 1 building additions was undertaken in the year and the design is now well resolved. The Gallery is working with Government to advance the proposal.

During the year the Gallery continued refurbishment of the existing building with upgraded fire detection, monitoring and sprinkler systems being installed and work commencing on improving the lighting of collection displays. The full exterior of the building has been completely cleaned. Planning is also well advanced for the improved presentation of the permanent collection with new Indian, Southeast Asian and International mixed media displays and finally, the re-established sculpture gallery, to be opened progressively throughout 2006–07.

Significant acquisitions in all collecting areas were made through both purchase and gift with 1,589 works of art being acquired. Our Asian art collection in particular was considerably enhanced in preparation for the opening of the new Asian galleries.

Significant works acquired from the Indian Subcontinent included magnificent fifteenth-century Indian wooden wall brackets, the gift of Margaret Olley AC, which are unique in any art museum outside India. Among others were the commanding third century Gandharan figure, the *Bodhisattva*, which shows the crucial early influence of Greco-Roman art on the Indian subcontinent, the sixth to eighth century *Standing Nagaraja* from North India, and a *Krishna Lila Pichhavai*, Nathdvara, Rajasthan, India.

Pine trees by the shore c. 1540 (purchased with the assistance of Andrew and Hiroko Gwinnett) is a pair of gilded screens from Japan's Muromachi period and arguably the earliest and most important pair of Japanese screens to enter an Australian public collection.

From Indonesia is the exquisite and extremely rare seventh-century *Bronze Weaver*, arguably the most important bronze sculpture to be found in the Indonesian archipelago in the twentieth century and certainly the most significant and the earliest Southeast Asian sculpture to enter the Gallery's collection.

In Australian art significant acquisitions included Australia's first symbolist picture, once thought lost, Charles Conder's *Hot wind* 1889 (purchased with the assistance of the Sarah and Bailleu Myer Family Foundation); Sydney Long's *Flamingoes* c. 1905–06, an important addition to the Gallery's collection of turn-of-the-century art nouveau and symbolist paintings (purchased with the Masterpieces of the Nation Fund); a very large English surrealist abstract, *New Atlantis* c1933, by Roy de Maistre, the Australian artist who worked in Britain in the last decades of his life; and an unusual and very fine early seminal Fred Williams painting entitled *Saplings* c. 1961.

The Gallery also acquired a group of rare nineteenth-century Australian colonial prints and drawings, including John Carmichael's *Select views of Sydney, New South Wales* c. 1829.

The Aboriginal and Torres Strait Islander collection has been greatly improved with many fine contemporary acquisitions. However, there have also been a number of significant very early works acquired. Heading the list of nineteenth-century works is a spectacular and very rare Torres Strait Island mask, the only one to have entered an art museum collection. The acquisition of a very finely detailed late nineteenth, early twentieth-century bicornual basket from the rainforest region of Far North Queensland has added significantly to the representation of similar works from this region and period.

The contribution of Otto Pareroutja, a close contemporary of Western Arrernte artist, Albert Namatjira, to the early Hermannsburg watercolourist school has been reviewed in recent times, and the acquisition of a watercolour painting by the artist is a wonderful addition to the representation of Hermannsburg artists.

Ascension (1993), arguably the most significant painting by Kija artist Hector Jandany, now the senior artist at Warmun, who commenced his artistic career through working with Rover Thomas, was a stunning acquisition and valuable addition to the representation of the Warmun school of artists. Wiradjuri/Kamilaroi artist, Michael Riley, was honoured with a major retrospective, spanning his photomedia and film/video practice and number of important early works and his last series were acquired, making the National Gallery of Australia's holdings the most comprehensive in the country.

Significant acquisitions of international prints and photographs included Damien Hirst's, *Methamphetamine* 2004, and *Mademoiselle Bécat aux Ambassadeurs* [*Mademoiselle Bécat at the Café Ambassadeurs*] 1877–78, a major lithograph by Edgar Degas, one of the great European print makers of the second half of the nineteenth century.

The Gallery also acquired photographer Anton Bruehl's group of 113 unique vintage gelatin silver prints and later prints from 1925 to 1955. Bruehl, born in South Australia,

was a doyen of American advertising photography who is best known today as a pioneer of brilliant colour photography produced under exclusive contract to the Condé Nast magazine group. The works were the gift of Anton Bruehl Jr through the American Friends of the National Gallery of Australia. A group of thirteen photographs by Rosemary Laing was acquired as a gift from her parents.

Acclaimed American sculptor James Turrell visited the Gallery and plans for his commissioned work *Skyspace for the National Gallery of Australia* were advanced. The Gallery also acquired major sculptures including the dramatic abstract and transcendental bronze sculpture by Cy Twombly, one of the world's greatest senior living artists, and *Untitled 2005*, and Max Ernst's *Habokuk 1934/1970*, a giant bronze work that should become one of the Gallery's defining sculptures.

The major exhibition *Transformations: the language of craft* afforded the Gallery a unique opportunity to acquire works by leading international contemporary craft practitioners for the first time. Examples include a striking geometric necklace by renowned Italian goldsmith Giampaolo Babetto, and an innovative contemporary textile, Lia Cook's hand-woven *Big beach boy 2003*, which combines new technologies with traditional processes. The Gallery's Australian and international holdings of contemporary ceramics were greatly enhanced through the continued

support of donors. Raphy Star enabled the Gallery to acquire several significant works featured in *Transformations*, including the blade-like porcelain form of *Scene II* by the Japanese artist Sueharu Fukami. The Gallery's collection of contemporary Australian ceramics was further developed through John Eager's donation of a recent work by leading Australian ceramic artist Marea Gazzard.

Altogether 802 works of art were accepted as gifts in the year. The continued development of the national collection is dependent in large measure on the support of donors and we are grateful for the continued support of our many generous benefactors.

The development of the collection also includes assessing the appropriateness of works of art to remain in the collection and during the year 466 works were deaccessioned by way of gift to other institutions.

Also during the year 1,712 works of art received conservation treatment and work commenced on improving short-term collection storage facilities. In the longer term increased collection display space and the provision of additional collection storage facilities will be required to enable the collection to be appropriately housed.

Over 3,500 condition reports were completed and over 2,000 works were mounted and framed including a special program of replacement frames for key

Australian works which required framing in appropriate period style.

The Gallery's ongoing commitment to providing access to works from the collection and information about the collection continued with our program of exhibitions, public programs, loans, and publications.

This year 3,473,930 people took the opportunity to view works from the national collection. Around 420,000 people visited the Gallery in Canberra (a steady increase on the past three years); over 380,000 visited National Gallery of Australia Travelling Exhibitions; and over 2.67 million people visited other exhibitions which included works on loan from the national collection.

Twelve exhibitions were presented at the Gallery in Canberra and ten exhibitions travelled to venues throughout Australia with one of these exhibitions also being displayed in the United States of America. Exhibition highlights included the third *National Sculpture Prize and exhibition* supporting and promoting Australian sculpture, *Bill Viola: The Passions* where video and projection was used by the artist to convey the power and complexity of emotion, *Transformations: the language of craft* which featured over 130 works by leading international and Australian artists working in the areas of craft and design, *Crescent Moon: Islamic art and civilisation in Southeast Asia* which celebrated the Islamic art and heritage of the Muslim communities of Australia's close

neighbours of Indonesia, Malaysia, Brunei, the Philippines, Thailand and Cambodia, and *Constable: impressions of land, sea and sky*, the first exhibition of the work of John Constable in Australia in over 30 years which considered previously unexplored themes of his highly original approach to image making.

It is particularly pleasing that over 50,000 people visited the *Crescent Moon: Islamic art and civilisation in Southeast Asia* exhibition making it one of the most popular Asian art exhibitions ever held in Australia in the past twenty years. Over 100,000 visited *Constable: impressions of land, sea and sky*.

Importantly, too, a significant record number of 4,334,358 people accessed information from the research library and collection study room and especially the expanded web site. During the year online visitation increased significantly by 61% to 4,304,358 visits or an average of nearly 12,000 visits each day. The number of images of works of art captured digitally by the Gallery and put on our website increased by over 15,000. Access to the collection was also afforded through the Gallery lending 1,093 works of art.

A lively and varied program of events related to the Gallery's collection, exhibitions and other activities was presented to extend visitor experience. More than 148,000 people attended such events. The Gallery continued improving its occupational health and safety practice and further developed risk management and business continuity management practices.

It has been a year of achievement against key strategic objectives expressed in the Gallery's Strategic Plan 2004-07 and in preparation for improvements to visitor access to, and experience of, the collection in the future.

I would like to acknowledge the assistance and support received from our many partners, donors, sponsors and supporters, including of course the public at large.

I would also like to acknowledge the assistance and support received from the Australian Government, the Gallery Council, the National Gallery of Australia Foundation and especially acknowledge the efforts of the Gallery's talented staff and wonderful volunteers.

A handwritten signature in black ink, appearing to read 'Ron Radford', written in a cursive style.

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 Senator the Hon. Helen Coonan, Minister for Communications, Information Technology and the Arts 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 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 2005–06 the Minister appointed a person to act temporarily in the position of Director four times and approved the deaccessioning of a number of works of art. The Minister also approved Commonwealth indemnity for two exhibitions in which the National Gallery of Australia was involved.

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 2004–07

In 2004, the National Gallery issued its Strategic Plan 2004–07, which was developed by the previous Director and Program Managers in consultation with staff and 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 2004–07.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery is governed by an eleven 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 appointment as Chairman of the Council of Mr Harold Mitchell AO concluded in December 2005 and Mr Rupert Myer AM was appointed Chairman of the Council from 20 December 2005.

Throughout the year the Council was assisted by three committees: the Risk Management and Audit Committee, the Acquisitions Committee, and the Building Committee.

Details of membership of the Council of the National Gallery of Australia and its committees are included at Appendix 1.

MANAGEMENT STRUCTURE

The Management Structure of the National Gallery is set out at Appendix 2. 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 81 to 116.

Audit activity is monitored by the Council's 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 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 four times during the year. The following internal audit reports were presented to the Committee:

- Data Backup and Recover Review (2002)
- Review of Payroll Services (2003)
- IT Security Framework (2004)
- Review of Internal Budgeting and Reporting Process (2004)
- Contract Management Review (2005)
- Review of NGA Governance Framework (2005).

The Gallery was the subject of formal reviews by Comcare, the authority responsible for workplace safety, compensation and rehabilitation. Comcare investigations are also referred to under Occupational Health and Safety at pages 67 to 68.

RISK MANAGEMENT

The National Gallery of Australia continued its focus on integrating the risk management function across its programs and on building a sound framework for such management. The Gallery's corporate Risk Registers were reviewed and updated by the Planning and Risk Management Reference Group comprising senior representatives from

all programs. Major strategies for the year focused on OHS, risk management training, project management and procurement. The Gallery achieved a score of seven (maximum ten) in Comcover's Benchmarking Risk Management Survey for 2005-06, which resulted in a 7% discount on the insurance premium. The Gallery welcomes Comcover's ongoing support and assistance.

In evaluating the impact of risk 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 Business Continuity Plan has been reviewed and updated to ensure fit-for-purpose plans. The Gallery is introducing a strong business continuity management culture throughout the organisation as part of its overall Emergency Planning policies. 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.

A Business Continuity Plan testing schedule was developed and an initial testing and training exercise for team leaders and deputies was conducted. Further training and testing exercises are planned to be conducted regularly. In accordance with Australian Government initiatives, the Gallery is developing strategies and procedures for dealing with a possible Avian Flu Pandemic.

SERVICE CHARTER

The National Gallery's Service Charter was reviewed during the year. 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.

Standards against which services are measured:

- a welcome and safe environment
- development and care of the collection
- permanent collection displays
- exhibitions, including travelling exhibitions
- education, public programs and research
- membership
- websites
- 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 2005-06 the Gallery received 612 comments, an increase of 83% over the previous year. The majority of the complaints related to:

- the state of the building and its environs
- exhibitions and displays
- catering services and
- parking.

All comments were acknowledged and responded to within an average of ten days.

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 the report under Goal 5 (page 55).

ADVERTISING AND MARKET RESEARCH

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

A total of \$39,637 was spent on market research in 2005-06 compared to \$6,358 in the previous year. Exhibition surveys conducted throughout the year examined visitor demographics and psychographics, 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 2005–06 was \$705,969 compared to \$741,477 in the previous year.

INTERACTION WITH OTHER AUTHORITIES

The nature of the 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 2005–06 is made throughout this report.

COMMITTEES OF INQUIRY

National Gallery of Australia 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 of Australia in 2005–06.

FRAUD CONTROL

In line with Commonwealth Fraud Control Guidelines, the National Gallery of Australia has engaged the services of WalterTurnbull to develop a detailed fraud risk assessment and fraud control plan. The fraud control plan

will encompass appropriate fraud prevention, detection, investigation and reporting procedures and processes. Implementation of this plan will occur in the later half of 2006.

FREEDOM OF INFORMATION

In 2005–06 the National Gallery of Australia received no requests for access to documents under the *Freedom of Information Act 1982*. Members of the public may inquire in person about Freedom of Information 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 *Freedom of information Act 1982* 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 and Business Support, Manager of Human Resource Management and the Manager of Business Support were authorised decision makers as required by the *Freedom of Information Act*. 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 of Australia 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 2005–06. The Gallery reviewed its application of Information Privacy Principle 2 Notices relating to the collection of personal information for inclusion in a record or in a generally available publication. An implementation schedule was developed to ensure compliance with the Privacy Act. The Gallery is currently reviewing its Privacy Policy. The review is expected to be completed by September 2006.

OMBUDSMAN

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

OUTCOME AND OUTPUTS

OUTCOME AND OUTPUTS

The purpose of the National Gallery of Australia 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 of Australia 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 of Australia 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 purchase, 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 of Australia 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 of Australia 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 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 2005–06. 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%	89%
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%	93%
Increased access to works of art	Number of people who saw works of art from the national collection or exhibitions *	1,350,000	3,473,930
	Number of works of art from the national collection loaned nationally and internationally	1,200	1,093

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
OUTPUT 1.1 Collection Development	QUALITY		
	% 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 of art acquired during the year	-	1,589
	Number of works of art deaccessioned during the year	-	466
	PRICE		
	Costs associated with acquiring and deaccessioning works of art	\$6.046m	\$4.579m
	OUTPUT 1.2 Collection Management	QUALITY	
% of the national collection reviewed to assess condition and maintenance requirements		4%	9%
% of works of art identified for maintenance treated in accordance with priorities		100%	100%
QUANTITY			
National collection of 140,679 items stored to appropriate standards **		100%	100%
Number of works of art subjected to conservation treatment		1,800	1,712

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
	PRICE		
	Cost per item stored	\$57.35	\$47.70
	Cost per work of art treated	\$1,330.51	\$1,465.26
	Costs associated with collection management	\$10.081m	\$9.219m
OUTPUT 1.3	QUALITY		
Access to and Promotion of Works of Art	% of visitors satisfied with displays and exhibitions	85%	88%
	% of attendees satisfied with Gallery events	85%	88%
	QUANTITY		
	Number of people who saw works of art from the national collection or exhibitions *	1,350,000	3,473,930
	Number of attendees at Gallery events	110,000	148,501
	Number of people who accessed information via the Gallery's Research Library, Collection Study	2,000,000	4,304,358
	PRICE		
	Cost per visitor and website	\$18.93	\$7.83
	Cost per attendee at events	\$42.81	\$36.12
	Cost per user access	\$0.42	\$0.28
	Costs associated with access to and promotion of works of art	\$31.110m	\$33.786m

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

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

REPORT AGAINST STRATEGIC PLAN 2004–07

This report on performance is made against the eight goals expressed in the National Gallery's Strategic Plan 2004–07. A detailed discussion of performance follows, and Appendix 16 (pages 236 to 237) lists the performance measures and outcomes for 2005–06.

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 ONE AND TWO

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 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.

ACQUISITION OF WORKS OF ART

The National Gallery of Australia acquired 1,589 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 on the generosity of donors and benefactors. Some 802 works of art valued at \$2.186 million were acquired as gifts while \$1.579 million was donated to assist the purchase of works of art.

DISPOSAL OF WORKS OF ART

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

During the year curatorial staff continued assessing the appropriateness of works of art to remain in the national collection and 466 works were deaccessioned.

Works deaccessioned comprised:

- gifts of Eastern European posters to Murdoch University Art Collection, Western Australia
- gift of Rick Roser Sculpture to Tweed River Region Art Gallery of NSW.

ACQUISITIONS 2005–06

ABORIGINAL AND TORRES STRAIT ISLANDER ART

During 2005–06 the Aboriginal and Torres Strait Islander Art department acquired 283 works of art, comprising bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, carvings, digital media and a large number of photographic works. Several significant donations of Aboriginal and Torres Strait Islander art were made throughout the year. 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.

Rupert and Annabel Myer donated a painting by Pintupi/Luritja artist Lorna Brown Napanangka, *Grandfather's country at Warren Creek*, in honour of Sarah and Baillieu Myer. Roslynne Bracher donated a spectacular hollow log by Manggalili artist Naminapu Maymuru-White, *Milniyawuy [Milky Way]*. Ron Radford donated a textile by South Australian Kurna/Ngarrindjeri artist Muriel Mumthelang Van Der Byl, *Campsites, waterholes and mud creeks*,

which featured in the exhibition *Looking back, looking forward* as part of the Adelaide Fringe festival 2006. Barrie Dexter donated an early watercolour by Western Arrernte artist Otto Pareroultja, *Untitled*, in memory of his wife Judith Dexter who was a Volunteer Guide at the Gallery from 1984 to 1996. This early work will complement the Gallery's collection of 67 works by other Hermannsburg artists.

Dr K David G Edwards donated through the American Friends of the National Gallery of Australia bark paintings by Iwaidja artist Paddy Compass Namatbara, Wunambal artist Lily Karadada, and a carved shield by an unknown artist.

James and Dr Joan Kerr donated a decorative work by the late Dharawal/Eora artist Lola Ryan, *Harbour Bridge*. This work will complement the three shell and fabric decorated Sydney Harbour Bridges also made by Lola Ryan, which were donated by Peter Fay, who also donated a large collection of work he had collected over many years. This collection comprises twenty works by Indigenous artists, including two early drawings by Pintupi/Pitjantjatjara artist Old Tutuma Tjapangati, *Native bush-cat man 'Kurningka'* and *Kerdaitja man*, a woven basket by Wangkajunga artist Lucy Loomoo Nungurrayi, *not titled [round basket]*, and a collection of thirteen handmade dolls by Mavis Bolton, Jean and Elizabeth Riley, and Nungalka Stanley.

Blair Gardner donated two bark paintings by the late Lardil artist Dick Goobalathaldin Roughsey, *Fish hunting* and *The coming of the Balamanda*. Goobalathaldin is a key artist and these works will strengthen the Gallery's collection of works from Mornington Island.

Highlights of Aboriginal and Torres Strait Islander art purchases for 2005–06 include a substantial body of works by Ku Ku/Erub/Mer artist Destiny Deacon, covering her entire career since its inception in 1990. This collection of 100 works includes the series *Forced into images*, *Postcard from Mummy*, and an assortment of other photos, textiles and videos that will complement the Gallery's collection of works by Destiny Deacon.

Another significant purchase, *Kristina [no glasses]*, is an early vintage gelatin silver print by Wiradjuri/Kamilaroi artist Michael Riley. Two larrakitjs by Gulumbu Yunupingu, a leading female Gumatj artist, strengthen the Gallery's large holdings of hollow logs, most of which feature in the *Aboriginal Memorial*.

Many of the acquisitions for this year have been publicly shown for the first time in the exhibition *Right here right now: recent Aboriginal and Torres Strait Islander acquisitions* at the Gallery in 2006. This included works such as the Badimaya/Yamatji artist Julie Dowling series *Stations of the Cross*; fourteen oil paintings by Waanyi/Waanjiminjin artist Gordon Hookey; an early Papunya painting by Luritja/Warlpiri artist Long Jack Phillipus Tjakamarra; a painting by Gija artist Hector Jandany; nineteenth century and early twentieth century *Jawun baskets [bicornual]*, and a very rare Torres Strait Islander carved wooden *Mask* as well as *Spear tip*, by unknown makers.

Gunybi Ganambarr, a young Datiwuy artist was a finalist in the third *National Sculpture Prize and exhibition* in 2005 and his work *Dbanbarr*, a larrakitj 2004 was acquired by the Gallery.

AUSTRALIAN DECORATIVE ARTS AND DESIGN

Over the past year the Australian Decorative Arts and Design collection was developed in a number of areas, with acquisitions of ceramics, glass, jewellery and metalwork.

A silver necklace by Brenda Ridgewell was acquired through the Meredith Hinchliffe Fund. Other major gifts included a ceramic work by Marea Gazzard, donated by John Eager, a brooch by Helge Larsen and Darani Lewers, donated by John Thompson and a glass work by Nick Mount, donated by an anonymous donor. A pair of porcelain teacups by Les Blakebrough was donated by Ron Radford. A group of ceramic works was bequeathed through the estate of ceramicists, Reg Preston and Phyl Dunn, while a group of ceramics from Milton Moon and Tom Sanders was bequeathed through the estate of Ruth Komon.

Works by Bronwyn Kemp, Jeff Mincham, Alan Peascod, Ivan Englund, Gerry Wedd and David Pottinger (ceramics), Rowena Gough, Robert Foster, Cinnamon Lee and Roger Hutchinson (metalwork) were purchased to broaden the representation of these established artists. The Gallery's collection of contemporary Australian glass was strengthened with recent works by Gerry King and Judi Elliott. A lacquered wood cabinet by furniture designer/maker, Khai Liew, was also purchased.

Guidelines and strategies were developed for funding and collection support of the National Gallery Foundation's Decorative Arts and Design Collection Development Fund.

AUSTRALIAN PAINTING AND SCULPTURE

The Australian Painting and Sculpture department received a number of significant gifts under the Cultural Gifts Program during 2005–06. These included key works given by Dr David Edwards: Elwyn Lynn's *Night snow and cross* 1987 and *Silver drift* 1987 and two paintings by Jan Riske, *Yellow melt out* 1986 and *Prussian pink* 1989. Anne Burge donated an important painting by West Australian artist Brian Blanchflower, *Canopy XVIII - Belief System (The stones of Stenness)* 1989, while Pauline Hunter gave the Gallery a key work by Rosalie Gascoigne, *Wheat belt* 1989, that represents the artist's highly inventive approach to materials and poetic response to the landscape.

The Peter Fay Gift is a generous addition to the national collection. Peter Fay is considered to be one of Australia's most perceptive collectors of innovative contemporary art and the works included in this gift span all Australian art collecting areas and are significant examples of each artist's work. Artists whose works are included in the gift include Slim Barrie, Peter Cooley, Tony de Lautour, Anna De Luca, Mikala Dwyer, Rosalie Gascoigne, Robert MacPherson, Linda Marrinon, Noel McKenna, Michelle Nikou, Neil Roberts, Joan Ross, Gina Sinozich, Val Sutherland, Louise Weaver and Ken Whisson.

A significant gift to the national collection from Jamie Smiley was John Glover's painting, *Rural landscape with herdsman, milkmaid and cattle* c. 1820, a fine example of his English work that provides a most interesting comparison with his later work

undertaken in Australia. Donald Friend's *Bar in Brisbane with juke box and sailors* c. 1943 was generously given by Bill Beresford. A representative and important war-time work by this artist, it helps to fill a gap in the collection. Another gap in the collection was filled in the area of conceptual art with the thought-provoking work by Ian Burn, *This painting is nearly as good* 1993, kindly donated by Avril Burn.

In the Australian Painting and Sculpture department the Gallery's collection of nineteenth century and early twentieth century Australian art was significantly enhanced by the purchase of major works by Charles Conder and Sydney Long. Charles Conder's *Hot wind* 1889 is a key work from the artist's Australian period. The painting had disappeared into a private collection many years ago and its rediscovery is important to Australian art history. Painted six months before the *9 x 5 Impression* exhibition, the work is arguably the most important of Conder's group of allegorical, symbolist paintings. It will complement other symbolist works in the collection, as will the recent significant acquisition of Sydney Long's *Flamingoes* c. 1905–06. This work belongs to the early period of Long's oeuvre – a period characterised by the decorative flattening of his compositions and his use of the sinuous linear rhythms of art nouveau. Long's work was purchased with the kind assistance of Philip Bacon as part of the Masterpieces of the Nation Fund and Conder's work with the assistance of the Sarah and Baillieu Myer Family Foundation.

Roy de Maistre's *New Atlantis* c. 1933 is one of the most important paintings by the artist to enter the national collection. It is an impressive and daring work for its time that conveys the fluid interplay between modernist ideas in Australia and Britain. Fred Williams' exceptional painting *Saplings* c. 1961 was produced at a time when the artist was working with extraordinary concentration and energy. It combines a strong emphasis on abstraction as well as references to the natural environment, and brings a fresh dimension to the Gallery's representation of this major Australian painter.

Following the third *National Sculpture Prize and exhibition* in 2005, a number of outstanding works were acquired for the national collection including the winning work *American crater near Hanoi #2* 2005 by Glen Clarke. Other works acquired are *Woven Water: submarine landscape* 2003 by Maria Fernanda Cardoso, *Tilt* 2005 by Fred Fisher, and *Wall zip (for Brancusi and Barnett Newman)* 2005 by Simeon Nelson.

A number of impressive paintings by contemporary artists from around Australia were acquired throughout the year. These included recent works by Brent Harris, Robert MacPherson, Robert Rooney and Savanhdary Vongpoothorn, as well as a key work by the New Zealand artist Shane Cotton.

AUSTRALIAN PHOTOGRAPHY

The year was an exciting one for the Australian Photography department with excellent results across several projects including the acknowledgement of sophisticated new media art, an ongoing review of the collection through deaccessioning and successful progress in filling gaps identified in the Acquisition strategy. Nineteenth century portraiture of Indigenous people was a major focus. Acquisitions included rare 1880s portraits of Northern Australian Aboriginals by Paul Foelsche, a police inspector in Port Darwin, which were included in a group of studio portraits of Aboriginal people made or published by the prominent Sydney photographer Henry King. Foelsche, who began work in 1860s, was the first photographer to work extensively in the Northern Territory. *Coontajandra and Sanginguble*, an unusually large and intimate close-up portrait by JW Lindt of a Central Australian Workii man and woman, portrays a couple who were members of a performing troupe called 'Wild Australia' brought to Brisbane, Sydney and Melbourne in 1892-93 by Archibald Meston.

The Asia-Pacific region has become a priority for increased representation. Photographs from nineteenth century New Guinea, for example, are rare and in particular mural size carbon prints by JW Lindt from his 1885 New Guinea expedition have been sought since 1988. It was very pleasing that two Lindt mural prints, *Moto water carrier Port Moresby* and *Mourners and Dead House at Kalo*, were secured at auction in Melbourne in November 2005. The acquisition of these major works by Lindt greatly strengthens the

Gallery's representation of one of the most important nineteenth century Australian photographers.

Several works by senior contemporary photographers with long histories of work in the Asia-Pacific region were also acquired; a 1992 diptych collage *Waterway to Quilon, Kerala* from the Indian journeys of Perth-based artist Max Pam and a large portrait of a young girl photographed on Bougainville in 2005 by Jon Lewis from his extensive work in the region was received as a gift from Patricia Sabine. Photojournalism has been a major force in Australian photography and has become very prominent as a dynamic award winning genre in recent years. This was also a focus of attention during 2005-06. Work by older and younger practitioners was acquired including street photographs chiefly from the 1960s by Robert McFarlane. From among a younger generation the Gallery acquired a photoessay by Philip Gostelow on the 2002 bush fires in the Blue Mountains, as well as *Minutes to midnight*, a portfolio of 30 images from journeys across Australia 1999-2004 undertaken by Trent Parke, the first Australian to join Magnum, the legendary international photo-agency. A further iconic work by Trent Parke, *Untitled #3* from the 2001 series *Dream/Life & Beyond*, was donated by Stills Gallery, Sydney and The Freedman Foundation in memory of Sydney-based Gallery educator Linda Slutzkin.

A large gift of thirteen works by contemporary photomedia artist Rosemary Laing, received from Maureen and Bernard Laing, greatly increased the importance of holdings of an artist whose career has been followed for some time. The gift included early works

from Laing's *disaster* and *blow-out* series as well as from the seminal *brownwork*, *airport*, *NASA* and *flight research* series. A key recent work by Laing called *welcome to Australia* from her 2004 series *to walk on a sea of salt*, which addresses the subject of the detention of asylum seekers in Australia, was also purchased during the year. A group of works by two other contemporary photographers, Shayne Higson and Elaine Campaner that also comment on recent political events concerning immigration and identity came into the collection as a gift from Eduardo Campaner. Several works by Campaner also entered the collection under the Australian Government's Cultural Gifts Program through the Peter Fay Gift. Other photographers in the latter gift included Nicholas Nedelkopoulos, Ronnie van Hout and Shaun Gladwell. Gladwell, a time-based artist, also personally donated a floor projection work *Quay Sequence MDCCCVIII - MCMLXXXVIII* 2005 in conjunction with the Gallery's purchase of his large digital video triptych *War Memorial Sessions*, 2004-05.

AUSTRALIAN PRINTS AND DRAWINGS

Gifts of Australian drawings included Donald Friend's *Portrait of Bill Beresford* 1944 and *Mad memorable party* 1944 presented by Bill Beresford; Clifford Bayliss's *Man with one eye closed* 1946, from the artist's widow Josephine Bayliss; Lloyd Rees' *Moreton Bay Fig Tree, McMabon's Point*, 1932 from Carolyn Cameron; Janet Dawson's gift of her *Paddock sketchbook* 1999-2004 and a group of 51 drawings and prints by contemporary Australian artists from Daphne Morgan. In addition eX de Medici gave her nine-panel pencil drawing *Spectre #1 (Swastika)* 1996.

Significant gifts of Australian prints were again an important part of the Gallery's acquisitions, including ongoing gifts of their own works by David Rose, William Robinson and Jorg Schmeisser. Thea Exley and Tony Coleing continued their support of the collection with their gifts of contemporary Australian prints and Russell Harper donated a group of prints by John Kelly.

The Australian Prints and Drawings department have endeavoured to acquire nineteenth-century works to complement the collection. These include John Lewin's watercolour *Studies of a Remora fish* c. 1807; Harden S Melville's rare drawings of *Cape Upstart, Northern Australia* 1843 and *Darnley Island and Torres Strait* 1845; surveyor, architect and artist Robert Russell's 1850s drawings of *Melbourne from the west* c. 1855 and *Melbourne sketches, wharves and steam tugs* 1854; and William Strutt's *Study for the hero in 'Black Thursday, February 6th, 1851'* 1862-64. Emma von Steiglitz's pencil drawing *Mona Vale, Ross, Van Diemen's Land* 1846 and Emma Minnie Boyd's *The quail shooter* 1884 are the first works by these artists to be acquired for the national collection. Both drawings will enhance our small collection of drawings by women artists of the nineteenth century.

Highlights of twentieth-century Australian drawings acquisitions include Arthur Boyd Senior's *Gathering seaweed before the storm, Sandringham Beach* 1900, the first work by Boyd Senior to come into the collection; Napier Waller's fine watercolour study *Bantam rooster and hens* c. 1927; a rare watercolour portrait *Neey-too-gulpa*

[*Ngalia tribesman*] c. 1937 by Albert Namatjira and a small group of pencil drawings from the late 1920s by Aletta Lewis. Among the contemporary works acquired were eX de Medici's large scale watercolours *Material rule* 2005 and *des Esseintes' shame* 2005.

In the area of Australian prints there has been a strengthening of the collection with works from the seventeenth, eighteenth and nineteenth century. The earliest pre-settlement prints acquired were John Savage's *Prince Giolo* c. 1692; James and John Cleveley's 1788 *Views of the South Seas*; F Bartolozzi's 1774 and William Hodges's 1777 engravings of *Omai*, the Polynesian Islander who travelled to London with Captain James Cook in 1774; and Thomas Gosse's rare engraving *Founding of the settlement of Port Jackson at Botany Bay New South Wales* 1799. The nineteenth century collection was enriched with James Wallis's 1821 folio *An historical account of the Colony of New South Wales and its dependent settlements*; John Carmichael's *Select views of Sydney, New South Wales* 1829; Charles Atkinson's album *Views through Hobart town* 1833; Frederick Nixon's *Twelve views in Adelaide and its vicinity, South Australia* 1845; William Lyttleton's *Pansbanger, Tasmania, the seat of Joseph Archer Esquire* 1835; François Cogné's 1859 lithographs of the burgeoning city of Ballarat; and a major group of prints by ST Gill. In Australian prints too the collection of works by nineteenth-century women artists has been enhanced by the acquisition of works by Fanny de Mole, Annie Walker and Fanny Anne Charsley.

Acquisition of twentieth-century prints include *The hole in the trees* 1914 and *Ploughing the hill Berwick* 1921, which add to the important collection of Jessie Traill prints. Contemporary prints acquired through the Gordon Darling Australasian Print Fund include Dennis Nona's large and highly detailed linocuts *Awai Yithuyil* 2004 and *Sesserae* 2004; Aotearoa New Zealand artist Shane Cotton's group of six lithographs created during a residency at the Australian Print Workshop; a significant group of artists' books by Petr Herel, Alex Selenitsch and Michael Reed; and Mario Luccio's highly detailed drypoints of the city of Melbourne.

ASIAN ART

Acquisitions throughout this year focused largely on the development and expansion of South and Southeast Asian collections, especially in the Gallery's areas of strength – sculpture and textiles.

Broadening the range of fine Indian sculpture was achieved through strategic acquisitions. A stone Nagaraja serpent king from north India demonstrates the legacy of Indian deities associated with nature and the elements. An unusually large Gandharan image of a Buddhist saviour illuminates the impact of Hellenic style on early Buddhist art in South and Central Asia in the aftermath of Alexander the Great. Other key images in Indian art include the great god Vishnu with his consort Lakshmi in loving embrace and a pair of menacing yet protective door guardian figures. An early Chola dynasty sculpture of the goddess Kali seated beside a trident, symbol of Shiva, adds to the small collection of images of female deities so central to Indian art. Indian textiles for

export were again a target, with acquisitions of bold trade cloths in Indonesian, European and Persian styles.

For Southeast Asia, it was the field of ancestral art that was the particular focus of acquisitions this year. The most significant acquisition of the year is the *Bronze Weaver*, the earliest Southeast Asian sculpture to enter the collection and a pivotal work in the history of the region's art: its dating to the sixth century suggests it was made in outer island Indonesia rather than by the Dong Son culture of northern Vietnam. The unique image links sculpture and textiles, the Gallery's key collecting specialities. The acquisition of a rare group of Li textiles from Hainan Island, woven on similar looms to that portrayed in the *Bronze Weaver*, extended the focus of the Southeast Asian textile collections.

Other ancestral works included a funerary spirit figure, the first sculpture from Vietnam to enter the collection; a seated guardian sculpture from Luzon in the northern Philippines; a small but powerful ancestor image from Nias Island off north Sumatra; and sculptures from Sumba and Borneo. A number of important Batak textiles and sculptures added to the Gallery's small collection of ancestral objects from this important region of northern Sumatra. Large Indian paintings formed a new collecting direction. These depict scenes from the life of Krishna, including the popular god surrounded by adoring milkmaids. Another painting, a huge picture of the pilgrimage town of Satrunjaya, adds to the Gallery's small Jain art collection.

Acquisitions, through gift and purchase, were inspired by the path-breaking exhibition of Southeast Asian Islamic art, *Crescent Moon*. These included a number of finely embroidered end-panels for ceremonial bolsters, gold ornaments, and the Gallery's first Islamic manuscript from Southeast Asia - a late eighteenth-century, early nineteenth-century Qur'an from a Malay principality in coastal Borneo.

With the support of the National Gallery of Australia Foundation, very generous donations from long-time Asian art supporters - Margaret Olley of Sydney and Andrew and Hiroko Gwinnett of Adelaide - enabled the Gallery to acquire two major works: an architectural feature of huge, intricately carved wooden brackets and lintels from India; and a superb pair of early Japanese screens, *Pine trees by the shore*. The gift by Michael Chaney of Yan Pei Ming's self-portrait complements the Gallery's small collection of contemporary Chinese art.

INTERNATIONAL DECORATIVE ARTS AND DESIGN

The International Decorative Arts and Design collection was developed in a number of areas, with acquisitions of ceramics, glass, textiles, jewellery and metalwork. The development of the department of Decorative Arts and Design's major exhibition project for the year, *Transformations: the language of craft*, was a key strategy for research into appropriate works to add depth and strength to the international decorative arts and design collection, with a focus on contemporary works by major international artists working in craft media.

Forty of the exhibition's 135 works were acquired during 2005–06, substantially building the collection. The exhibition catalogue documented these works and was enhanced with a detailed webpage on the exhibition, including interviews with a number of the artists in the exhibition who visited the Gallery during the opening period and took part in its associated conference.

Among these acquisitions was a work by Spanish ceramicist, Claudi Casanovas, donated by Raphy Star through the Gallery Foundation's Decorative Arts and Design Collection Development Fund. Mr Star also provided funds for the purchase of a work by Japanese ceramicist, Sueharu Fukami, and two works by American ceramicist, Jun Kaneko. Helen Drutt English, through the American Friends of the National Gallery of Australia, donated necklaces by Swedish jeweller, Tore Svensson, and German jeweller, Hermann Jünger. Helen Drutt English also facilitated the gift of a 1970 ceramic work by the American artist, Robert Turner, donated in his honour by his children through the American Friends. A pair of blown glass vessels by American glass artist, William Morris, was donated by Klaus Moje, adding depth to the Gallery's growing collection of international contemporary glass. The international costume collection was enhanced with gifts of a 1967 evening gown by Spanish designer, Pedro Rodriguez, donated by Carmen Scott, and a 1920s dance dress donated by Darani Lewers.

INTERNATIONAL PAINTING AND SCULPTURE

The Gallery purchased several major sculptures this year. An exciting recent work

by Cy Twombly, *Untitled 2005*, came into the collection to represent this renowned contemporary artist. The sculpture is a tall and elegant monument of extraordinary power and subtle surface, made of bronze with a grey-green painted patina. In using the traditional material of classical sculpture still common today, the artist calls on the conventions of ancient art as well as those of modernism. Another extraordinary acquisition was *Habakuk 1934–70* by the important Surrealist artist Max Ernst, whose gigantic bronze bird-man figure stands 4.5 metres high. The Gallery further developed its proposed commission for a *Skyspace* by the American sculptor James Turrell, to be placed in the Sculpture Garden.

The generous gift by Jon Plapp and Richard McMillan of a painting by Larry Poons, *Mover 1972*, strengthens the Gallery's world-class collection of Abstract Expressionist art. Dr K David G Edwards gave works in memory of his wife, the Australian artist Margery Edwards, including sculptures by Joseph Beuys and Donald Judd.

PACIFIC ARTS

The ceremonial house post from the Solomon Islands is carved in the form of a naked man, with earrings and armlets, who stands on the head of a bent and crouching smaller man. The main figure is topped by a large shark flanked by two bonito. Earthly and divine creatures are combined to produce a work of great *mana*, the spiritual power desired by humans. The acquisition of a masterpiece such as this sculpture strengthens the collection of the arts of the Pacific in the Gallery's collection.

Part of the collection of the late Professor Anthony Forge was donated by Don Moffitt and Cecilia Ng. The Papua New Guinea sculptures deepen the representation of the Abelam culture in the collection, especially the remarkable painted figures and carved coconut shells.

INTERNATIONAL PHOTOGRAPHY

The Asia-Pacific region occupied an important part of the development of the 2008 photography exhibition, which will survey photography of the Asia-Pacific from its beginnings to the 1950s. Major acquisitions favoured works by the first generation of native-born photographers in Asia, including a pair of unusually large portraits of *His Majesty King Chulalongkorn, Fifth Rama of the Chakri Dynasty* and of *Her Majesty Queen SriSavarindira* c. 1890–91 by court photographer Francis Chit (Khun Sunthonsathitlak), the first Thai-born professional photographer. A number of hand-coloured portraits and views by nineteenth-century Japanese photographer K Kimbei were acquired, including his own amusing studio advertisement and *Beautiful West Lake: the light with its harmony*, a photographically illustrated book from 1931 by Pictorialist photographer Shinzo Fukuhara, founder of the Shisheido company. The West Lake at Hangzhou is a long-established tourist destination in China and these images justify Fukuhara's prominent position as the leading art photographer in Japan during the wars.

Contemporary Asian art was also acquired: Taiwanese and New York-based artist Shu-Min Lin's *Glass ceiling*, the work chosen

for the Taiwanese Pavilion at the 2001 Venice Biennale, was purchased thanks in part to funding from the Gene and Brian Sherman Contemporary Asian Art Fund. Three images by Dayanita Singh, one of the most internationally renowned contemporary Indian photographers, were also acquired with funding from the National Gallery of Australia Photography Fund, Farrell Family Foundation donation. The artist also offered a gift of work from the same series in recognition of the Gallery's interest in representing Indian photographers.

Attention in 2005–06 also turned to the acquisition of mid nineteenth-century French portraits and views, an area with small representation in the collection and of premium interest and price within the photographic market. Two works made in the newly landscaped Bois de Boulogne in Paris in 1858 by leading French photographer Charles Marville were acquired: a tree study and a picture of the old restaurant near the cascade. *Le Tour du Bois, Au Bois de Boulogne et Boulevard St Germain* (1884), a published album of portraits of riders on their steeds and in carriages from pioneer equestrian photographer Jean Delton, was acquired from the estate of the writer Colette. *Geranium flower in pot* c. 1865 by Charles Aubry, a startlingly 'modern' looking still-life, and a charming daguerreotype of a *Seated female nude in boudoir* 1852 by Duboscq–Soleil were also acquired.

Twentieth-century American photography is an area of strength in the collection, and it has been further strengthened by Anton Bruehl Jr of San Francisco, through the American Friends of the National Gallery of

Australia, presenting his personal collection of work by his father Anton Bruehl in recognition of his Australian origins. In the popular and photographic press Bruehl was regularly celebrated as 'one of the world's foremost photographers' and a 'master'. He died in San Francisco in 1982. The Bruehl gift consists of 112 photographs, 18 colour and 94 gelatin silver, and covers Bruehl's career from the 1920s to the 1950s. The gift is the highest in value ever to have been presented to the Photography department and makes this the largest holding of Bruehl's work in any public institution.

Anton Bruehl was born to German parents in South Australia in 1900, trained as an engineer, and moved to New York in 1919. With the backing of Condé Nast publications in the 1930s, Bruehl pioneered colour photography in illustration work, and for forty years, aided by his brother Martin (also born in Australia), the Anton Bruehl studio remained at the top of this genre of commercial photography. Anton Bruehl's documentary work in black and white was also of fine quality, especially the work he made in Mexico in 1933 which became the basis for his book *Mexico*, a copy of which is also in the collection.

INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

The department continues to organise the documentation and safe housing of the Tyler collection of artworks, film, sound and photography – an important record of printmaking in the United States from the 1960s to the turn of the century. On the occasion of the opening of *Against the grain: the woodcuts of Helen Frankenthaler*,

Kenneth Tyler and Marabeth Cohen-Tyler generously gave a small drawing made with mulberry juice, which marked the beginning of years of collaboration between the artist and printer.

A group of significant prints and posters from the nineteenth and twentieth centuries were purchased by private sale and at auction with the Poynton Bequest, established by the department's late great benefactor, Orde Poynton Esq, AO, CMG. These included an important lithograph *Mlle Bécot at the Café des Ambassadeurs* by Edgar Degas, two further intaglio prints from the existing collection of four of Joan Miro's major Surrealist series *Noir et Rouge* 1938 and a group of posters including the bold and large scale work by Boris Bucan's *Firebird Petrushka [Zar Ptica]* 1983.

Recent works from England and the United States included a portfolio of 83 etchings, *Disasters of War* 1999, the powerful and disturbing response by the Chapman Brothers to the original series by Francisco de Goya. The American Friends of the National Gallery of Australia generously donated *Lyle* 2003, a tour de force of colour screenprinting by Chuck Close using 149 colours. This gift was to honour the late William Lieberman, an American curator of great significance, who had close associations with the National Gallery of Australia.

As part of the Edwards collection gift, the department was fortunate to acquire a group of works on paper, twentieth-century prints and drawings by artists including Sonia Delaunay, Max Ernst, Roy Lichtenstein, Robert Motherwell, Robert Rauschenberg and Antoni Tapiès.

RESEARCH AND PUBLISHING

The National Gallery of Australia acquisition and related exhibition programs continue to be underpinned by excellent research work on works in the collection. Further research and publishing included the following:

Brenda L Croft, Senior Curator of Aboriginal and Torres Strait Islander Art, in conjunction with Hetti Perkins, Senior Curator of Aboriginal Art at the Art Gallery of New South Wales, continued to work on the major commission from Australia to the Musée du quai Branly which opened in Paris in June 2006. Staff in the Aboriginal and Torres Strait Islander Art department continued to research two major exhibitions – *Michael Riley: sights unseen* (which opens at the Gallery in July 2006), and *Jesus loves me, this I know*, with Canadian and New Zealand curatorial colleagues, scheduled to open in early 2009 and then tour internationally. Staff also undertook research for an exhibition in the Gallery's Project Gallery, *Right here, right now: recent Aboriginal and Torres Strait Islander acquisitions*, which opened in May 2006, and its accompanying exhibition room brochure.

Staff conducted ongoing research on the Aboriginal and Torres Strait Islander collection, including research for a proposed collection catalogue due for release in 2007. Staff also worked on an exhibition catalogue to accompany *Michael Riley: sights unseen*. Anna Gray, Assistant Director of Australian Art, wrote a chapter on Australian landscapes and national identity for the *Oxford History of the British Empire (Australia)*, edited by Deryck Schreuder and Stuart Ward. She contributed two essays to *Radical*

Revisionism: an anthology of writings on Australian Art, edited by Rex Butler. She coordinated and wrote for the catalogue for the National Gallery of Australia's major exhibition, *Constable: Impressions of land, sea and sky*. She also presented a paper on 'Impressions of land, sea and sky' at the Constable symposium on 8 April 2006.

Gael Newton, Senior Curator of Photography, provided catalogue essays on the West Australian landscape photographers Richard Woldendorp and Miriam Stannage, the former published in the Museum of Contemporary Art's *Interesting times* catalogue and the latter in Stannage's survey of the last 20 years work at Curtin University Gallery, Western Australia. Newton also gave papers and lectures on Woldendorp and Stannage at the Fotofreo conference in April 2006. As well she contributed an article on the controversial manipulated colour work by Leica Documentary prize winner Domenico Cozzolino, for the volume of published lectures of the Centre for Contemporary Photography in Melbourne. Newton also wrote an article on a 1974 photobook by Carol Jerrems for *Art and Australia* journal and an essay on the development of Indigenous photographers in the 1980s for the Michael Riley retrospective.

Gael was involved in research for the major exhibition on the history of photography in the Asia-Pacific region 1840s to the 1960s to be shown at the Gallery for the Canberra Photofestival in 2008. She is also an active adviser to Professor John Hannavy, Editor for the forthcoming Routledge *Encyclopedia of 19th century photography* to which she

contributed entries on a number of Australian and international photographers as well as surveys on the history of photography in Asia. Photography Department Honorary Researcher Robert Deane undertook various research projects on collection works, including identification of subjects and makers of images in two 1860s–1870s Australian albums known as the Monckton albums. He provided entries on ‘Underwater Photography’ and on *Sun Artists*, an early photographically illustrated book in the collection of the National Gallery of Australia. Deane is also researching the work of French photojournalist Henri Cartier-Bresson in Asia and photographers of Bali in the nineteenth and twentieth centuries for the 2008 exhibition.

Anne O’Hehir, Assistant Curator of Photography, travelled to Singapore and India to undertake research on Asia-Pacific photography. She undertook research in India on the Australian photographer Robyn Beeche, now a resident of Vrindavan, whose work is well represented in the collection. While there, she met with a number of prominent Indian curators and photographers. She spoke about her trip to India at FotoFreo, the increasingly important Fremantle photography biennale. She also gave a number of talks in Brisbane on the American photographer Diane Arbus, including at the Gold Coast Art Gallery and as part of the seminar series ‘Art and God’ at the Queensland College of Art.

Volunteer Bernard Lilienthal also provided research assistance across all acquisitions during the year as did Australian National University intern Leo Santos from March to June 2006.

Dr Deborah Hart, Senior Curator of Australian Painting and Sculpture, undertook research for the major survey exhibition of acclaimed contemporary artist Imants Tillers. Opening in July 2006, this exhibition provides the opportunity to trace the high points of Tillers’ artistic development over more than two decades. She also contributed an essay for the catalogue *Zones of contact: 2006 Biennale of Sydney*, 2006.

Roger Butler, Senior Curator of the Australian Prints and Drawings, has been researching and preparing for the major exhibition *Printmaking: an Australian history*, opening in March 2007. He is concurrently working on his two-volume publication with the same title.

Anne McDonald, Assistant Curator of Australian Prints and Drawings, has been preparing a publication to accompany the exhibition *Moist: Australian watercolours*. She was awarded the Harold Wright Scholarship at the British Museum’s Print Room and will undertake research at the Museum until December 2006. Under the supervision of the Senior Curator, the department is overseeing three publications by post-2003 Gordon Darling Australasian Print Fund Fellows: *Papua New Guinea Prints*, *Australian Artists Books* and *Redback Graphix*.

Robert Bell, Senior Curator Decorative Arts and Design, developed a catalogue for the *Transformations: the language of craft* exhibition. This allowed the documentation of the works acquired from the exhibition and was enhanced with a detailed webpage

that included interviews with a number of the artists in the exhibition, who visited the Gallery to take part in its associated conference.

A webpage for Australian and International Decorative Arts and Design was introduced on the Gallery's website, facilitating access to this collection. The department's major project for 2006 was research and enhanced cataloguing of the extensive collection of Australian crafts and design donated in 1981 by the Crafts Board of the Australia Council. Many works from this collection will be included in the August 2006 exhibition, *The crafted object 60s-80s*. This work was undertaken by Curatorial Assistant Sarah Edge and Volunteer Meredith Hinchcliffe.

Further research and enhanced cataloguing of the Gallery's extensive collection of costumes for the Ballets Russes was undertaken and work began on the development of a dedicated website for this element of the collection.

Robert Bell also continued his PhD research on Scandinavian design and Australia. Christine Dixon, Senior Curator of International Painting and Sculpture, presented a paper on 'Max Ernst: Artist and collector' to the Australian Association for the Advancement of Pacific Studies Conference in Brisbane. Assistant Curator Lucina Ward delivered a paper entitled 'Time and time again: considering Viola's *Going forth by day* and the Arundel Society in the light of Giotto's frescoes at Padua' as part of the Australian National University's *Art and Time* conference.

Senior Curator of International Prints, Drawings and Illustrated Books, Jane Kinsman, published her essay *Rosenquist: Welcome to the Water Planet*, for the exhibition she curated of the same title which opened in June 2006. 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 on the prints of David Hockney. Her essay *A Rake's Progress: a graphic talk comprising sixteen etchings 1961-63 by David Hockney* was published in February 2006.

Curator of International Prints, Drawings and Illustrated Books, Mark Henshaw, published his essay *War: The prints of Otto Dix* for the exhibition he curated which opened in December 2005. He also continued to research the *The birth of the modern poster* for a publication and exhibition scheduled for February 2007.

Assistant Curator Jaklyn Babington undertook research on prints by artists in the Tyler collection for publication on the website. She published her essay *Against the grain: woodcuts of Helen Frankenthaler*, written for the exhibition she curated, which opened in November 2005. She carried out research on recent printmaking for the website and, along with Research Officer Amanda Morley, undertook research for the James Rosenquist exhibition.

All members of the International Prints, Drawings and Illustrated Books department carried out research on artists who are included in the forthcoming display in the

International Art Galleries.

The Publishing Unit of the Gallery has supported research initiatives of the curatorial staff through the production of books and other print based products including:

- *National Sculpture Prize and exhibition 2005*, commissioning editor Elena Taylor.
- *Transformations: the language of craft*, commissioning editor Robert Bell.
- *Constable: impressions of land, sea and sky*, commissioning editor Anna Gray.
- *Artonview* numbers 42–45 inclusive.
- Brochures and interpretative material to accompany the touring exhibition *Moist: Australian watercolours*.
- Room brochures for the Orde Poynton and Project Gallery exhibitions *Frankenthaler*; *War: the prints of Otto Dix*; *Right here, right now: recent Aboriginal and Torres Strait Islander acquisitions*, and *Welcome to the water planet*.
- Education material to support the major exhibitions *National Sculpture Prize and exhibition 2005 Bill Viola: the passions*, *Transformations: the language of craft*, *Crescent Moon: Islamic art and civilisations in Southeast Asia* and *Constable: impressions of land, sea and sky*.

Publications in production, but not finalised during 2005–06 include:

- *Michael Riley: sights unseen*
- *Imant Tillers: one world many visions*
- *History of Australian Printmaking Volume 1 - Colonial prints*
- *Papua New Guinea Prints*.

the *Journal of Management Studies* (1994) and *Journal of Business Ethics* (1995). The *Journal of Business Ethics* has been the most prominent journal in the field of business ethics, publishing 15% of the articles in this area.

There are a number of reasons for the success of *Journal of Business Ethics*. First, the journal has a strong editorial board, including some of the leading researchers in the field of business ethics. Second, the journal has a high reputation in the field of business ethics, and is widely cited by researchers. Third, the journal has a high impact factor, which is a measure of the journal's influence in the field. Fourth, the journal has a high quality of articles, and is well-regarded by researchers. Finally, the journal has a high level of accessibility, and is easy to read for researchers and students alike.

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GOAL THREE

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 AND ACCESS TO THE COLLECTION

The National Gallery of Australia maintains and preserves its collection of works of art in order to enhance the community's understanding and enjoyment of the visual arts, now and in the future. The Gallery provides high quality facilities and environmental conditions in its display and storage areas and applies the highest professional standards of collection management.

The refurbishment of many areas of the Gallery's art storage facilities was undertaken during the year. Collection growth projections and storage capacity requirements were reassessed and a project plan to address the Gallery's storage requirements developed. Initiatives directed at short-term solutions were implemented.

CONSERVATION OF THE COLLECTION

The conservation and care of the collection is a primary focus for the Gallery. Documenting, treating and preparing works for display and loan has been a priority during 2005–06, however there has also been a dedication to conserving works from the permanent collection, undertaking collection surveys and critical research into elements of the collection. The condition of over 9% of the collection was assessed during 2005–06.

The Gallery investigated new fumigation techniques in the area of preventive conservation and gained approval from the Australian Quarantine Inspection Service to implement anoxic treatments for works coming into the collection. It has also made significant improvements to internal light monitoring and control, with the installation of blinds and a digital light-logging program.

The Gallery's commitment to treat works from the permanent collection not required for exhibition or loan saw some complex and major treatments undertaken last year. One of these was the cleaning of a very sensitive paint surface on *6 August 1956* by Pierre Soulage. Conservators removed highly discoloured varnish and retouched old damage on Ethel Carrick's *Paris Park Scene* and *Luxembourg Gardens, Paris*, Frank Brangwyn's *Furling the sails* and James Cant's *In the deserted city*. Six paintings by Eugene von Guerard have undergone full treatment including varnish removal and re-varnishing. Frederick McCubbin's painting *Afterglow* was the subject of a major treatment, and work has started on the treatment of Ad Reinhardt's *Painting 1954–58* which has not been displayed for the last decade.

Staff carried out a successful major conservation treatment of *To do with blue* by Tony Coleing and undertook a survey of all works in the sculpture garden, developing a detailed maintenance report. They treated two badly damaged Indian patolas and performed research and analysis into the pigments used on an Indian painting (*pichhavaï*). They also undertook a program to remove adhesive tape from works in the newly acquired Tyler collection.

Surveys of the collection have identified future needs for its care. A major survey of the Asian sculpture collection has commenced, and a report on the condition of the Tyler collection was completed, with 1,337 works checked and documented during the year. A Textile Collection Condition Survey saw staff photographing, condition checking and entering data into the Collection Management System database with 1,550 condition checks completed. Some 195 Theatre arts items were photographed and new storage supports manufactured for each work. The audiovisual component of the collection has been condition checked and transferred to the National Library of Australia's cold storage facility.

Around 1,800 treatments were undertaken this year to prepare works for exhibition and loan. Some 717 works on paper were treated including works for *Moist: Australian watercolours* and the completion of the complex treatment of *Boîte en valise* by Marcel Duchamp, a three-dimensional, multi-component piece. Conservation staff have been involved in a number of

large exhibitions including *Constable: Impressions of land, sea and sky* and the significant exhibition of Aboriginal and Torres Strait Islander art *Right here, right now*. Preparations for major retrospectives *Imants Tillers: one world many visions* and *Grace Crowley* and the exhibition *Crescent Moon* were a major achievement for textile and objects conservation, with extensive conservation treatments carried out on many of the works.

Preparing works for display and loan is an integral part of the Gallery's work program. Over 3,500 condition reports were completed and 2,038 works have been mounted and framed. Paintings Conservation staff have worked with the Director and curatorial staff on developing a program of reframing major works from the Australian Colonial collection and to date eleven works have been reframed.

A continuing commitment to developing knowledge on the collection has seen major research projects undertaken during the year. Conservation staff have researched the materials of Ron Mueck's *Pregnant woman* and the materials and techniques of Australian Colonial Prints. They continue to develop the watermark database of the works of James McNeill Whistler and have performed research into air pollutants and spectroscopy to investigate pigments and dyes. A range of research techniques used by the department will be presented in an exhibition curated by its staff, *Abracadabra: the magic in conservation*, in July 2007.

PROTECTION OF THE COLLECTION

The protection of the national collection has been maintained through the continued efforts and vigilance of the Gallery's security and other staff and its security systems and infrastructure. Security risks are reviewed regularly and efforts are made to continuously improve systems and practices directed at collection protection.

INSURANCE OF THE COLLECTION

In collaboration with Comcover, the Australian Government's self-managed insurance fund, the Gallery maintained an effective risk-based insurance program for the national collection, as well as its other insurable risks. Insurance premium costs were reduced although the value of the collection increased. Based on Comcover's advice, the Gallery has arranged insurance capped at a figure of maximum probable loss for the main Gallery site at Parkes. As a result of Comcover initiatives, a continuing low property claims record and improved risk management practices, the Gallery expects to achieve a further reduction in its insurance premium for 2006-07.

COLLECTION DOCUMENTATION

The Gallery's collection is accessioned and documented so that each work of art is accurately recorded, with this information held on a collection management system (CMS).

During the year staff commenced a review of CMS policy and protocol, maintenance, new initiatives, and training programs. Some of the key contemporary CMS issues and goals being considered are ease of access and use for all stakeholders, web accessibility, and multimedia capabilities.

A CMS User Group is working within the Gallery to improve communication and the identification of corporate strategic aims in relation to CMS issues, and to form a stronger nexus between similar Gallery-related areas. The User Group meets regularly to discuss data and system issues. The User Group also has regular contact and exchange with similar CMS user groups from other cultural institutions within the region to address common problems and challenges.

The inclusion of a digital image of key works in the collection is a strategic priority and work continued on this activity throughout the year.

GOAL FOUR

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 Gallery maintains an ambitious program of exhibitions and displays that provides visitors with a stimulating, informative and enjoyable experience 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, International Art and Asian 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 2005–06 a total of 831,971 people viewed works from the Gallery’s collection and its temporary and travelling exhibitions. Of these, 419,896 visited the Gallery in Canberra and 382,290 visited the Gallery’s travelling exhibitions. More than 29,785 people attended exhibitions which 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 Gallery exhibitions in Australia and to Gallery exhibitions internationally, 2000–2006 are included at Appendix 7.

DISPLAY OF THE COLLECTION

The Gallery regularly changes the display of its permanent collection in order to provide access to the widest possible range of works of art. This practice ensures that fragile items are rested, recent acquisitions are shown to the public and that popular items are rotated.

The Gallery also maintains a program of exhibitions dedicated to the display of Australian Art in the Project Gallery and to the presentation of international prints in the Orde Poynton Gallery. With works drawn mainly from the permanent collection, and sometimes complemented by loans, these exhibitions highlight specific areas of the Gallery’s collection.

The Gallery also runs a program of changing exhibitions in the Children’s Gallery which is a dedicated space designed to introduce children and families to aspects of the collection.

EXHIBITIONS

Twelve exhibitions were presented at the Gallery during 2005–06 (see Appendix 6). The following five major exhibitions were the highlights of the year.

NATIONAL SCULPTURE PRIZE AND EXHIBITION

15 July – 9 October 2005

Temporary Exhibition Galleries

The National Sculpture Prize and Exhibition was a partnership between the Gallery and Macquarie Bank to support and promote Australian sculpture and to recognise outstanding works. The winner of the 2005 National Sculpture Prize was Glen Clarke for his work *American Crater near Hanoi # 2*. The artist received one of the most generous prizes for contemporary art in Australia, with the awarding of the non-acquisitive prize of \$50,000. A selection of works from the exhibition also went on tour to Melbourne, Sydney and Brisbane.

BILL VIOLA: THE PASSIONS

29 July – 6 November 2005

Galleries 11, 12 and Orde Poynton Gallery

Emotions were the subject of *The Passions*, a series Bill Viola made over the past three years. In these new video and projection works he grappled with one of the oldest problems in art: how to convey the power and complexity of emotion.

TRANSFORMATIONS: THE LANGUAGE OF CRAFT

11 November 2005 – 29 January 2006

Temporary Exhibition Galleries

The exhibition featured over 130 works by 86 leading international and Australian artists working in the areas of craft and design. The works were drawn together in thematic

groupings under the titles, *Narrative*, *Materiality* and *Structure* to illustrate different aspects of contemporary craft practice.

CRESCENT MOON: ISLAMIC ART AND CIVILISATION IN SOUTHEAST ASIA

24 February – 28 May 2006

Galleries 11, 12 and Orde Poynton Gallery

This celebration of the Islamic art and heritage of Australia's close neighbours – Indonesia and Malaysia, and the Muslim communities of the Philippines, Thailand, Myanmar (Burma) and Cambodia – explored the beauty and complexity of the region's metalwork, textiles, wood carving, illuminated manuscripts, gold, lacquer, porcelain and stone. Treasures from Southeast Asian museums and palaces, displayed alongside objects from Australian institutions, revealed the transformations of indigenous Southeast Asian motifs and techniques into dynamic new art forms to express the message of the Prophet Mohammad.

CONSTABLE: IMPRESSIONS OF LAND, SEA AND SKY

3 March – 12 June 2006

Temporary Exhibition Galleries

This exhibition of John Constable's work, the first in Australia for over thirty years, considered previously unexplored themes in his work, all of them related to Constable's highly original approaches to image making. The exhibition drew together selectively over 100 works by the artist from major museums and collections in Britain and America, including the National Gallery of Scotland, the Royal Academy, Tate Britain, the Victoria and Albert Museum and the Yale Center for British Art. After closing at the Gallery the exhibition moved to the Museum of New

Zealand, Te Papa Tongarewa, Wellington from 7 July to 1 October 2006.

TRAVELLING EXHIBITIONS

The Gallery's travelling exhibitions program continues to be an energetic and important part of its strategy for providing access to works of art to a wide audience beyond Canberra – in regional, remote and metropolitan areas throughout Australia and internationally. Application of the highest standards of conservation and security ensures the success of this outstanding program.

Three new exhibitions released in 2005–06, together with seven ongoing travelling exhibitions, demonstrate the strengths of this program.

GRACE COSSINGTON SMITH: A RETROSPECTIVE EXHIBITION

This exhibition celebrated the work of one of Australia's most important post-impressionists. Grace Cossington Smith (1892–1984) was a brilliant colourist and played a vital role in the development of modernism in Australia. It looked at Cossington Smith's contribution to Australian art in fresh ways and explored rich intersections between public and private environments, drawing upon themes and variations that inspired her work: the modern, urban environment; the metropolis; the Sydney Harbour Bridge; the bush and landscape; the war; theatre; ballet; her home 'Cossington' and her inner circle of family and friends.

In addition to over 100 paintings, the exhibition drew attention to the importance of drawing in the development of the artist's work by including the Gallery's remarkable

collection of fifty-two of the artist's sketchbooks. These sketchbooks vividly demonstrated how ideas prior to the First World War came to fruition several decades later.

THE NATIONAL SCULPTURE PRIZE AND EXHIBITION 2005

This exhibition was a partnership between the Gallery and Macquarie Bank that saw a selection of works by the thirty-nine finalists tour to three venues in Melbourne, Sydney and Brisbane. The exhibition showcased Australian sculpture, in particular outstanding works by artists such as Geoffrey Bartlett, Glenn Clarke, Maria Cardoso, Mikala Dwyer, Richard Goodwin, Gunybi Ganabarr, Christopher Langton and Simeon Nelson, among others.

MOIST: AUSTRALIAN WATERCOLOURS

This exhibition provided a rare glimpse into the Gallery's extraordinary collection of Australian watercolours that demonstrated how Australian artists have created visual representations of such states, from the highly figurative to the purely abstract and intensely emotional. The title was chosen specifically to refer to the liquid nature of watercolour, but also because the word 'moist' elicits images of an atmospheric, physical or emotional state of being. The exhibition brought together seventy-three works from the colonial period to the present day. Some are well-known treasures from the collection and others were exhibited for the first time. This was an eclectic group of works, with no restriction to style, size or motif – each with its own story, yet there were common threads that drew them together.

Ongoing exhibitions for 2005–06 included *No ordinary place: the art of David Malangi*, *Place made: Australian Print Workshop*, *Home Sweet Home: Works from the Peter Fay Collection*, *After image: screenprints of Andy Warhol* and The Elaine and Jim Wolfensohn travelling exhibitions program – suitcase kits *Red case: myths and rituals*, *Yellow case: form, space and design*, *Blue case: technology* and the *1888 Melbourne Cup*.

The three Elaine and Jim Wolfensohn Gift suitcase kits and the *1888 Melbourne Cup* have toured to schools and community groups throughout regional Australia and during the year also travelled to the United States of America.

In the United States of America, the three suitcases and *1888 Melbourne Cup* toured to the Australian Embassy in Washington, local schools in Washington, DC, and schools in Tampa, Florida.

The Gallery also regularly provides advice to venues and arts professionals including organising and presenting Preventative Conservation and Travelling Exhibitions workshops. The Gallery is currently working on the development and adoption of a national Australian Facility Report for use by archives, galleries, libraries and museums who generate exhibitions and loans. This initiative is anticipated to take two years to complete.

In all, 620 works of art (317 works from the Gallery's collections and 293 inwards loans) were shown in this year's travelling

exhibitions. During 2005–06, eleven travelling exhibitions (including three Elaine and Jim Wolfensohn Gift exhibitions) were visited by 412,075 people at eighty-six venues (including seventy Elaine and Jim Wolfensohn Gift venues).

Details of travelling exhibitions 2005–06 are included in Appendix 8.

ART INDEMNITY AUSTRALIA

The Australian Government indemnifies major exhibitions of works of art or antiquities that tour Australia, through Art Indemnity Australia.

Art Indemnity Australia supported the Gallery's exhibition *Constable: Impressions of land, sea and sky* and enabled the exhibition to travel to Te Papa Tongarewa, Wellington, New Zealand, where indemnity was provided by the New Zealand Government Indemnity Program.

Art Indemnity Australia also supported the exhibition *National Treasures from Australia's Great Libraries* which was organised by the Council of Australian State Libraries (CASL) with the National Gallery of Australia acting as the managing organisation. The exhibition was displayed at the National Library of Australia 8 December 2005 – 19 February 2006 and then toured to the State Library of Victoria 10 March – 7 May 2006 and the Tasmanian Museum and Art Gallery 26 May – 23 July 2006. The exhibition will complete its national tour in August 2007.

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. The Children's Focus Exhibition *Stage fright: the art of theatre* received a Visions of Australia grant in 2005–06 which enabled the national tour of this ground-breaking partnership between the Gallery and the Australian Theatre for Young People that will see works from the Gallery's Theatre Arts Collection being travelled regionally with interactives and a program of workshops conducted by educators from both organisations.

The National Gallery of Australia acknowledges the significant support it has received from the Australian Government which administers Art Indemnity Australia, and Visions of Australia.

GOAL FIVE

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.

ACCESS TO THE NATIONAL COLLECTION

Access to the national collection was achieved through the display of works from the collection at the Gallery in Canberra, through the display of works in travelling exhibitions, through the loans of works to

official residences and for exhibition by others, through arranged visits to view works in the Gallery's Collection Study Room, and through print and electronic publishing.

In 2005–06 the Gallery loaned 1,093 works of art from the national collection. Outward loan details are included in Appendix 9.

The Gallery borrowed a total of 1,243 works during the year, including 593 works from public institutions and 650 works from private lenders. Significant loan negotiation and coordination was required for the major exhibitions presented in the year. Gallery staff travelled to Asia to negotiate works for *The Crescent Moon: Islamic art and civilisation in Southeast Asia* exhibition, developing many long term relationships with the lenders to the exhibition. The Gallery was the managing organisation for the Council of Australian State Libraries major touring exhibition *National Treasures from Australia's Great Libraries* in order to access the Australian Government's Art Indemnity Australia program. Inward loan details are shown in Appendix 10.

During the year the Gallery announced the loan of works from its old master paintings and sculpture to the Art Gallery of South Australia, Art Gallery of New South Wales and the National Gallery of Victoria. The loan of these works enables works from the Gallery's collection to be placed in the context of the larger more significant collections of such works.

Details of access to the collection achieved through displays and Gallery exhibitions are included in the report against Goal 4.

SOCIAL JUSTICE AND EQUITY

The 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 interstate and in 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 of its focus, and their works are shown in consultation with Indigenous communities.

EDUCATION

From Canberra and across Australia a total of 60,930 students and teachers in organised excursion groups participated in the Gallery's education programs during the year. An information brochure was sent to all schools in Australia in collaboration with the NCETP (National Capital Education Tourism Project) to promote the Gallery's education programs and to encourage educational visits to Canberra.

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

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

Teachers' seminars in Queensland, Victoria, New South Wales and the ACT were presented and professional development sessions relating to Key Learning Areas and cross-curriculum themes were presented when requested.

Highlights for the year included a Children's Festival held in September 2005. Over 1200 family visitors attended the three day event, which offered workshops, performances, interactive tours, behind the scenes talks and demonstrations and interactive internet art which involved staff from all areas of the Gallery.

The 2006 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, involving staff from across the Gallery.

Twelve special access tours were held for people with disabilities, their families and carers for the exhibitions *Bill Viola: The Passions*, *The National Sculpture Prize and Exhibition*, *Transformations: the Language of Craft*, *Constable: Impressions of Land, Sea and Sky* and *Crescent Moon: Islamic Art and Civilisations in Southeast Asia*. Special Access sign interpreted tours were conducted for several exhibitions, the permanent collection and many events, including a program with the Macquarie Trio. The Gallery was also given a Best Practice in a Public Institution award from Vision Australia for the programs and access provided to vision impaired visitors.

Voluntary Guides provided 1704 *Discovery Tours* for 25,570 primary school students plus twice-daily tours of the collection, major exhibitions and tours for specific groups including Government and Diplomatic visitors (a total of 46,013 attendees). Guides' training sessions were held for all exhibitions and collection changes, developing visual presentations and communication skills.

PUBLIC PROGRAMS

The permanent collection and the Gallery's temporary exhibition program provided inspiration for more than 188 Public Programs events. Lectures, floor talks, symposia, concerts, films and workshops were presented to enhance the visitor's experience of the Gallery and its collections. The audience for these events totalled 13,141 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 support of its program of major exhibitions and permanent collection.

A series of lectures and late night openings called *Bill Viola by Night* were held in conjunction with the Bill Viola exhibition. These events successfully brought the younger 18–25 target audience to the Gallery to see the exhibition. John Bell of the Bell Shakespeare Company also presented a one-hour lecture about the craft of acting, passion and the work of Bill Viola.

A highlight for the year was the sell out lecture by the internationally renowned American artist James Turrell who spoke about *Skyspaces* and his life's work the *Roden Crater* project – a volcano in Arizona where visitors experience the sight of the sun, the moon and rare celestial alignments. Another highlight was the annual Barbara Blackman Temenos Foundation Lecture featuring actress and author Diane Cilento who discussed 'Sainthood and Sufism' in commemoration of the 700th anniversary of the death of Jelau'ddin Rumi.

The Allan Coleman: International Photography lecture was held in April 2006 with New York photography critic Allan Coleman speaking to a sell out crowd, giving a world view of contemporary photography.

Musical performances included *Constable: The harmony of nature, art and music* presented in association with the Canberra International Chamber Music Festival, providing an evening of orchestra music by The Haydn Bande followed by viewing of the *Constable: impressions of land, sea and sky* exhibition.

Special events included the digital media weekend in August 2005 providing a digital focus with three separate events highlighting cutting edge new media art.

Forecast: art and fashion combined a late night viewing of the *Constable: impressions of land, sea and sky* and *Come rain or shine* exhibitions with an experimental fashion parade inspired by the theme of weather. The event was presented in partnership with the Canberra Institute of Technology and various community groups and local businesses. Over 400 people attended, the majority of them aged between 20 and 35.

The Crescent Moon: Cultural Day was a day-long celebration of Islamic art and Southeast Asian culture and included talks, workshops, performances, tours and free entry to the *Crescent Moon: Islamic Art and Civilisation in Southeast Asia* exhibition. Sponsored by the Myer Foundation, the Australia-Malaysia Institute and the Australia Indonesia Institute the event attracted over 1400 people.

As part of the national celebration of Indigenous Australian culture 11 events were presented at the Gallery during NAIDOC Week, including a program of artists' and curators' talks, performances, storytelling and screenings.

The Gallery ran a *National Sculpture Prize Artists' Day* where 120 people attended this day of artist's talks. Speakers included National Sculpture Prize finalists Simeon Nelson, Jon Tarry, Mona Ryder, James Angus, Damiano Bertoli and Ian Howard who were joined by John Stringer, a judge of the 2005 prize.

Melbourne-based dance company Chunky Move was in residency at the Gallery in September 2005. The week-long, work-in-progress sessions presented in the Small Theatre developed new work inspired by *Bill Viola: The passions*. The finished piece premiered in May 2006 and toured nationally.

The 2006 Multicultural Film Festival was presented in collaboration with the European Union and the National Multicultural Festival, with a film program highlighting comedy, politics and social drama from nine award-winning European directors. The gala opening night attracted many from the diplomatic community and over 880 people attended seven screenings during the week-long festival held in February 2006.

The month-long Contemporary Australian Architects Speaker Series of four lectures is an ongoing annual collaboration between the Royal Australian Institute of Architects and the Gallery. Architects from award winning Australian firms McBride Charles Ryan, Virginia Kerridge, Lahz Nimmo and Terroir were invited to present overviews of their current work.

The Gallery also hosted the last day of the the fourth biennial International Museum Theatre Alliance (IMTAL) Conference on *Performance in Cultural Institutions: Connecting, Exploring, Provoking* in October 2005. This offered delegates from around the world an opportunity to share their knowledge and expertise in the field of museum theatre and performance.

Conferences and symposia included the *Transformations: the language of craft* conference and forum in November 2005. A day filled with parallel sessions featuring

18 leading Australian and international practitioners discussing their work was followed by a day of discussions about interpreting contemporary craft and the creative industries in Australia.

The *Constable: impressions of land, sea and sky* symposium in March 2006 was an opportunity to see the exhibition and hear three leading international Constable experts discuss Constable's work. They included Conal Shields, Constable Scholar and co-curator of the 1973 Constable exhibition for the Tate; John Gage, British art scholar and co-curator of the Paris Constable Exhibition with Lucien Freud; Professor Michael Rosenthal, author of the major Thames & Hudson book on Constable as well as Australian scholars and artists.

The Director, Assistant Directors, Conservation, Education and Public Programs, Exhibitions staff and Voluntary Guides delivered lunchtime talks and symposia papers in front of works of art in Gallery spaces, in the Collection Study Room, and in the theatres.

Practical workshops for children and families were conducted during school holidays including the *National Sculpture Prize and Exhibition* family day where over 1500 people attended creative art workshops, talks, tours, and performances throughout the Gallery, focusing on sculpture.

More than 128,000 printed calendars were distributed during the year and the Gallery website was regularly updated to allow greater access to information about public programs.

Audiovisual technical support was provided for 700 events.

Attendance at Public Programs events in 2005-06 totalled 13,141, with 3036 visitors attending talks and lectures, 7725 attending special events, 944 attending screenings, 367 attending workshops and 1257 attending performances.

MEMBERSHIP

During 2005-06 a total of 1,691 Gallery members attended 30 events which were developed and delivered exclusively for members and their guests. Invitations to attend special viewings were sent to all members for the major exhibitions and special members' viewings and programs were run in association with all NGA exhibitions throughout the year. The members' viewing of the Constable exhibition booked out so quickly that a second event was arranged with a total of 480 members attending the two events.

Membership highlights during the year included the Melbourne Cup lunch in the Members Lounge, behind the scenes tours of the Conservation laboratory, an artist's talk for the *National Sculpture Prize and Exhibition* by Bert Flugelman, curators' tours for members for each exhibition throughout the year, a floor talk by Ken Tyler for the *Helen Frankenthaler* exhibition, Constable poetry readings, the Constable high tea and the members' children's Christmas party.

The Gallery also completed a review of the Membership Program, which included a survey going to all members and many

lapsed members to ascertain their opinion of the quality, value and service offered.

At 30 June 2006 the number of financial members of the Gallery totalled 21,467 (11,751 memberships). All Australian states and territories are represented in the national membership, the majority being held in NSW and Victoria. Internationally there are members in Papua New Guinea, New Zealand, Asia, the United Kingdom and the United States of America.

COLLECTION STUDY ROOM

Works of art from the national collection which are not currently on display are available for viewing in the Collection Study Room (CSR) by the general public, students, scholars and artists. In 2005-06 the program attracted 792 visitors viewing 2208 works of art.

MULTIMEDIA

During 2005-06 there were 4,304,358 online visits to the Gallery - a 61% increase compared with a total of 2,669,256 online visits during 2004-05 - an average of 11,792 visitors per day.

Visitors to Gallery websites viewed 29,219,921 pages - a 95% increase compared with a total of 14,961,806 during 2004-05 - an average of seven pages per visitor.

Visitors accessed 567 gigabytes of information and images - a 57.5% increase over the total of 360 gigabytes in 2004-05 - equivalent to 5670 metres of books on shelves.

Visitors came from: North America (40.12%), Europe (28.18%), Pacific including Australia (22.22%), Asia (8.87%), South America (0.08%) and Africa (0.50%).

The number of subscribers to *artonline*, the Gallery's free email newsletter, totalled 18,011 at 30 June 2006, an 11% increase over the total of 16,125 at 30 June 2005.

Major online projects completed in 2005-06 included:

- an upgraded online collection search facility featuring 19,457 images
- an upgraded online media centre
- nga.gov.au/Transformations - with 136 images and 13 video files
- nga.gov.au/Frankenthaler - with 132 images, 5 audio slideshows + 1 video file
- nga.gov.au/Constable - with 109 images and articles + 17 audio files
- nga.gov.au/SculpturePrize05 - with 42 images and articles + 19 audio files
- nga.gov.au/Tuckson - with 48 images and 3 essays
- nga.gov.au/CrescentMoon - with 27 images, 8 articles and a glossary
- nga.gov.au/Rosenquist - with 11 images, 1 essay + 2 transcripts
- nga.gov.au/Dix - with 1 essay, 7 articles and a 51-image audio slideshow
- nga.gov.au/Moist - with 2 essays and 20 images
- nga.gov.au/Viola - with 1 essay + 19 images and articles
- nga.gov.au/Imagining - with 1 essay and 16 images
- nga.gov.au/RightHereRightNow - with 6 images and 5 articles
- nga.gov.au/Conservation - with 23 essays, 29 articles and 143 images.

Major onsite projects completed in 2005–06 included:

- *Transformations* – a 60 minute video, featuring interviews with 12 artists
- *Sculpture Prize 05* – a 40 minute video, featuring interviews with 11 artists
- *Frankenthaler* – a 10 minute video and 5 audio slideshows
- *Rosenquist* – a 20 minute audio slideshow featuring 93 images.

Special projects in 2005–06 included:

- *Constable* – a CD-ROM featuring 17 zoomable images, articles and audio files
- 15 issues of *artonline* distributed to subscribers
- 8 issues of *artonline* members edition distributed to 5,000 Gallery members
- 10 issues of *Media Update* distributed to media outlets.

RESEARCH LIBRARY

The Research Library not only holds the largest collections in the visual arts in Australia with 125,000 monographs and 800 current serials, but also is developing provision of information through digital collections.

With the appointment of a new Chief Librarian, the Research Library responded to the Director's vision for the Gallery with new strategic directions.

The vital areas identified for the management of the library's physical and electronic collections to provide optimum services to meet the research needs of the Gallery's staff, volunteers and visiting scholars include the cataloguing backlog, automation of serials processing, more efficient publication

exchange arrangements, streamlining of the procedures for external access by researchers, more and improved storage for the collections, management of Research Library and Gallery historical archives, creating catalogue records for the Australian Art & Artists documentation files to improve access, and the development of audiovisual and digital collections.

The archives held in the Research Library are a key national resource for Australian artists' papers and collections. Consequently, a new staffing profile was created and approved to provide the Gallery with expertise in archival practice as well as in museum library management.

Nationally, the Research Library has joined two consortiums: The Council of Australian University Librarians Electronic Information Resources Committee to provide efficient and economic access to online resources and the National Library of Australia's National Licensing Consortium which provides authoritative, online information resources.

International collaboration focused on a pilot project with ARTstor (artstor.org), a non-profit initiative founded by the Andrew W Mellon Foundation, with a mission to use digital technology to enhance scholarship, teaching and learning. The ARTstor Digital Library is a repository of hundreds of thousands of visual arts digital images and related data. It is available free to the Gallery for one year to assess Australian requirements for galleries and museums. Other pilot partners include major universities in Australia. The Research Library continues to collaborate with the Frick Art Reference

Library to add Australian art sales catalogues to the international database, SCIPPO, a project initiated in 2006.

Other full-text online resources initiated during the year include *ArtFullText* with articles from 87 art-related journals available to all Gallery staff. In collaboration with our Marketing and Merchandising staff, the Research Library has subscribed to *Factiva*, which provides access to more than 10,000 full-text sources from 152 countries in 22 languages including 1500 global and local newspapers. Key television and radio transcripts include the BBC, ABC, CBC, NBX and Fox. *Who's Who in France* is also included and features more than 20,000 personal biographies, about 13,000 of which include a linked photograph.

A major acquisition for the Research Library collection for 2005-06 was *Benezit - Dictionary of Artists* in the new English edition with over 170,000 entries, comprising over 20,000 pages in 14 volumes and published in France by Editions Grund. *Benezit* provides important factual information about almost any painter, sculptor, engraver or draftsman of all countries and schools, from antiquity to the present day. The Research Library is the only library in Australia to hold this publication.

Major donations included the Peter Johnson Architectural Archive for the 2005 entries to the RAIA Architecture Awards. The Archive dates from 1986 and is rapidly developing into an extraordinary source of information for the study of contemporary Australian architecture and is available to the public for research. In addition, the Art Gallery of New South Wales Research Library & Archive has donated 8 folio volumes of its early

newspaper clippings from 1874 to 1936. Following the stocktake in 2005, a *Rare Book Directory* has been created which facilitates retrieval of the rare items from the off-site store. The books were re-arranged into fixed location with all items encased in archival wrapping and stored in a controlled air-conditioned environment. Rare books total 2,947.

The Australian Art & Artists Documentation Files have grown to 37,840 individual artist records. Over 20,000 items were added to both the Australian and international files in the past year. 1800 monographs were catalogued and added to the collection with 790 received as gifts/exchange. There were 3800 serial issues accessioned.

Of the 2,980 total reference queries received, almost 50% were external received by email, telephone, fax and letter. There were 542 external visitors to the library.

The Chief Librarian presented a paper *Changing roles, changing realities; Australian art librarians in a brave new world* at ARLIS/Norden and IFLA Art Libraries Section Pre-conference, Oslo in August 2005. The paper was published in 2006 in *Art Libraries Journal* Vol. 31, no. 2, p.19-28. The Chief Librarian also visited the Frick Art Reference Library, the National Gallery of Canada Library & Archives and the Ontario Gallery of Art Library & Archives as part of a best practice study of art museum libraries. The Research Library continues to provide a leadership role with the Arts Libraries Society of Australia and New Zealand through hosting of events at the Gallery and by taking on national executive roles including webmaster, Discussion List Manager, and National Secretary.

PUBLICATIONS AND MERCHANDISING

Publishing and Merchandising activities promote access to information about works of art in the Gallery's collection, or significant loans related to exhibitions.

During the year a parallel publishing policy was endorsed, meaning that publishing is done concurrently in print and on the internet, providing the widest possible access to Gallery scholarship. Publications completed during the year include:

- *National Sculpture Prize and exhibition 2005*
- *Transformations: the language of craft*
- *Constable: impressions of land, sea and sky.*

A number of publications are in preparation for the forward exhibition and publishing program.

Gallery designer Sarah Robinson was awarded a 'highly commended' by the Museum's Australia Publishing Design Awards for the design of *Margaret Michaelis, love loss and photography*, a 2004-05 publication.

The Gallery's quarterly magazine *artonview* which features the collection, new acquisitions, exhibitions, artist statements and information about public programs and other activities was issued with the assistance of contributions from Gallery staff, artists, and external specialist contributors. The magazine is a benefit of membership of the Gallery; it is distributed free to members

and is sold commercially in the Gallery shop. National Gallery of Australia publications are listed for the year in Appendix 14.

Merchandising extends access to the Gallery's collections and provides a lasting memento of a Gallery visit or favourite work of art. All core ranges were reviewed during the year, especially printed products. The Product Development Committee worked with curators, educators and product designers to develop material appropriate for sale in the Gallery shop/s and for other business opportunities. The Gallery engaged a new worldwide poster distributor during the year which is expected to open up export markets for Gallery posters.

IMAGING SERVICES

The year saw the consolidation of digital capture and processing with over 16,000 digital assets being created during the year. Over 15,000 of these assets, some 95% of images created during the year, were related to the collection.

PROMOTION OF GALLERY PROGRAMS

Gallery programs and activities were actively promoted in various ways, including print and electronic marketing, outdoor placements, direct mail and the use of the Gallery's internet site/s. In the course of its promotional activity the Gallery also assisted complementary industry sectors such as tourism, business and the arts.

GOAL SIX

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 of Australia'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
- Emphasis 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

CERTIFIED AGREEMENT

The *National Gallery Certified Agreement 2005-2008*, made under section 170LJ of the *Workplace Relations Act 1996*, was certified in the Australian Industrial Relations Commission on 27 July 2005.

AUSTRALIAN WORKPLACE AGREEMENTS

Eighteen Australian Workplace Agreements were current at 30 June 2006. 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.

POLICY AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

Gallery staff are guided in their standards of conduct and ethical behaviour through the Gallery's Code of Conduct and the Code of Ethics. As part of the review of the Gallery's Code of Ethics, a number of pilot workshops were held in 2006. The outcome of the workshops is guiding the final revision of the Code, which is expected to incorporate guidelines on professional and personal conduct.

WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

Turnover of staff was marginally higher this year at 8.5%, a 1.5% increase on the previous year. During the year two staff members reached the significant milestone of 20 years service.

TRAINING AND DEVELOPMENT

Gallery staff participated in a broad range of corporate, program and professional training and development activities throughout the year.

Training and development activities covered a wide range of topics, including information technology, project management, writing skills, first aid, forklift driver

training, professional speaking, leadership and management training and contractor management training. Occupational Health and Safety (OH&S) Awareness sessions continue to be held on a regular basis along with Manual Handling and Ergonomics, Avoiding Strains and Sprains, Health and Safety representative training, Risk Management and Control, Incident Investigation, Dangerous Goods and Hazardous Substances and Disaster Recovery.

Expenditure on staff training during the year totalled \$185,016.

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. The IDPAs include a component on staff OH&S competency levels and needs. This 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 on their performance against key activities.

STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2006 the Gallery employed 278 staff, made up of 186 permanent staff (77 male and 109 female), 55 temporary staff (12 male and 43 female) and 37 casual employees (16 male and 21 female). The 186 permanent staff comprised 163 full time and 23 part time employees, a slight decrease from 190 in 2004-05.

The average staffing level during the year was 238 full time equivalent (232 in 2004-05), including 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 Act) the following information is provided:

The objectives of the Gallery's Occupational Health and Safety Policy and Agreement were endorsed by the Director and relevant unions during the year.

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 OHS 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. Staff in the Gallery belong to one of six Designated Work Groups which are aligned with the corporate structure. All staff 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.

During 2005–06 warden and fire extinguisher training was conducted and an Emergency Training Program that identifies a number of other training requirements was developed. Training scheduled for 2006–07 includes general occupant training, Chief Warden Panel training, further warden and fire extinguisher training as well as an evacuation exercise.

In July 2005 the National Safety Council of Australia (NSCA) awarded the Gallery a 3 Star rating following an audit of its OH&S Management System and assessment of performance against the NSCA 5 star program. (In 2004–05, the Gallery received a 2 star rating.) The overall result from the audit demonstrated a continued commitment by management and employees to provide for and improve safe systems of work. Through the development of a Continuous Improvement Action Plan, the Gallery continues to review and refine its OH&S Management System.

In 2005–06 an ‘OH&S Branding Committee’ was established and a project developed to further enrich the Gallery’s safety culture and support employees and contractors in the development of progressive and effective safety attitudes, leading to a safe working environment for all employees, contractors and visitors.

The objectives of the OH&S Branding

Project were to launch an innovative campaign to better engage Gallery employees and contractors and to further strengthen the Gallery’s safety culture by tailoring internal messages in an appropriately appealing manner.

During 2005–06 the Gallery received a ‘Highly Commended’ Award at the NSCA/ Telstra National Safety Awards of Excellence in the category of ‘Best Communication of an OH&S Message’ for the work that was undertaken on the Branding Project.

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

The following Comcare Investigation reports were received during the year:

- *Investigation conducted under the Occupational Health and Safety (Commonwealth Employment) Act 1991 (the Act) – Assessment of documents relating to the National Gallery of Australia (NGA)*

The investigator concluded that there is no evidence that documents were deliberately withheld from him.

- *Investigation conducted under the Occupational Health and Safety (Commonwealth Employment) Act 1991 (the Act) – Wall Collapse Incident, Temporary Exhibition Gallery (February 2005)*

The investigator concluded that the Gallery contravened subsection 16 (1) of the Act which requires employers to take all reasonably practicable steps to protect the health and safety at work of the employer's employees.

- *Investigation conducted under the Occupational Health and Safety (Commonwealth Employment) Act 1991 (the Act) - Hot Water System, Temporary Exhibition Gallery (February 2005)*

An improvement notice was issued by Comcare in September 2005 and an investigation report is pending.

PERFORMANCE PAY

During the year performance bonuses totalling \$30,152 were paid to eligible staff members with individual Australian Workplace Agreements (AWA). 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 Gallery's activities.

SENIOR EXECUTIVE SERVICE

On 30 June 2006 the Gallery had two male Senior Executive Service officers - the Director, Band 3 equivalent, and the Deputy Director, Band 2 equivalent. In addition, five

Program Managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceeds that available for Gallery Executive Level 2 positions.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The 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.

THE GALLERY'S SENIOR MANAGEMENT COMMITTEES FOR 2005–06 WERE:

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, five management representatives, and the OH&S Officer.
Consultative Committee	The Consultative Committee provides a forum for discussion between management, employees and employee representatives. It meets generally quarterly.	The Committee comprises staff representatives nominated or elected by the members of their designated working group (regardless of their membership or non-membership of unions), official representatives from the relevant employee associations, and management representatives including the Deputy Director who chairs the Committee.
Publications Committee	The Publications Committee acts as a steering committee to guide the Gallery's publishing program.	The Committee is chaired by the Assistant Director Marketing and Merchandising and comprises the Program Managers, Publications staff, relevant curators, and independent expert adviser.
Product Development Committee	The Product Development Committee facilitates the development of merchandise products based on the collection or exhibition program.	The Committee is chaired by the Assistant Director Marketing and Merchandising and comprises the Senior Designer, Merchandising Manager, Assistant Shop Manager, and relevant curators.

COMMITTEE	ROLE	MEMBERSHIP
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 Gallery sections involved in the delivery of the Gallery's exhibition program.
Information Systems Working Group	The Information Systems Working Group provides a forum for the planning, implementation and evaluation of strategic and operational information technology initiatives.	The Working Group is chaired by the Head of Facilities Management and IT, and includes representatives from the major IT users of the Gallery.

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

WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives and plans to review its Workplace Diversity Program in 2006-07.

REPORT ON PERFORMANCE IN IMPLEMENTING THE COMMONWEALTH DISABILITY STRATEGY

The Gallery recognises the importance of the *Disability Discrimination Act 1992* and 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 public programs calendar. Information is

available on the Gallery's website, nga.gov.au, explaining access to the building and special programs for people with disabilities.

The 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 Visitor Book are responded to by the appropriate staff member. Guidelines on 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 18.

All employment policies, procedures and practices comply with the requirements of the Act.

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

All exhibitions reflect consultation processes. Wide consultation is undertaken with relevant officials from the community where appropriate.

INDUSTRIAL DEMOCRACY

The Gallery is committed to consulting and communicating with employees and employees' representatives about workplace issues. The Gallery Consultative Committee met on four occasions during the year and its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. The Committee's terms of reference were reviewed this year to improve employee representation and to ensure a more strategic focus to discussions.

COMPLAINTS

There are two formal channels for persons to register complaints concerning the 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 18.

Two formal complaints were received from members of the public. In addition, staff made four other complaints or requests for assistance from the Gallery's Human Resource Management Department in resolving issues.

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 OF AUSTRALIA 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.

GOAL SEVEN

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

To complete the 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

Refurbishment of the Gallery building continued throughout the year with upgraded fire detection, monitoring and sprinkler systems being installed. The Gallery’s focus on continuous improvement in occupational health and safety resulted in ongoing improvement of building systems and services.

During the year architects further refined the design for the proposed expansion of the Gallery’s principal building at Parkes.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwth) Australian Government agencies are required 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 Gallery, and is being applied to the development of plans for the enhancement and ongoing maintenance of the building and the organisation’s operations.

Improvements continue to be made to the Gallery’s heating air conditioning and ventilation system. During 2005–06 the Gallery’s boiler burner management system was replaced, resulting in further ongoing reductions in gas consumption and pollutants entering the atmosphere.

A draft waste management strategy covering environmental, economic and social sustainability was developed and it is anticipated that it will be finalised and implemented in 2006–07. The strategy focuses on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling.

A practical example of waste recycling is being explored through the development of a memorandum of understanding with the Construction Industry Training and Employment Association which will provide for the Gallery’s waste timber materials (mainly resulting from exhibition change overs) being used in training construction industry apprentices.

HERITAGE MANAGEMENT

With the assistance of specialist consultants the Gallery prepared a draft Heritage Strategy in accordance with its obligations under section 341ZA of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwth) (the EPBC Act).

This Heritage Strategy meets the Gallery's specific obligations to prepare a Heritage Strategy in relation to the land it manages. It also provides a strategy to meet its general obligations under the EPBC Act to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for the Environment and Heritage.

It is anticipated that the Heritage Strategy will be submitted for formal approval by the relevant authorities during 2006-07.

FUNDING OF BUILDING REFURBISHMENT AND ENHANCEMENT

Expenditure of \$42.9 million was approved by the Australian Government in 2001-02 for the refurbishment and enhancement of the building. Funds to meet this obligation were to be drawn from the Government appropriations of the Gallery's ongoing operations, as well as a loan to meet the funds flow obligations of the project. Expenditure on building refurbishment and enhancement to 30 June 2006 totalled \$17.3 million.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial statements. This includes not only sales and purchases but also expenses, income, and transfers between accounts.

Next, the document outlines the process of reconciling bank statements with the company's records. It stresses the need to identify and explain any discrepancies, such as outstanding checks or bank errors, to ensure that the books are in balance. Regular reconciliation is presented as a key practice for preventing errors and detecting fraud.

The document also covers the classification of assets and liabilities. It provides guidance on how to categorize different types of property, equipment, and debts, ensuring that they are reported correctly on the balance sheet. This section highlights the importance of using consistent accounting methods to allow for meaningful comparisons over time and across different periods.

Finally, the document discusses the preparation of financial statements, including the income statement, balance sheet, and statement of cash flows. It provides a step-by-step guide to calculating each component and ensuring that the numbers are accurate and supported by the underlying data. The document concludes by emphasizing the role of these statements in providing a clear and concise overview of the company's financial performance and position.

GOAL EIGHT

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 of Australia'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 2005-06 are included on pages 81-116.

Revenue from operations totalled \$52.475 million, compared to \$52.676 million in the previous year. \$41.706 million (79%) was provided by the Australian Government, and \$10.769 million (21%) from other sources, compared to \$41.660 million (79%) and \$11.016 million (21%) respectively in 2004-05.

Expenditure totalled \$47.619 million, compared to \$46.598 million in 2004-05. A net operating surplus of \$4.856 million

was achieved. Of this sum \$3.765 million was received as donations in cash or in kind for the development of the Gallery's collection of works of art with the balance being applied to improvement of the Gallery building.

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

Capital outlays in the year included \$3.162 million on property, plant and equipment including expenditure on the refurbishment and planning for the enhancement of the building, and \$23.365 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 Gallery's collection assets include works of art, \$3.124 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 \$172.4 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 \$2.0 million.

CONSULTANCY SERVICES

Consultants paid more than \$10,000 to undertake consultancy work for the Gallery

during the year totalled twenty-eight. The total cost of these consultancies was \$2,583,830. 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 2005-06 are provided at Appendix 15.

COMPETITIVE TENDERING AND CONTRACTING

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

COMMERCIAL OPERATIONS

The Gallery generates revenue through commercial operations which supplement government and other private 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.

The Gallery's commercial operations also include publishing and merchandising. A wide selection of products and range of publications related to the collection enables the Gallery to engage with audiences within and beyond the Gallery, extending and

expanding the Gallery experience.

Total revenue earned from commercial operations in 2005-06 was \$2.506 million, compared to \$2.752 million in the previous year.

GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in 2005-06 totalled \$45.706 million, comprising \$41.706 million for operations and \$4 million as an equity injection for the purchase of works of art.

PRIVATE FUNDING

The 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 \$4.1 million in 2005-06 compared to \$5.065 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 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 retired as Chairman of the Foundation in April 2006 and Mr Charles Curran AC was appointed as the new Chairman.

In 2005-06 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 2005-06 details the Foundation's operations and activities and lists all members. Further information may be obtained from the Gallery's Development Office, telephone (02) 6240 6454.

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 Gallery, 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 REPORTS



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;
- Income Statement, Balance Sheet and Cash Flow Statement;
- Statement of Changes in Equity;
- 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 2006. 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 the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and Accounting Standards and mandatory financial reporting requirements in Australia. 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.

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

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 judgement, 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.

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 *Companies/Wholly Authorities and Companies Act 1997* and 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's financial position, and of their 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's financial position as at 30 June 2006 and of their 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
31 July 2006

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

In our opinion, the attached financial statements for the year ended 30 June 2006 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 	Signed 	Signed 
Rupert Myer AM Chairman National Gallery of Australia Council 27 July 2006	Ron Radford AM Director National Gallery of Australia 26 July 2006	Alan Froud Deputy Director Chief Financial Officer National Gallery of Australia 26 July 2006

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
INCOME STATEMENT
for the year ended 30 June 2005

	Notes	Consolidated		NOA	
		2005/2005	2004/2005	2005/2005	2004/2005
		\$'000	\$'000	\$'000	\$'000
INCOME					
Revenue					
Revenues from Government	2	41,706	41,660	41,706	41,660
Goods and Services	3	3,795	3,740	3,795	3,740
Contributions	4A	2,343	2,419	2,311	2,167
Art acquisitions - gifts	4B	2,661	2,641	2,166	2,300
Interest	4C	1,330	629	1,267	756
Other	4D	1,176	524	1,176	324
Total revenue		52,431	52,404	52,341	52,155
Gains					
Net gain on investments	4E	44	04	0	0
Reversal of previous asset writedown	4E	0	168	0	186
Other gains	4E	0	0	0	0
Total gains		44	272	0	186
TOTAL INCOME		52,475	52,676	52,341	52,343
EXPENSES					
Employees	5B	17,813	15,940	17,813	15,040
Supplies	5A	14,351	14,550	14,316	14,316
Depreciation and amortisation	5C	16,170	15,711	16,170	15,711
Write-down of assets	5D	79	73	79	73
Net loss from sales of assets	5E	6	24	6	24
TOTAL EXPENSES		47,619	46,598	47,584	45,535
OPERATING RESULT	6	4,856	6,078	4,757	5,777

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
BALANCE SHEET
as at 30 June 2006

	Notes	Consolidated		NGA	
		2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
ASSETS					
Financial assets					
Cash and cash equivalents	7	18,513	22,400	17,460	20,672
Investments - shares	8	2,095	1,260	0	0
Receivables	9	563	499	492	403
Other	10	210	117	211	117
Total financial assets		21,381	24,276	18,163	21,192
Non-financial assets					
Land and buildings	11A	172,446	159,238	172,446	159,238
Infrastructure, plant and equipment	11B	1,970	2,053	1,970	2,053
Collection assets	12	3,148,871	3,134,856	3,148,871	3,134,895
Intangibles	13	91	258	91	205
Inventories	14	1,225	1,281	1,225	1,281
Other non-financial assets	15	181	173	181	173
Total non-financial assets		3,324,784	3,297,607	3,324,784	3,297,607
TOTAL ASSETS		3,346,165	3,321,883	3,342,947	3,318,799
LIABILITIES					
Provisions					
Employees	16A	4,584	4,028	4,584	4,028
Total provisions		4,584	4,028	4,584	4,028
Payables					
Suppliers	16B	5,066	4,253	5,066	4,247
Total payables		5,066	4,253	5,066	4,247
TOTAL LIABILITIES		9,650	8,281	9,650	8,275
NET ASSETS		3,336,515	3,313,602	3,333,297	3,310,524
EQUITY					
Contributed equity		62,715	60,715	62,715	60,715
Reserves		2,599,355	2,585,748	2,599,355	2,585,748
Retained surplus		644,534	639,339	641,210	639,601
TOTAL EQUITY		3,336,515	3,313,602	3,333,297	3,310,524
Current assets					
Non-current assets					
Current liabilities					
Non-current liabilities					

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 2006

	Notes	Consolidated		NCA	
		2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		4,830	3,957	4,833	4,273
Appropriations		41,706	41,950	41,706	41,660
Interest		1,326	1,263	1,173	1,049
Net GST received from ATO		2,155	2,520	2,147	2,463
Total cash received		50,017	49,690	49,859	49,445
Cash used					
Employees		(16,876)	(16,330)	(16,876)	(16,330)
Suppliers		(13,860)	(13,786)	(13,786)	(14,501)
Total cash used		(30,736)	(30,116)	(30,662)	(30,831)
Net Cash from operating activities	17	19,281	19,574	19,197	18,614
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant & equipment		6	4	6	4
Proceeds from sale of shares		349	935	0	0
Total cash received		355	939	6	4
Cash used					
Payments for property, plant & equipment		(3,162)	(3,881)	(3,162)	(3,060)
Payments for collection assets		(23,363)	(12,787)	(23,363)	(12,767)
Payments for shares		(766)	(856)	0	0
Total Cash used		(27,231)	(17,524)	(26,521)	(15,827)
Net Cash from Investing activities		(26,876)	(16,585)	(26,515)	(15,823)
FINANCING ACTIVITIES					
Cash received					
Capital injections		4,000	4,000	4,000	4,000
Total cash received		4,000	4,000	4,000	4,000
Net Cash from financing activities		4,000	4,000	4,000	4,000
Net increase (decrease) in cash held		(3,787)	6,974	(3,422)	6,801
Cash at the beginning of the reporting period		22,460	15,725	20,872	14,071
Cash at the end of the reporting period	7	18,673	22,699	17,450	20,872

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF CHANGES IN EQUITY
 For the year ended 30 June 2006

	2005-2006 \$'000	2004-2005 \$'000	2003-2004 \$'000	2002-2003 \$'000	2001-2002 \$'000	2000-2001 \$'000	1999-2000 \$'000	1998-1999 \$'000	1997-1998 \$'000	1996-1997 \$'000	1995-1996 \$'000	1994-1995 \$'000
Opening Balance at 1 July 2005	628,278	613,281	613,281	2,186,112	2,186,112	84,719	84,719	84,719	84,719	84,719	84,719	84,719
Adjustment for changes in accounting policies	-	-	-	-	-	-	-	-	-	-	-	-
Adjusted Opening Balance	628,278	613,281	613,281	2,186,112	2,186,112	84,719	84,719	84,719	84,719	84,719	84,719	84,719
Income and Expense	-	-	-	15,638	297,140	-	-	-	-	-	-	-
Realisation adjustment	628,178	612,281	612,281	2,186,148	2,186,148	84,719	84,719	84,719	84,719	84,719	84,719	84,719
Sub and income and expense recognised directly in Equity	-	-	-	-	-	-	-	-	-	-	-	-
Net Operating Result	628,178	612,281	612,281	2,186,148	2,186,148	84,719	84,719	84,719	84,719	84,719	84,719	84,719
Transactions and operations	644,526	619,379	619,379	2,195,305	2,195,340	-	-	-	-	-	-	-
Transactions with owners	-	-	-	-	-	-	-	-	-	-	-	-
Contributions by Owners	-	-	-	-	-	-	-	-	-	-	-	-
Appropriation Equity (Dividend)	-	-	-	-	-	-	-	-	-	-	-	-
Re-balanced transactions with Owners	-	-	-	-	-	-	-	-	-	-	-	-
Transfer from equity components	-	-	-	-	-	-	-	-	-	-	-	-
Closing balance at 30 June 2006	1,272,804	1,225,660	1,225,660	4,381,496	4,381,496	1,634,438	1,634,438	1,634,438	1,634,438	1,634,438	1,634,438	1,634,438

NMA Only

	2005-2006 \$'000	2004-2005 \$'000	2003-2004 \$'000	2002-2003 \$'000	2001-2002 \$'000	2000-2001 \$'000	1999-2000 \$'000	1998-1999 \$'000	1997-1998 \$'000	1996-1997 \$'000	1995-1996 \$'000	1994-1995 \$'000
Opening Balance at 1 July 2005	1,000,000	1,000,000	1,000,000	2,000,000	2,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Adjustment for changes in accounting policies	-	-	-	-	-	-	-	-	-	-	-	-
Adjusted Opening Balance	1,000,000	1,000,000	1,000,000	2,000,000	2,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Income and Expense	-	-	-	10,000	200,000	-	-	-	-	-	-	-
Realisation adjustment	1,000,000	1,000,000	1,000,000	2,010,000	2,200,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Sub and income and expense recognised directly in Equity	-	-	-	-	-	-	-	-	-	-	-	-
Net Operating Result	1,000,000	1,000,000	1,000,000	2,010,000	2,200,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Transactions and operations	1,010,000	1,010,000	1,010,000	2,020,000	2,210,000	1,010,000	1,010,000	1,010,000	1,010,000	1,010,000	1,010,000	1,010,000
Transactions with owners	-	-	-	-	-	-	-	-	-	-	-	-
Contributions by Owners	-	-	-	-	-	-	-	-	-	-	-	-
Appropriation Equity (Dividend)	-	-	-	-	-	-	-	-	-	-	-	-
Sub and transactions with Owners	-	-	-	-	-	-	-	-	-	-	-	-
Transfer from equity component to	-	-	-	-	-	-	-	-	-	-	-	-
Closing balance at 30 June 2006	2,010,000	2,010,000	2,010,000	4,030,000	4,410,000	2,010,000	2,010,000	2,010,000	2,010,000	2,010,000	2,010,000	2,010,000

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 2009

Notes	Consolidated		NGA	
	2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
BY TYPE				
Capital commitments				
1 Land and buildings	661	940	661	940
2 Infrastructure, plant and equipment	28	322	28	322
3 Work of Art	3,865	0	3,865	0
Total capital commitments	4,554	1,262	4,554	1,262
Other commitments				
4 Operating leases	89	92	89	92
5 Other commitments	191	270	191	270
Total other commitments	280	362	280	362
Net commitments by type	4,724	1,620	4,724	1,620
BY MATURITY				
Capital commitments				
One year or less	839	1,268	839	1,268
From one to five years	3,715	0	3,715	0
Over five years	0	0	0	0
Total capital commitments	4,554	1,268	4,554	1,268
Operating lease commitments				
One year or less	50	66	50	66
From one to five years	39	26	39	26
Over five years	0	0	0	0
Total operating lease commitments	89	92	89	92
Other commitments				
One year or less	191	270	191	270
From one to five years	0	0	0	0
Over five years	0	0	0	0
Total other commitments	191	270	191	270
Commitments receivable	(398)	(140)	(398)	(140)
Net commitments by maturity	4,226	1,482	4,226	1,482

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. Commissioned work of art to be built over the next three financial years.
4. Operating leases included are effectively non-cancellable and comprise:

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

5. Other commitments include purchase orders raised as at 30 June 2006 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 2008

Contingent liabilities	Assets				Contingent				Net			
	Claims for damages/ costs		Lease and buildings		Total		Claims for damages/ costs		Lease and buildings		Total	
	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007
Balance from previous period	-	-	-	-	-	-	-	-	-	-	-	-
New contingent liabilities	-	-	-	-	-	-	-	-	-	-	-	-
Contingent assets:												
	Claims for damages/ costs		Lease and buildings		Total		Claims for damages/ costs		Lease and buildings		Total	
	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007
Balance from previous period	-	-	806,000	-	806,000	-	-	-	806,000	-	806,000	-
New contingent assets	-	-	806,000	683,000	1,611,000	683,000	-	-	806,000	806,000	1,611,000	683,000
Net contingent Assets (Liabilities)	-	-	806,000	683,000	1,487,000	683,000	-	-	806,000	806,000	1,487,000	683,000

Details of each class of contingent liabilities and assets are shown in note 10, 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 2006

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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(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997* and are a general-purpose financial report.

The continued existence of the National Gallery of Australia in its present form and with its present programs is dependent on Government policy and on continuing appropriations by Parliament for the National Gallery of Australia's administration and programs.

They have been prepared in accordance with:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies Orders (Financial Statements) for reporting periods ending on or after 1 July 2005);
- Australian Accounting Standards issued by the Australian Accounting Standards Board that apply for the reporting period; and
- Interpretations issued by the Australian Accounting Standards Board (AASB) and Urgent Issues Group (UIG) that apply for the reporting period.

This is the first financial report to be prepared under Australian Equivalents to International Financial Reporting Standards (AEIFRS). The impacts of adopting AEIFRS are disclosed later in this note.

The National Gallery of Australia's Consolidated Statements consisting of the Income Statement, Balance Sheet and Statement of Changes in Equity 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 fair value. Except where stated, no allowance is made for the effect of changing prices on the results or on the financial position.

The financial report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless disclosure of the full amount is specifically required.

Unless alternative treatment is specifically required by an accounting standard, assets and liabilities are recognised in the National Gallery of Australia's consolidated Balance Sheet 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's Consolidated Income Statement 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 2005 to 30 June 2006 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 Significant Accounting Judgements and Estimates

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

1.4 Statement of Compliance

The financial report complies with Australian Accounting Standards, which include Australian Equivalents to International financial Reporting Standards (AEIFRS).

Australian Accounting Standards require the National Gallery of Australia to disclose Australian Accounting Standards that have not been applied, for standards that have been issued but are not yet effective.

The AASB has issued amendments to existing standards, these amendments are denoted by year and then number, for example 2005-1 indicates amendment 1 issued in 2005.

The table below illustrates standards and amendments that will become effective for the National Gallery of Australia in the future. The nature of the impending change within the table, has been out of necessity abbreviated and users should consult the full version available on the AASB's website to identify the full impact of the change. The expected impact on the financial report of adoption of these standards is based on the National Gallery of Australia's initial assessment at this date, but may change. The National Gallery of Australia intends to adopt all of the standards upon their application date.

Title	Standard affected	Application date*	Nature of impending change	Impact expected on financial report
2005-1	AASB139	1 Jan 2006	Amends hedging requirements for foreign currency risk of a highly probable intra-group transaction.	No expected impact
2005-4	AASB139, AASB132, AASB1, AASB1023, AASB1038	1 Jan 2006	Amends AASB139, AASB1023 and AASB1038 to restrict the option to fair value through the profit or loss and makes consequential amendments to AASB1 and AASB132.	No expected impact
2005-5	AASB1, AASB139	1 Jan 2006	Amends AASB1 to allow an entity to determine whether an arrangement is, or contains a lease. Amends AASB139 to scope out a contractual right to receive reimbursement (in accordance with AASB137) in the form of cash.	No expected impact
2005-6	AASB3	1 Jan 2006	Amends the scope to exclude business combinations involving entities or businesses under common control.	No expected impact
2005-9	AASB4, AASB1023, AASB139, AASB132	1 Jan 2006	Amended standards in regards to financial guarantee contracts.	No expected impact
2005-10	AASB132, AASB101, AASB114, AASB117, AASB133, AASB139, AASB1, AASB4, AASB1023, AASB1038	1 Jan 2007	Amended requirements subsequent to the issuing of AASB7.	No expected impact
2005-1	AASB121	31 Dec 2006	Changes in requirements for net investments in foreign subsidiaries depending on denominated currency.	No expected impact
New Standard	AASB7 Financial Instrument Disclosures	1 Jan 2007	Revise the disclosure requirements for financial instruments from AASB132 requirements.	No expected impact

* Application date is for annual reporting periods beginning on or after the date shown

1.5 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 when:

- The risks and rewards of ownership have been transferred to the buyer;
- The seller retains non managerial involvement nor effective control over the goods;
- The revenue and transaction costs incurred can be reliably measured; and
- It is probable that the economic benefits associated with the transaction will flow to the entity.

Interest revenue is recognised using the effective interest method as set out in AASB 139.

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 Income Statement 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 Income Statement in the reporting period in which the exhibition is held. Future revenue may include recovery of shared expenses, management fees and sponsorship.

1.6 Transactions by the Government as Owner

Equity Injections

Amounts appropriated which are designated as 'equity injections' are recognised directly in Contributed Equity in the year received.

1.7 Employee Benefits

Benefits

As required by the Finance Minister's Orders, the National Gallery of Australia has adopted AASB 119 Employee Benefits as issued in December 2004.

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

Liabilities for 'short-term employee benefits' (as defined in AASB 119) and termination benefits due within twelve months are 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 (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). The CSS and PSS are defined benefit schemes for the Commonwealth. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

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

From 1 July 2005, new employees are eligible to join the PSSap scheme.

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

1.8 Leases

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

1.9 Cash

Cash means notes and coins held and any deposits held at call with a bank or financial institution. Cash is recognised at its nominal amount.

1.10 Financial Risk Management

The National Gallery of Australia's activities expose it to normal commercial financial risk. As a result of the nature of the National Gallery of Australia's business and internal and Australian Government policies, dealing with the management of financial risk, the National Gallery of Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk is considered to be low.

1.11 Investments

Investments are initially measured at their fair value.

After initial recognition, financial assets are to be measured at their fair values except for:

- a) loans and receivables which are measured at amortised cost using the effective interest method,
- b) held-to-maturity investments which are measured at amortised cost using the effective interest method, and
- c) investments in equity instruments that do not have a quoted market price in an active market and whose fair value cannot be reliably measured and derivatives that are linked to and must be settled by delivery of such unquoted equity instruments, shall be measured at cost.

1.12 Derecognition of Financial Assets and Liabilities

As prescribed in the Finance Minister's Orders, the National Gallery of Australia has applied the option available under AASB 1 of adopting AASB 132 and 139 from 1 July 2005 rather than 1 July 2004.

Financial assets are derecognised when the contractual rights to the cash flows from the financial assets expire or the asset is transferred to another entity. In the case of a transfer to another entity, it is necessary that the risks and rewards of ownership are also transferred.

Financial liabilities are derecognised when the obligation under the contract is discharged or cancelled or expires.

For the comparative year, financial assets were derecognised when the contractual right to receive cash no longer existed. Financial liabilities were derecognised when the contractual obligation to pay cash no longer existed.

1.13 Impairment of Financial Assets

As prescribed in the Finance Minister's Orders, the National Gallery of Australia has applied the option available under AASB 1 of adopting AASB 132 and 139 from 1 July 2005 rather than 1 July 2004.

Financial assets are assessed for impairment at each balance date.

Financial Assets held at Amortised Cost

If there is objective evidence that an impairment loss has been incurred for loans, receivables or held to maturity investments carried at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in profit and loss.

Financial Assets held at Cost

If there is objective evidence that an impairment loss has been incurred on an unquoted equity instrument that is not carried at fair value because it cannot be reliably measured, or a derivative asset that is linked to and must be settled by delivery of such an unquoted equity instrument, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

Available for Sale Financial Assets

If there is objective evidence that an impairment loss on an available for sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in profit and loss, is transferred from equity to the profit and loss.

Comparative Year

The above policies were not applied for the comparative year. For receivables, amounts were recognised and carried at original invoice amount less a provision for doubtful debts based on an estimate made when collection of the full amount was no longer probable. Bad debts were written off as incurred.

Other financial assets carried at cost which were not held to generate net cash inflows, were assessed for indicators of impairment. Where such indicators were found to exist, the recoverable amount of the assets were estimated and compared to the assets carrying amount and, if less, reduced to the carrying amount. The reduction was shown as an impairment loss.

1.14 Trade Creditors

Trade 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 (and irrespective of having been invoiced).

1.15 Contingent Liabilities and Contingent Assets

Contingent Liabilities and Assets are not recognised in the Balance Sheet but are discussed in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure. Where settlement becomes probable, a liability or asset is recognised. A liability or asset is recognised when its existence is confirmed by a future event, settlement becomes probable (virtually certain for assets) or reliable measurement becomes possible.

1.16 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. Financial assets are initially measured at their fair value plus transactions costs where appropriate.

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.

1.17 Heritage and Cultural Assets, Property, Plant and Equipment

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Balance Sheet, 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).

All heritage and cultural assets are recognised initially at cost in the Balance Sheet.

Revaluation

Land, buildings, infrastructure, heritage and cultural assets and plant and equipment are carried at fair value, 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. All valuations are conducted by an independent qualified valuer. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

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
Plant & Equipment	Market selling price
Heritage and cultural assets	Market selling price

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through profit and loss. Revaluations decrements for a class of asset are recognised directly through profit and loss except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

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:

	2006	2005
Buildings on freehold land	10 to 200 years	25 to 100 years
Plant and equipment	3 to 20 years	3 to 20 years
Collection Assets	20 to 525 years	50 to 500 years

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

Impairment

All assets were assessed for impairment at 30 June 2006. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Gallery of Australia was deprived of the asset, its value in use is taken to be its depreciated replacement cost.

No indicators of impairment were found for assets at fair value.

1.18 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.

1.19 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. (2004-05: 3 years)

All software assets were assessed for impairment as at 30 June 2006. None were found to be impaired.

1.20 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.

1.21 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.

1.22 Restricted Assets

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

- funds that represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

The carrying amount of these funds as at 30 June 2006 is \$2,326,581 (\$1,955,661 in 2004/05).

1.23 The impact of the transition to AEIFRS from previous AGAAP

Reconciliation of total equity as presented under previous AGAAP to that under AEIFRS	Consolidated		NGA	
	30 June 2005	30 June 2004	30 June 2005	30 June 2004
	\$'000	\$'000	\$'000	\$'000
Total Equity under previous AGAAP	3,313,736	3,007,219	3,310,858	3,004,642
Adjustment to retained earnings:				
Asset writedown and impairment	(137)	(325)	(137)	(325)
Employee Costs	141	75	141	75
Depreciation Costs	189		189	
Adjustment to other reserves:				
Asset Revaluation Reserve	(127)	(661)	(127)	(661)
Total Equity translated to AEIFRS	<u>3,313,802</u>	<u>3,006,308</u>	<u>3,310,924</u>	<u>3,003,731</u>
Reconciliation of profit and loss as presented under previous AGAAP to AEIFRS				
Prior year profit as previously reported	5,635	3,780	5,334	4,434
Adjustments:				
Asset Writedown and Impairment	188	(325)	188	(325)
Employee Costs	66	75	66	75
Depreciation Costs	189	0	189	0
Prior year profit translated to AEIFRS	<u>6,078</u>	<u>3,530</u>	<u>5,777</u>	<u>4,184</u>

The cash flow statement presented under previous AGAAP is equivalent to that prepared under AEIFRS.

* Asset writedown and impairment* and "Asset Revaluation Reserve" relate to the valuation of plant and equipment. Under AEIFRS these assets were required to be valued at fair value whereas under AGAAP it was acceptable for these assets to be valued on the deprival basis. The change in value would have been accounted for against the revaluation reserve in the Balance Sheet and asset writedown and impairment in the Income Statement.

"Employee Costs" relates to the AEIFRS requirement of discounting the non current component of the recreation leave provision. Under AGAAP discounting was not appropriate.

"Depreciation Costs" relates to the depreciation expense that would have been charged if plant and equipment assets had been valued at fair value (required under AEIFRS) instead of the charge generated under deprival value (under AGAAP).

The National Gallery of Australia has not restated comparatives for financial instruments. The adjustment between AEIFRS and the previous AGAAP have been taken up at 1 July 2006. The only adjustment necessary was an increase in investments of \$431,412 reflecting a change in valuation methodology to fair value from historic cost.

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
1. Revenues from Government				
Appropriations for Outputs	41,785	41,003	41,706	41,003
Total revenues from government	41,785	41,003	41,706	41,003
In 2005/2006 the Government provided funding based on the cost of the National Gallery of Australia's outputs.				
2. Goods and Services				
Admissions	1,186	925	1,168	925
Memberships	427	482	427	482
Catering facilities	51	161	51	161
Merchandising	2,181	2,182	2,151	2,182
Total goods and services	3,795	3,743	3,798	3,743
Provision of goods to:				
Retail outlets	0	0	0	0
External entities	2,181	2,182	2,151	2,182
Total sale of goods	2,181	2,182	2,151	2,182
Rendering of services to:				
Retail outlets	0	0	0	0
External entities	1,614	1,580	1,644	1,580
Total rendering of services	1,614	1,580	1,644	1,580
Costs of sales of goods	1,029	992	1,029	992
3. Operating Revenue				
4A Contributions				
Donations (excluding works of art - in kind)	1,578	1,245	1,562	1,180
Corporate sponsorship	348	570	349	570
Grants and donations	224	180	0	0
Total contributions	2,149	2,410	2,211	2,130
4B Art Acquisitions - Gifts				
Works of art donations - valued	2,081	2,841	2,185	2,800
Total art acquisitions	2,081	2,841	2,185	2,800
* Donations of works of art or cash for the purchase of works of art totalled \$2,765,135 (\$4,373,708 in 2004/2005). This sum which is recognised as operating revenue is required to be applied to purchase assets.				
4C Interest				
Deposits at call	284	808	331	975
Term deposits	1,026	703	1,026	703
Total interest revenue	1,309	820	1,357	758
4D Other				
Other	487	493	437	493
Grants and subsidies	383	56	393	56
Exhibition management	375	252	376	252
Total other revenues	1,175	824	1,176	824
4E Net Gain on Investments				
Investments - shares				
Proceeds from sale	2,441	805	0	0
Net loss value at sale	(2,287)	(801)	0	0
Net gain from sale of investments	154	0	0	0
4F Reversal of Previous Asset Write Downs				
Asset revaluation treatment	0	108	0	108
4G Other Gains				
Revenues provided free of charge	0	0	0	0

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2004/2005 \$'000	2004/2005 \$'000	2004/2005 \$'000
J. Expenses				
JA Suppliers Expenses				
Invoices	2,866	3,187	2,866	3,187
Motor's Compensation premiums	382	246	382	304
Operating lease successes	97	119	97	119
Other goods and services	10,887	11,289	10,887	11,289
Total suppliers expenses	14,332	14,831	14,332	14,819
Goods from:				
External entities	2,863	2,915	2,863	2,915
Total goods received	2,863	2,915	2,863	2,915
Services from:				
Related entities	3,438	3,438	3,438	3,438
External entities	8,418	8,182	8,018	8,182
Total services received	11,856	11,620	11,456	11,620
JB Employee Expenses				
Salaries	12,418	11,886	12,418	11,886
Superannuation	2,147	1,937	2,147	1,937
Leave and other entitlements	1,883	1,179	1,883	1,179
Superann and redundancy	48	148	48	148
Other employee benefits	411	491	411	491
Total employees liabilities expenses	18,907	15,741	18,907	15,741
Council fees	188	188	188	188
Total employees expenses	19,095	15,929	19,095	15,929
JC Depreciables and Amortisation				
Depreciation of property, plant and equipment	4,889	4,908	4,889	4,908
Depreciation of works of art	11,177	11,048	11,177	11,048
Depreciation of the library collection	377	343	377	343
Amortisation of intangible assets	127	318	127	318
Total depreciation and amortisation	16,570	16,717	16,570	16,717
The aggregate amounts of depreciation or amortisation expensed for each class of depreciable assets are as follows:				
Works of art	11,177	11,048	11,177	11,048
Library	377	343	377	343
Intangible assets	127	318	127	318
Buildings	3,189	3,189	3,189	3,189
Capital improvements	484	45	484	45
Plant and equipment	836	171	836	171
Total depreciation and amortisation	18,176	16,711	18,176	16,711
JD Write Down of Assets				
Provision for slow moving and obsolete stock	78	89	78	89
Bad debt expense	4	4	4	4
Total write down of assets	78	73	78	73
JE Net Loss from Sale of Assets				
Intangible, plant and equipment:				
Proceeds from disposal	8	22	8	22
Net book value of assets disposed	(70)	(48)	(70)	(48)
Net book value Write-offs	(2)	0	(2)	0
Total loss from disposal of assets	(64)	(26)	(64)	(26)

Notes to and Forming Part of the Financial Statements

	Consolidated		MGA	
	2006/2005 \$/000	2005/2004 \$/000	2006/2005 \$/000	2005/2004 \$/000
6. Operating Result				
Operating result	4,289	8,378	4,797	8,717
The operating surplus is required to be applied to meet capital obligations - developing the collection and enhancement of the building.				
7. Cash and Cash Equivalents				
Cash at bank and on hand	1,412	13,408	542	12,898
Term deposits less than 3 months	17,080	8,308	16,798	8,804
Total cash and cash equivalents	18,492	21,716	17,340	21,702
8. Investments				
Shares in other companies - listed				
Equities	1,831	1,134	0	0
Units trusts	0	8	0	0
Managed funds	794	178	0	0
Total investments	2,625	1,320	0	0
The investments are held by the Darwin Darling Administration Fund.				
9. Receivables				
Debits and services -	382	191	352	184
Less allowance for doubtful debts	(18)	(8)	(10)	(8)
	364	183	342	176
DST receivable from the Australian Taxation Office	190	238	188	225
Reimbursable tax receivable	171	88	6	0
Total receivables (net)	725	509	536	401
Receivables (gross) are aged as follows:				
Not overdue	321	322	156	229
Overdue by:				
Less than 30 days	342	77	242	77
30 to 60 days	28	74	38	78
61 to 90 days	10	15	16	15
More than 90 days	72	15	72	15
Total receivables (gross)	873	503	604	439
The provision for doubtful debts is aged as follows:				
Not overdue	0	0	0	0
Overdue by:				
Less than 30 days	0	0	6	0
30 to 60 days	0	0	5	0
61 to 90 days	0	0	5	0
More than 90 days	18	0	18	0
Total provision for doubtful debts	18	0	34	0
10. Other - Financial assets				
Accrued income	218	117	211	117
Total other financial assets	218	117	211	117

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
11. Property, Plant and Equipment				
11A. Land and Buildings				
Freehold land				
- net value	6,480	5,905	6,480	5,905
Total freehold land	<u>6,480</u>	<u>5,905</u>	<u>6,480</u>	<u>5,905</u>
Buildings on freehold land				
- net value	168,301	149,685	168,301	149,685
- accumulated depreciation	0	(3,395)	0	(3,395)
Total buildings on freehold land	<u>168,301</u>	<u>146,290</u>	<u>168,301</u>	<u>146,290</u>
Capital improvements				
- work in progress	6,808	0	6,808	0
- completed Capital improvements	0	6,827	0	6,827
- accumulated depreciation	0	(45)	0	(45)
Total capital improvements	<u>6,808</u>	<u>6,822</u>	<u>6,808</u>	<u>6,822</u>
Total buildings	<u>168,301</u>	<u>153,208</u>	<u>168,301</u>	<u>153,208</u>
Total land and buildings (non-current)	<u>174,781</u>	<u>162,203</u>	<u>174,781</u>	<u>162,208</u>

The independent valuation of land and buildings in 2005 was carried out as at 30 June 2004 by officers from the Australian Valuation Office on a fair value valuation basis.

11B. Infrastructure, Plant and Equipment

fit out	279	314	279	314
accumulated depreciation	(122)	(79)	(122)	(79)
	<u>142</u>	<u>235</u>	<u>142</u>	<u>235</u>
- fit value	1,826	1,728	1,826	1,728
accumulated depreciation	0	(104)	0	(104)
	<u>1,826</u>	<u>1,624</u>	<u>1,826</u>	<u>1,624</u>
Total plant and equipment (non-current)	<u>1,870</u>	<u>2,053</u>	<u>1,870</u>	<u>2,053</u>

The independent valuation of plant and equipment in 2005 was carried out as at 30 June 2004 by officers from the Australian Valuation Office on a fair value valuation basis.

150: Analysis of Works of Art, Property, Plant, Equipment and Intangibles (Consolidated only)

TABLE A
Reconciliation of the Opening and Closing balances of Property, Plant, Equipment and Intangibles (Consolidated only)

Item	Collection Assets	Lease	Buildings	Total lease and buildings	Other infrastructure, plant & equipment	Intangibles	Total
As at 1 July 2005	\$905	\$556	\$3,933	\$3,933	\$ 853	\$166	\$600
Gross book value	3,134,332	6,006	198,573	162,473	2,132	1,261	3,304,905
Accumulated depreciation/amortisation	3,134,332	5,206	3,234	3,234	70	1,255	4,400
Net book value			115,339	159,239	2,062	206	3,296,505
Additions							
by purchase	26,460		3,519	3,519	604	12	29,601
from acquisition of operations							
Net revaluation increase/decrease		500	12,845	13,345	201		13,858
Disposal/retirement expense	11,404	nil	3,833	3,833	806	127	16,178
Disposals							
other disposals							12
As at 30 June 2006							
Gross book value	3,160,792	6,462	186,946	172,486	2,107	613	3,356,385
Accumulated depreciation/amortisation	11,454	nil			139	1,422	13,015
Net book value	3,149,337	6,462	186,946	172,486	1,968	81	3,343,378

The National Gallery of Australia does not hold assets under construction or finance leases

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2005/2006 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
12. Collection Assets				
Works of art				
- fair value	4,124,827	3,110,028	3,108,203	3,110,028
- accumulated depreciation	(15,176)		(15,176)	
	<u>4,109,651</u>	<u>3,110,028</u>	<u>3,124,827</u>	<u>3,110,028</u>
Total works of art	<u>4,109,651</u>	<u>3,110,028</u>	<u>3,124,827</u>	<u>3,110,028</u>
Library				
- fair value	24,844	24,830	24,844	24,830
- accumulated depreciation	(177)	(177)	(177)	(177)
	<u>24,667</u>	<u>24,653</u>	<u>24,667</u>	<u>24,653</u>
Total library	<u>24,667</u>	<u>24,653</u>	<u>24,667</u>	<u>24,653</u>
Total collection (non current)	<u>4,134,318</u>	<u>3,134,681</u>	<u>3,149,494</u>	<u>3,134,681</u>
The Collection asset valuations as at 30 June 2006 were independently confirmed by the Australian Valuation Office as not being materially different from 30 June 2005. This includes both items purchased and gifted to the Gallery at that time.				
13. Intangible Assets				
Art owl (software)	1,812	1,501	1,812	1,501
- accumulated amortisation	(1,421)	(1,193)	(1,421)	(1,293)
Total intangibles	<u>391</u>	<u>308</u>	<u>391</u>	<u>208</u>
14. Inventories				
Finished goods (21009)	1,211	1,404	1,211	1,404
Less: provision for slow-moving and damaged items	(88)	(182)	(88)	(182)
Total inventories	<u>1,123</u>	<u>1,222</u>	<u>1,123</u>	<u>1,222</u>
All inventories are current assets.				
15. Other - Non financial assets				
Prepayments	181	173	181	173
Total other non-financial assets	<u>181</u>	<u>173</u>	<u>181</u>	<u>173</u>
All prepayments are current assets.				
16. Provisions and Payables				
16A Employee entitlements				
Salaries and wages	511	52	511	52
Accrued leave	5,908	1,395	1,395	1,398
Long service leave	2,847	2,251	2,247	2,251
Superannuation	488	330	488	330
Other	18	18	18	18
Aggregate employee entitlement liability	<u>9,762</u>	<u>4,326</u>	<u>4,659</u>	<u>4,327</u>
Employee provisions are categorised as follows:				
Current	3,888	3,527	3,888	3,527
Non-current	574	801	771	801
	<u>4,462</u>	<u>4,328</u>	<u>4,659</u>	<u>4,328</u>
16B Suppliers				
Creditors - art acquisitions	1,888	2,588	1,888	2,588
Trade creditors	1,422	574	1,422	574
Other creditors	1,134	645	1,113	648
Unearned income	635	432	635	432
Total supplier payables	<u>4,079</u>	<u>4,239</u>	<u>4,058</u>	<u>4,242</u>
Payable - suppliers are categorised as follows:				
Current	4,025	4,232	4,058	4,242
Non-current	54	7	0	0
	<u>4,079</u>	<u>4,239</u>	<u>4,058</u>	<u>4,242</u>

Notes to and Forming Part of the Financial Statements

	Consolidated		NSA	
	2004/2005 \$'000	2004/2005 \$'000	2005/2006 \$'000	2004/2005 \$'000
17. Cash Flow Reconciliation				
Reconciliation of Operating Surplus to Net Cash from Operating Activities				
Operating Surplus	4,896	5,073	4,767	5,177
Net Cash Items				
Depreciation and amortisation	16,170	15,711	16,170	15,711
Not write down of non-financial assets	0	(168)	0	(168)
Bad debt expense	4	4	4	4
Write down of assets	4	0	0	0
Gain on sale of assets	(40)	(94)	0	0
Bank share issue	0	0	0	0
Loss from disposal of non-current assets	0	25	0	25
Gifts of works of art	17,180	(2,905)	(2,186)	(2,905)
Gifts of plant and equipment	0	0	0	0
Capitalisation of Conservation, security costs	(617)	(133)	(617)	(730)
Recognition of assets purchased in prior years	0	0	0	0
Change in Assets and Liabilities				
Increase/decrease in receivables	(384)	(44)	(104)	(2)
Increase/decrease in inventories	24	(165)	0	(155)
Increase/decrease in other assets and liabilities	(10)	542	(14)	842
Increase(decrease) in provisions	409	(337)	401	(13)
Increase(decrease) in provisions for employee entitlements	0	0	0	0
Net cash from/(used by) operating activities	15,091	18,401	15,092	18,601

18. Contingent Liabilities and Assets

Contingent liabilities			
Claims for damages/losses	0	0	0
Contingent assets			
Land and buildings (1)	0	0	0
Net contingent assets (full flow)	0	0	0

(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.

19. National Gallery of Australia Fund

The National Gallery of Australia Fund was established by sub-section 200(1) of the National Gallery Act 1975 to receive gifts and bequests of money other than in trust and includes the return on investment of these moneys. The fund balance is included in cash, and income and expenditure are recorded in the Income Statement.

	2005/2006 \$'000	2004/2005 \$'000
Balance at 1 July	1,930	1,937
Income		
Donations	1,843	1,584
Interest	73	85
	1,916	1,669
Expenditure		
Acquisition of works of art	1,437	932
Other expenditure	128	132
Balance at 30 June	1,351	1,565

Notes to and Forming Part of the Financial Statements

20. Remuneration of Executive Officers

	Consolidated		NGA	
	2005/2006	2004/2005	2005/2006	2004/2005
The aggregate amount of total remuneration of officers shown below:	\$ 628,292	\$ 400,437	\$ 628,292	\$ 400,437

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

	Number	Number	Number	Number
\$130,001 - \$144,000	1	1	1	1
\$145,000 - \$159,000	2	1	2	1
\$160,000 - \$174,000	0	0	0	0
\$175,000 - \$189,000	0	0	0	0
\$190,000 - \$204,000	1	0	1	0
\$205,000 - \$219,000	0	1	0	1
	<u>4</u>	<u>3</u>	<u>4</u>	<u>3</u>

The executive officers' remuneration includes officers who received remuneration of \$130,000 or more in the year who were concerned with or took part in the management of the Gallery during 2005-2006 except the Directors. Details in relation to the Director have been incorporated into Note 24.

	Consolidated		NGA	
	2005/2006	2004/2005	2005/2006	2004/2005
	\$	\$	\$	\$

21. Remuneration of Auditors

Amounts received in fees and expenses by the Assistant National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation:

	71,828	60,490	66,908	62,000
Total	<u>71,828</u>	<u>60,490</u>	<u>66,908</u>	<u>62,000</u>

RSM Bird Carson have been contacted by ANAO to provide audit services on the ANAO's behalf. Fees for these services are included above. No other services were provided by RSM Bird Carson or the ANAO.

22. Controlled Entity - Gordon Darling Australian Print Fund

The Gordon Darling Australian 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 AASB 127 - Consolidated and Separate Financial Statements.

23. 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 AASB 127 - Consolidated and Separate Financial Statements.

The Foundation's statements have not been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

Notes to and Forming Part of the Financial Statements

24. Remuneration of Council Members including the Director	2005	2006
	\$	\$
Total remuneration received or due and receivable by Council members and the Director of the National Gallery of Australia	410,870	348,202
The number of members of the National Gallery of Australia Council included in these figures are shown below in the relevant remuneration bands	Number	Number
\$0 - \$14,999	9	10
\$15,000 - \$29,999	1	1
\$30,000 - \$114,999	0	1
\$115,000 - \$129,999	0	1
\$275,000 - \$299,999	1	0
	11	13

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

25. Related Party Disclosures

A. Controlled Entity - National Gallery of Australia Foundation

Certain expenses incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, \$199,430 (\$238,213 in 2004/05) which constitutes of resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been valued.

The Foundation donated \$258,504 (\$241,261 in 2004/05) 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 Australian Print Fund

The Gordon Darling Australian Print Fund contributed \$112,345 (\$72,574 in 2004/05) 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 Australian print collection.

C. Council Members

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

Name	Date commenced
Mr R Brackie	19.08.00
Mr R Champion or Gregory AC	15.05.02
Mr M Crossley AD	13.12.00
Mr C Curran AC	26.09.03
Ms A Davern-Darwin	22.04.02
Mr I. Lichten	19.02.04
Mr H Mitchell AD (Chairman until 18/1/2005)	24.11.00
Mr R Myer AM (Chairman from 20/1/2005)	24.09.03
Mr E Norrventy AD	17.07.03
Ms R Packer	26.06.03
Mr R Radford AM	20.12.04

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 18 of the National Gallery Act 1975.

26. Events Occurring After Reporting Date

There were no events that occurred after balance date that have an impact on the 2005-2006 financial statements.

27. Average Staffing Levels

	Consolidated		NGA	
	2005/2006	2004/2005	2006/2006	2004/2005
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:	<u>228</u>	<u>232</u>	<u>228</u>	<u>232</u>

28. Compensation and Debt Relief

The National Gallery of Australia incurred no expenses or liabilities in relation to compensation and debt relief. This includes out of group payments, releases of debt relief, payments under the Compensation for Detachment caused by Director's Administration (CDDA), awards, payments under approved long-term programs and payments in special circumstances relating to APS employment pursuant to section 73 of the Public Service Act 1998.

25. Appropriations

Particulars	Department Outlays		Equity		Total	
	2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000
Year ended 30 June 2006						
Balance carried forward from previous year						
Appropriation Acts 1 and 3	40,857	35,544	-	-	40,857	35,544
Appropriation Acts 2 and 4	1,049	-	4,000	4,000	4,000	4,000
Appropriation Acts 5 and 6	41,706	6,116	-	-	1,049	6,116
Available for payment of CRF	41,706	41,660	4,000	4,000	45,706	45,660
Payments made out of CRF	41,706	41,660	4,000	4,000	45,706	45,660
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.

35. Financial Instruments
A. Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate	Fixed Interest Rate			Non-Interest Bearing	Total	Weighted Average Effective Rate
			1 year or less	> 1 years	> 5 years			
Financial Assets (Receivables)		8,228	3,705	3,705	8,428	8,428	8,428	4.6%
		3,332	1,782	1,782	3,332	3,332	3,332	3.8%
Cash at bank	F	1,208	13,382			1,208	13,382	3.8
Current bank deposits	F					7	7	3.6
Term deposits	F					12,308	12,308	3.8
Bank loans	B		17,360	3,080		2,818	2,818	3.8
Subsidiary	S					482	482	3.8
Other	-D					215	215	3.8
Total Financial Assets (Receivables)		1,208	13,382	17,082	17,082	3,882	34,589	3.8
Financial Liabilities (Payables)							3,212,312	3.2
Payables - suppliers	(B)						4,282	4.2
Total Financial Liabilities (Payables)							4,282	4.2
Total Financial Instruments							3,216,599	3.8

B. Fair Values of Financial Assets and Liabilities

	Notes	2005/06		2004/05	
		Total Carrying Amount	Appropriate Fair Value	Total Carrying Amount	Appropriate Fair Value
Financial Assets		\$'000	\$'000	\$'000	\$'000
Cash at bank	T	1,026	1,026	53,333	53,393
Trade receivables	T	7	7	7	7
Trade payables	T	17,628	17,628	8,822	9,000
Investments	0	2,628	2,095	1,262	1,400
Debtors	0	82	63	68	405
Other	14	211	219	117	117
Total Financial Assets		21,581	21,038	24,275	24,771
Financial Liabilities (Recognised)					
Provision - workers	103	6,202	5,696	4,253	4,203
Total Financial Liabilities (Recognised)		6,202	5,696	4,253	4,203
C. Credit Risk Exposure					

The maximum entity's maximum exposure to credit risk at reporting date in relation to each class of recognised financial asset is the carrying amount of that asset as included in the Balance Sheet. The maximum entity has no significant exposures to any unacknowledged credit risk.

21. Reporting by Outcomes

31A. 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) Collections development, (1.2) Collections Management and (1.3) Access to and promotion of Works of Art.

31B. Net Cost of Outcome Delivery

	2006	2005
Administrated expenses	nil	5,000
Departmental outputs	47,684	48,548
Total expenses	47,684	48,548
Cost recovered from provision of goods and services to the non-government sector		
Administrated expenses	nil	nil
Departmental outputs		
Total costs recovered	-	-
Other external revenue		
Departmental		
Sale of goods and services - to related entities		
Contributions	2,211	2,107
Art acquisitions - gifts	2,189	2,005
Interest	1,267	756
Other	1,176	554
Total Departmental	6,843	5,725
2006/05 other external revenue	6,843	5,725
Net cost/contribution of outcome	40,744	37,811

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.

31C Departmental Revenues and Expenses by Output Groups and Outputs

	Output 1.1		Output 1.2		Output 1.3		Total	
	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000
Operating Expenses								
Employees	21	1,200	3,684	3,381	13,288	11,356	17,613	15,040
Supplies	298	652	683	2,028	13,229	11,846	14,310	14,510
Operation and materials	4,162	4,100	4,854	4,292	7,184	7,016	16,170	15,711
Write down of assets	0	19	79	23	79	32	78	26
Net loss from disposal of assets	0	0	0	0	6	24	6	24
Total operating expenses	4,679	6,171	9,210	10,014	33,794	30,331	47,814	45,502
Funded by:								
Revenues from Government	4,614	5,415	8,460	9,165	29,612	27,079	41,709	41,092
Sale of goods and services	0	0	0	0	3,795	3,740	3,795	3,740
Contributions	1,476	1,032	244	40	352	1,065	2,211	2,167
Act liabilities - 315	5,186	2,925	6	0	0	0	2,186	2,000
Interest	132	92	348	167	866	492	1,287	790
Other	86	12	33	32	1,182	873	1,416	804
Total operating revenue	7,947	9,472	9,252	9,404	35,912	33,279	52,341	50,165

The National Gallery's outcomes and outputs are described in note 31A. The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.

31D Administered Revenues and Expenses by Outcomes

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

APPENDIX ONE

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 2006. The Council met on six occasions in the year, the Risk Management and Audit Committee on 4 occasions, the Acquisitions Committee on 6 occasions and a representative of the Building Committee met formally once but maintained ongoing oversight of issues associated with the building.

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	ELIGIBLE TO ATTEND	ATTENDED	ELIGIBLE TO ATTEND	ATTENDED
Mr Harold Mitchell AO ¹ 24/11/98 - 23/11/01 20/12/01 - 19/12/04 20/12/04 - 19/12/05	6	6	-	-
Mr Ron Radford AM (Director) 20/12/04 - 19/12/09	6	6	6	6
Mr Michael Chaney AO 13/12/00 - 12/12/03 14/12/03 - 12/12/06	6	3	4	4
Mr Champion de Crespigny AC 16/5/02 - 15/5/05 16/5/05 - 15/5/08	6	4	4	3
Mrs Roslyn Packer 26/6/02 - 25/6/05 26/6/05 - 25/6/08	6	4	6	4
Ms Elizabeth Nosworthy AO 17/7/03 - 16/7/06	6	4	4	4
Mr Rupert Myer AM ² 24/9/03 - 26/9/06	6	6	7	7
Mr Charles Curran AC 24/9/03 - 26/9/06	6	5	1	1
Ms Lee Liberman 19/2/04 - 18/2/07	6	4	6	4
Mrs Roslynne Bracher 19/8/04 - 18/8/07	6	6	6	6
Ms Ashley Dawson-Damer 22/4/05 - 21/4/08	6	6	-	6

¹ Chairman from 01/01/01 - 19/12/05

² Chairman from 20/12/05

COUNCIL COMMITTEES

RISK MANAGEMENT AND AUDIT COMMITTEE

Mr Michael Chaney AO (Chair)
Mr Robert Champion de Crespigny AC
Ms Elizabeth Nosworthy AO
Mr Rupert Myer AM (Ex-officio)

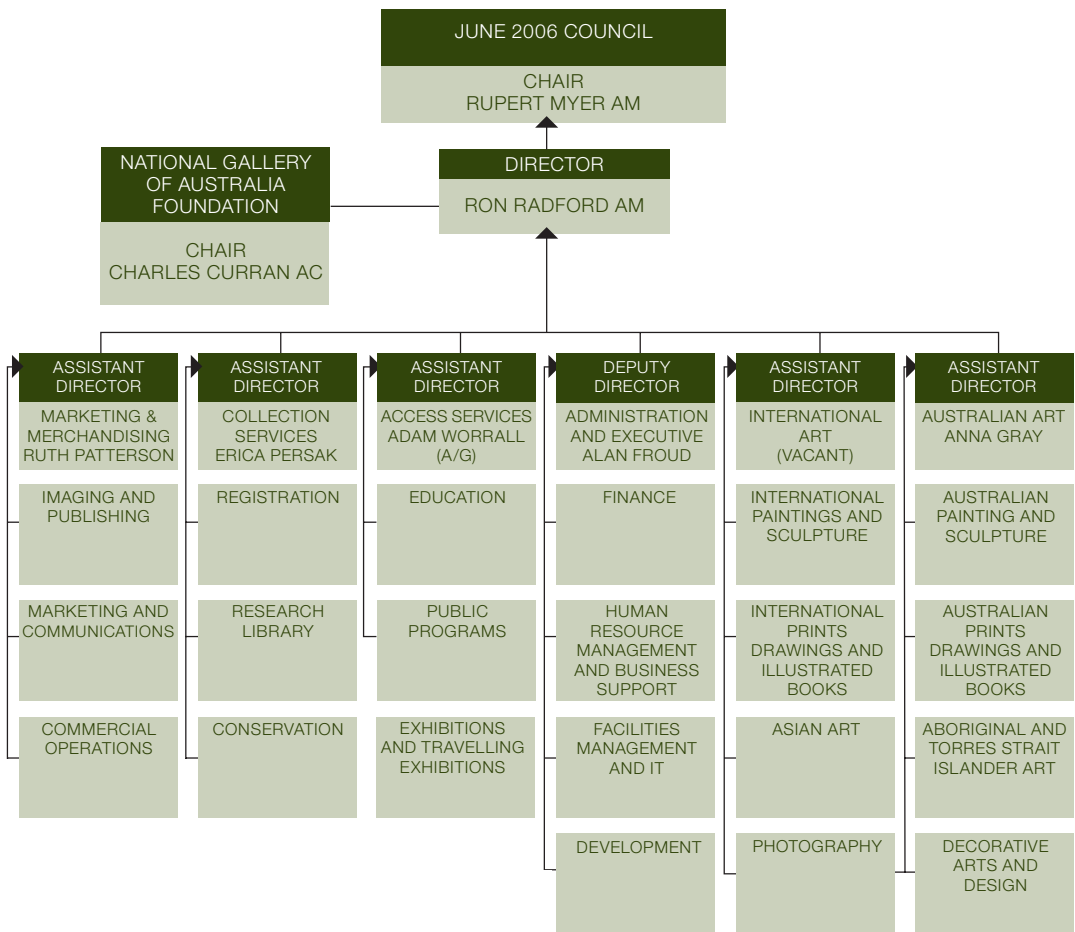
ACQUISITIONS COMMITTEE

Mr Rupert Myer AM (Chair)
Mrs Roslyn Packer
Mrs Roslynne Bracher
Mrs Lee Liberman

BUILDING COMMITTEE

Mr Harold Mitchell AO (to 19/12/05)
Mr Charles Curran AC (Chair)
Mr Rupert Myer AM

APPENDIX 2 MANAGEMENT STRUCTURE AT 30 JUNE 2006



APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2006

EXECUTIVE

Ronald Radford, Director
Hester Gascoigne
Dorothy Rollins
Alan Froud, Deputy Director
Kirsti Partridge

AUSTRALIAN ART

Anna Gray, Assistant Director,
Australian Art
Melanie Beggs-Murray
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
Jaklyn Babington
Simona Barkus
Tina Baum
Juliet Flook
Beatrice Galton
Deborah Hill
Anne McDonald (on leave)
Sarina Noordhuis-Fairfax
Mary-Lou Nugent
Olivia Sophia
Elena Taylor

INTERNATIONAL ART

Gael Newton, Senior Curator,
Photography, Acting Assistant
Director, International Art

Christine Dixon, Senior Curator,
International Painting and Sculpture
Jane Kinsman, Senior Curator,
International Prints,
Drawings and Illustrated Books
Robyn Maxwell, Senior Curator, Asian
Art
Kate Buckingham
Bronwyn Campbell
Hwei-fen Cheah
Melanie Eastburn
Mark Henshaw
Amanda Morley
Sophie Ross
Lucina Ward

AUSTRALIAN AND INTERNATIONAL ART

Robert Bell, Senior Curator,
Decorative Arts and Design
Sarah Edge
Anne O'Hehir

COLLECTION SERVICES

Erica Persak, Assistant Director,
Collection Services
Lesley Arjonilla

Debbie Ward, Head of Conservation
Lisa Addison
Shulan Birch
Kim Brunoro (on leave)
Allan Byrne
Kassandra Coghlan
Cathy Collins
Kate Eccles-Smith
Micheline Ford
Scott Franks
Caitlin Goodall
Greg Howard
Libby Jones (on leave)
Fiona Kemp
Cheree Martin
Jael Muspratt (on leave)
Bree Richards
Sheridan Roberts
Debra Spoehr
Jaishree Srinivasan
Sharon Towns
Beata Tworek-Matuszkiewicz
James Ward
Jane Wild
Andrea Wise
David Wise
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Egidio Ossato
Nicole Ryan
Joanne Tuck-Lee

Peita Cockram
Helen Kennett
Patricia Maldon
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Lloyd Hurrell

Derek O'Connor
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David Turnbull
Peter Vandermark

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Peter Gleeson
John Gryniewicz
Mathew Hogan
Darren Houlihan
Sue Howland
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Paul Hulford
Stephen Jones
Len Kershaw
Michael Lawrence
Darrel Lord
Mark Mandy
Frank Mayrhofer
Gail McAllister
Andrew McLeod
Gale Millwood
Philip Murphy
Frank Navarro
John O'Malley
Craig O'Sullivan
James Parker
Peter Petryk
Kadrinka Ratajkoska
Maurice Renton
Josip Rukavina
Zora Santrac
Eduardo Serrano
Joe Stefek
Zek Stefek
Tui Tahī
Michael Whitby
Ben Williams
Svetlana Zec

APPENDIX 4 ACQUISITIONS 2005–06

ABORIGINAL & TORRES STRAIT ISLANDER ART – DECORATIVE ART

RYAN, Lola

Australia 1925–2003
Dharawal/Eora people
Harbour Bridge 2000
sea shells, watercolour, glitter on cotton fabrics on cardboard
16.8 x 39.8 x 8.5 cm
Gift of Peter Fay 2005
2005.794

Harbour Bridge 2000
watercolour, sea shells and glitter on synthetic fur on cardboard
43.2 x 61.3 x 7.6 cm
Gift of Peter Fay 2005
2005.795

Harbour Bridge 2000
sea shells and glitter on cotton fabrics on cardboard
11.0 x 22.5 x 5.2 cm
Gift of Peter Fay 2005
2005.797

Harbour Bridge 2000
sea shells and glitter on cotton fabrics on cardboard
16.5 x 39.5 x 8.3 cm
Gift of James and Dr Joan Kerr 2006
2006.287

RYAN, Lola

Australia 1925–2003
Dharawal/Eora peoples

FAY, Peter

born Australia 1944
Cockatoo 2000
sea shells, synthetic polymer paint on four boards
approx 50.0 x 15.0 cm
Gift of Peter Fay 2005
2005.796

ABORIGINAL & TORRES STRAIT ISLANDER ART – DIGITAL MEDIA ART

DEACON, Destiny

born Australia 1957
Ku Ku/Erub/Mer peoples
Postcard from Mummy [video] 1998
from the series *Postcard from Mummy*
Mummy
VHS video
2006.394.89

Jump [video] 1999–2000
VHS Video
2006.396

DEACON, Destiny

born Australia 1957
Ku Ku/Erub/Mer peoples
FRASER, Virginia
born Australia
Forced into images [video] 2001
from the series *Forced into images*
super 8 transferred to digital video
2006.393.11

Matinee [video] 2003
DVD, 7.30 minutes
2006.395

ABORIGINAL & TORRES STRAIT ISLANDER ART – DRAWING

AH KEE, Vernon

born Australia 1967
Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr people
Craig Smith 2005
charcoal on paper
101.0 x 76.0 cm
2006.405

Marcus McCarthy 2005
charcoal on paper
101.0 x 76.0 cm
2006.406
Anthony Jia 2005
charcoal on paper
101.0 x 76.0 cm
2006.407

PAREROULTJA, Otto

Australia 1914–1973
Western Arrernte people

Untitled (Central Australian landscape with ghost gums)
c. 1967–69
watercolour, gouache, pencil
38.4 x 53.6 cm
2005.596

Untitled

watercolour,
53.0 x 73.0 cm
Gift of the Dexter family in memory of Judith Dexter (1924–2005)
Volunteer Guide (1984–1996)
2006.402

TJAPANGATI, Old Tutuma

Australia c. 1909–1987
Pintupi/Pitjantjatjara people
Kerdaitja man 1979
pencil
sheet 19.5 x 28.5 cm
Gift of Peter Fay 2005
2005.799

Native bush-cat man 'Kurningka'
1980
pencil
28.0 x 20.0 cm
Gift of Peter Fay 2005
2005.800

WEDGE, H J

born Australia 1957
Wiradjuri people
The road we choose/the path you choose 1998
synthetic polymer paint on paper
34.0 x 24.5 cm
2005.1038

ABORIGINAL & TORRES STRAIT ISLANDER ART – OBJECTS

ARTIST UNKNOWN

Australia born died n.d
Spearthrower c. 1960s
leaf-shaped and stone adze in handle, red in colour
63.0 x 16.0 cm
Gift from the artist's widower, Dr K David G Edwards, M D, B S (U Syd),

F R A C P, F A A C B (retired), sole owner of the David and Margery Edwards' New York Art Collection.
2005.432

BENSON, Kantjupayi

born Australia 1928
Ngaanyatjarra people
Anteater 2004
Tjanpi (desert grass), Ininti (red beans from the bat winged coral tree), Tartu (eucalypt gumnuts), Wipiya (emu feathers), raffia and wire and string
variable 30.0 x 77.0 x 25.0 cm
2005.321

BOLTON, Mavis

born Australia 1927
Wiilman/Nyoongar people
not titled [rag doll with red top and pants] 1998
dyed cotton and wool, hand sewn
18.0 x 10.0 x 4.0 cm
Gift of Peter Fay 2005
2005.781

not titled [rag doll with blue eyes and orange hair] 1998
dyed cotton and wool, hand sewn
17.0 x 8.0 x 3.0 cm
Gift of Peter Fay 2005
2005.782

not titled [rag doll with red eyes and grey hair] 1998
dyed cotton and wool, hand sewn
16.0 x 12.0 x 4.0 cm
Gift of Peter Fay 2005
2005.783

Katbleen [rag doll with blue eyes and grey hair] 1998
dyed cotton and wool, hand sewn
17.0 x 9.0 x 3.5 cm
Gift of Peter Fay 2005
2005.784

Annabel [rag doll with red gingham dress] 1998
dyed cotton and wool, hand sewn
18.5 x 10.0 x 3.0 cm
Gift of Peter Fay 2005
2005.785

DONEGAN, Nuniwa Imundura

born Australia 1928
Pitjantjatjara people
Tbongs 2004
mixed fibres
27.0 x 8.0 cm
2005.322.A-B

LOOMOO NUNGURRAYI, Lucy

born Australia 1933
Wangkajungka people
not titled [round basket] 2002
grass and wool
20.0 x 45.0 x 42.0 cm
Gift of Peter Fay 2005
2005.786

MAKER UNKNOWN

Australia born died n.d
Rainforest region
Jawun basket [bicornual] late 19th, early 20th century
lawyer cane
45.0 x 46.0 x 22.0 cm
2005.598

MAKER UNKNOWN

Australia born died n.d
Torres Strait Island region
Mask late 19th, early 20th century
wood, shell, resin, human hair, fibre string, white pigment
42.0 x 22.0 x 13.0 cm
2006.1

MAKER UNKNOWN

Australia born died n.d
Queensland / Northern New South Wales region
Shield [Gulmari] 1930s
natural pigments on carved wood
58.0 x 20.0 cm
2005.593

MAKER UNKNOWN

Australia born died n.d
Murrumbidgee and Lachlan River Regions
Shield [parrying] late 19th, early 20th century

natural pigments on carved
hardwood
86.7 cm
2005.599

MAKER, UNKNOWN

Australia born died n.d
Rainforest region
Shield [Rainforest] late 19th, early 20th century
natural pigments on carved wood
97.5 cm
2005.600

MAKER, UNKNOWN

Australia born died n.d
Torres Strait Island region
Spear tip late 19th, early 20th century
wood, fibre string, resin and bone
67.2 cm
2006.293

RILEY, Elizabeth

born Australia 1951
Wiilman/Nyoongar people
not titled [rag doll man with beard and orange and black top] 1998
dyed cotton and wool, hand sewn
35.0 x 20.0 x 8.0 cm
Gift of Peter Fay 2005
2005.787

not titled [rag doll man with checked top] 1998
dyed cotton and wool, hand sewn
29.5 x 18.0 x 5.0 cm
Gift of Peter Fay 2005
2005.788

not titled [rag doll with black and white knitted top] 1998
dyed cotton and wool, hand sewn
25.0 x 12.0 x 3.0 cm
Gift of Peter Fay 2005
2005.789

not titled [rag doll with white hair and bound legs] 1998

dyed cotton and wool, hand sewn
20.0 x 12.5 x 5.0 cm
Gift of Peter Fay 2005
2005.790

RILEY, Jean

born Western Australia 1948
Wuilman/Nyoongar people
*not titled [rag doll with Aboriginal
flag headband]* 1998
dyed cotton and wool, hand sewn
17.0 x 12.0 x 2.0 cm
Gift of Peter Fay 2005
2005.791

*not titled [rag doll with Aboriginal
flag headband and feather anklets]*
1998

dyed cotton and wool, feathers, hand
sewn

16.0 x 11.0 x 2.0 cm
Gift of Peter Fay 2005
2005.792

*not titled [rag doll with white
knitted top]* 1998

dyed cotton and wool, hand sewn
30.0 x 12.0 x 6.0 cm
Gift of Peter Fay 2005
2005.793

STANLEY, Nungalka

born Australia 1943
Pitjantjatjara people
not titled [girl throwing ball] 2002
natural and dyed straw with wool
and plastic beads
74.0 x 30.0 x 16.0 cm
Gift of Peter Fay 2005
2005.798

**ABORIGINAL & TORRES
STRAIT ISLANDER ART
– PAINTING**

ARTIST UNKNOWN

Australia born died n.d
Murrinh-Patha people
Crocodiles, stingray and fish c. 1965
natural pigments on eucalyptus bark
20.0 x 48.0 cm
2005.597

ATKINS, Yunkurra Billy

born Australia c. 1940
Martu people
*Jila Kujarra Pula Nyinani Parntal
yarra-ngungka
(Two snakes are staying in the lake
country)* 2004
synthetic polymer paint on canvas
121.5 x 198.0 cm
2005.312

BENN PERRURLE, Billy

born Australia 1943
Anmatyerr people
Untitled 2005
synthetic polymer paint on board
30.0 x 240.0 cm
2005.1041

BENNETT, Gordon

born Australia 1955
Birri Gubba/Darambal people
Number 17 [Diptych] 2005
synthetic polymer paint on canvas
152.0 x 364.0 cm
2006.408

BOYD, Daniel

born Australia 1982
Kudjla/Gangalu people
King no Beard 2005 / 2006
oil on canvas
190.0 x 110.0 cm
2006.283

Captain no beard 2005 / 2006
oil on canvas
192.0 x 108.0 cm
2006.284

Treasure Island 2005 / 2006
oil on canvas
192.5 x 220.0 cm
2006.285

Jolly Jack 2005 / 2006
oil on canvas
192.0 x 220.0 cm
2006.286

BRINKIN, Charles

Australia 1910–1993
Murrinh-thebin people
Nesting magpie geese in billabong
1971
natural earth pigments on eucalyptus
bark
61.0 x 36.0 cm
2006.29

Hunting at Waterhole 1971

natural earth pigments on eucalyptus
bark
41.0 x 56.5 cm
2006.30

BROWN, Anmanari

born Australia c. 1930s
Pitjantjatjara people
*Minyma Tjuta Tjukurrpa [Seven
Sisters Dreaming]* 2005
synthetic polymer paint on canvas
139.0 x 201.0 cm
2005.1040

CAMPBELL JNR, Robert

Australia 1944–1993
Ngaku/Dhungutti people
Untitled [catfish, witchetty grubs]
1987
synthetic polymer paint on bark
framed 51.5 x 56.0 cm
2006.291

Ngaku clan story 1986

synthetic polymer paint on linen
92.0 x 120.0 cm
2006.292

CHRISTOPHERSON, Christine

born Australia 1959
Iwatja/Iwaidja people
The Observers 2004
synthetic polymer paint on canvas
129.00 x 115.0 cm
2005.610

DOWLING, Julie

born Australia 1969

Badimaya/Yamatji people

Is condemned to die 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.1

Takes up his cross 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.2

Falls the first time 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.3

Meets his mother 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.4

Simon helps carry the cross 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.5

Wipes his face 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.6

Falls the second time 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.7

Meets the women 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.8

Falls the third time 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.9

Is stripped naked 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.10

Is nailed to the cross 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.11

Dies on the cross 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.12

Is taken down 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.13

Laid in his tomb 2005

from the series *Stations of the Cross*
oil on canvas

60.0 x 40.0 cm

2005.607.14

HOOKEY, Gordon

born Australia 1961

Waanyi/Waanjiminjin people

A painting for the underdawg 2005
oil on canvas

133.0 x 250.0 cm

2005.613

JANDANY, Hector

born Australia 1922

Gija people

Ascension [Kimberley] 1993

natural pigments and binders on
canvas

190.0 x 186.0 cm

2005.595

KARADEDA, Lily

born Australia 1929

Wunambal people

Bark painting of a Wandjina

c. 1970s

natural pigments on bark

62.0 x 28.0 x 3.5 cm

Gift from the artist's widower, Dr. K

David G. Edwards, M.D., B.S. (U.Syd.),

F R A C P, F A A C B (retired), sole

owner of the David and Margery

Edwards' New York Art Collection.

2005.438

MARDIGAN, Charles

Australia 1926–1986

Marringarr people

Ceremony 1970

natural earth pigments on

composition board

78.0 x 55.5 cm

2006.32

Birds, Snakes and War Shields 1971

natural earth pigments on eucalyptus
bark

52.3 x 29.5 cm

2006.33

Untitled (Totem Painting) c. 1970

natural earth pigments on eucalyptus
bark

62.5 x 29.0 cm

2006.34

MCLEAN, Pantjiti Mary

born Australia 1935

Ngaatjatjarra

Palunya 2002–04

synthetic polymer paint on canvas

210.0 x 345.0 cm

2006.27.A-M

NAKAMARRA, Doreen Reid

born Australia 1948

Pintupi people

Untitled 2005

synthetic polymer paint on canvas

153.0 x 122.0 cm

2005.1046

NAKAMARRA, Elizabeth

Marks

born Australia 1959

Pintupi people

Untitled 2005

synthetic polymer paint on canvas

183.0 x 153.0 cm

Purchased 2005

2005.1044

NAMARNYILK, Jimmy

Galareya

born Australia 1935

Kuninjku people

Datjubi 2004

Natural earth pigments on paper

105.0 x 76.0 cm

2005.608

Galagala 2004

Natural earth pigments on paper

105.0 x 76.0 cm

2005.609

Rainbow Serpent and Figure

c. 1985

natural earth pigments on eucalyptus

bark

56.5 x 41.0 cm

2006.31

NAMATBARA, Paddy Compass

Australia 1890-1973

Iwaidja/Alardju people

Untitled 1964

Natural pigments on bark

43.0 x 58.0 cm

Gift of Dr K David G Edwards, MD,

BS (U Syd.), FRACP, FAACB (retired),

sole owner of the David and Margery

Edwards' New York Art Collection.

2005.434

NAPALTJARRI, Eileen

born Australia 1956

Pintupi people

Untitled 2005

synthetic polymer paint on canvas

153.0 x 122.0 cm

2005.1043

NAPANANGKA, Lorna Brown

born Australia 1961

Pintupi/Luritja people

Grandfather's Country at Warren

Creek 2005

synthetic polymer paint on canvas

182.0 x 156.0 cm

Gift of Rupert and Annabel Myer

in honour of his parents Sarah and

Baillieu Myer

2006.289

NAPANGATI, Yukultji

born Australia c. 1970

Pintupi people

Untitled 2005

synthetic polymer paint on canvas

183.0 x 153.0 cm

2005.1042

NAPURRULA, Ningura

born Australia 1936

Pintupi people

Women at Wirrulinga 2004

synthetic polymer paint on Belgian

linen

183.0 x 153.0 cm

2005.311

PEASE, Christopher

born Australia 1969

Minang/Wardandi/Barlardung,

Nyoongar people

New Water Dreaming 2005

oil on canvas

100.0 x 180.0 cm

2005.1035

PHILLIPUS TJAKAMARRA,

Long Jack

Australia 1932-1993

Luritja/Warlpiri people

Dingo Dreaming 1974

synthetic polymer paint on canvas

101.5 x 172.5 cm

2005.309

PICKETT, Shane

born Australia 1957

Nyoongar people

On the Horizon of the Dreaming

2005

synthetic polymer paint on canvas

153.0 x 122.0 cm

2006.409

**ROUGHSEY, Dick
GOOBALATHALDIN**

Australia 1924-1985

Lardil people

Fish Hunting 1978

natural earth pigments on bark

70.0 x 20.0 cm

Gift from Blair Gardner

2006.403

The coming of the Balamanda
1978

natural earth pigments on bark

80.0 x 33.0 cm

Gift from Blair Gardner

2006.404

STANLEY, Jim

born Australia 1924

Yuriandialli people

Aboriginal Elders doing dances

2004

synthetic polymer paint and biro on

board

20.0 x 25.2 cm

2005.315

Dreamtime sacred wildlife 2004

synthetic polymer paint and biro on

board

20.0 x 25.0 cm

2005.316

Yuriandialli people

Sacred Animals 2004

synthetic polymer paint and biro on

board

20.0 x 25.0 cm

2005.317

Yuriandialli people

Thee Devil Hole 2004

synthetic polymer paint and biro on

board

27.4 x 35.2 cm

2005.318

Church, Dad, Mum 2004
synthetic polymer paint and biro on board
25.3 x 25.3 cm
2005.319

Jesus Christ... 2004
synthetic polymer paint and biro on board
12.4 x 17.8 cm
2005.320

TAYLOR, Muuki
born Australia c. 1947
Martu people
Jakulyukulyu [Seven sisters] 2001
60.0 x 90.0 cm
2005.313

Jurta-rarra Pula Yaninypa, the Sisters are Going to Another Place 2004
150.0 x 100.0 cm
2005.314

TJAPANGATI, Nyilyari
born Australia 1969
Pintupi people
Untitled 2005
synthetic polymer paint on canvas
183.0 x 153.0 cm
2005.1045

TJUNGURRAYI, George WARD
born Australia 1954
Pintupi people
Untitled 2003
synthetic polymer paint on linen
244.0 x 183.0 cm
2005.310

UGLE, Primus
born Australia 1941
Bibbulmun/Nyoongar people
Sportsday at Carrolup 2003
synthetic polymer paint on canvas
75.0 x 100.0 cm
2005.612

WARD TJUNGURRAYI, Fred
born Western Australia 1946
Pintupi people
Untitled (Tingari Cycle) 2005
synthetic polymer paint on canvas
213.4 x 152.4 cm
2006.28

WATSON, Judy
born Australia 1959
Waanyi people
midden shell with shooting star 2004
synthetic polymer paint and natural earth pigments on canvas
180.5 x 120.5 cm
2005.773

WEDGE, H. J.
born Australia 1957
Wiradjuri people
Hippy Priest 1992
synthetic polymer paint on canvas
40.6 x 30.5 cm
2005.1037

WULANJBIRR, Timothy
born Australia 1969
Kuninju (eastern Kunwinjku) people
Untitled (Mardayin at Barridjowkkeng), 2004
natural earth pigments on bark
192.0 x 89.0 cm
2005.1047

ABORIGINAL & TORRES STRAIT ISLANDER ART – PHOTOGRAPHY

DEACON, Destiny
born Australia 1957
K'ua K'ua
Ku Ku/Erub/Mer peoples
Torres Strait Islands
My boomerang did come back 2003
light jet print from Polaroid original
100.0 x 80.0 cm
2006.192

Where's Mickey? 2002
light jet print from Polaroid original
100.0 x 80.0 cm
2006.193

I seen myself 1991–2003
light jet print from Polaroid original
100.0 x 139.5 cm
2006.389

Axed 1994–2003
light jet print from Polaroid original
100.0 x 80.0 cm
2006.390

No need looking-A 1999–2004
light jet print from Polaroid original
100.0 x 80.0 cm
2006.391

No need looking-B 1999–2004
light jet print from Polaroid original
100.0 x 80.0 cm
2006.392

Freefall 2001
from the series *Forced into Images*
light jet print from Polaroid original
77.0 x 95.0 cm
2006.393.1
Baby Love 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.2

Where's Mummy? 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.3

Girl Alone 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.4

Happy, Happy Institution 2001
from the series *Forced into Images*
light jet print from Polaroid original
77.0 x 95.0 cm
2006.393.5

Trustee 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.6

Protecting Paradise 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.7

Home Truths 2001
from the series *Forced into Images*
light jet print from Polaroid original
77.0 x 95.0 cm
2006.393.8

Waiting for Work 2001
from the series *Forced into Images*
light jet print from Polaroid original
95.0 x 77.0 cm
2006.393.9

Escape 2001
from the series *Forced into Images*
light jet print from Polaroid original
77.0 x 95.0 cm
2006.393.10

Postcard from Cooktown (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.1

Postcard from Cooktown (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.2

Postcard from Cooktown (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.3

Postcard from Cooktown (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.4

Postcard from Cooktown (5) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.5

Postcard from Cooktown (6) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.6

Postcard from Cooktown (7) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.7

Postcard from Finch Bay (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.8

Postcard from Finch Bay (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.9

Postcard from Finch Bay (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.10

Postcard from Finch Bay (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.11

Postcard from Finch Bay (5) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.12

Postcard from Finch Bay (6) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.13

Postcard from Black Mountain (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.14

Postcard from Black Mountain (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.15

Postcard from Cedar Bay (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.16

Postcard from Cedar Bay (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.17

Postcard from Cedar Bay (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.18

Postcard from Ayton (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.19

Postcard from Ayton (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.20

Postcard from Ayton (C) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.21

Postcard from Ayton (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.22

Postcard from Ayton (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.23

Postcard from Ayton (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.24

Postcard from Bloomfield River (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.25

Postcard from Bloomfield River (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.26

Postcard from Bloomfield River (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 21.0 cm
2006.394.27

Postcard from Bloomfield River (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.28

Postcard from Bloomfield River (5) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.29

Postcard from Bloomfield River (6) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.30

Postcard from Bloomfield Beach (A) 1998
from the series *Postcards from Mummy*

colour laser print
paper 21.0 x 29.7 cm
2006.394.31

Postcard from Bloomfield Beach (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.32

Postcard from Bloomfield Track (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.33

Postcard from Daintree (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.34

Postcard from Daintree (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.35

Postcard from Daintree (C) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.36

Postcard from Daintree River (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.37

Postcard from Daintree River (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.38

Postcard from Yarrabah (1) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 29.7 x 21.0 cm
2006.394.39

Postcard from Yarrabah (2) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 29.7 x 21.0 cm
2006.394.40

Postcard from Cairns (1) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 21.0 x 29.8 cm
2006.394.41

Postcard from Cairns (2) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 21.0 x 29.8 cm
2006.394.42

Postcard from Atherton Tablelands (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 52.0 x 29.8 cm
2006.394.43

Postcard from Atherton Tablelands (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 52.0 x 29.8 cm
2006.394.44

Postcard from Atherton Tablelands (C) 1998
from the series *Postcards from Mummy*
colour laser print
paper 52.0 x 29.8 cm
2006.394.45

Postcard from Atherton Tablelands (D) 1998
from the series *Postcards from Mummy*
colour laser print
paper 52.0 x 29.8 cm
2006.394.46

Postcard from Yungaburra (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.47

Postcard from Yungaburra (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.48

Postcard from Yungaburra (2a) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.49

Postcard from Yungaburra (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.50

Postcard from Yungaburra (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.51

Postcard from Yungaburra (4a) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.52

Postcard from Eacham (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.53

Postcard from Lake Barrine 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.54

Postcard from Lake Barrine () 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.55

Postcard from Lake Barrine (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.8 cm
2006.394.56

Postcard from Lake Barrine (5) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.8 cm
2006.394.57

Postcard from Innisfail (1) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 29.7 x 21.0 cm
2006.394.58

Postcard from Innisfail (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.59

Postcard from Innisfail (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.60

Postcard from Innisfail (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.61

Postcard from Innisfail (5) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 21.0 x 29.7 cm
2006.394.62

Postcard from Innisfail (6) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 21.0 x 29.7 cm
2006.394.63

Postcard from Captain Cook Highway (A) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.64

Postcard from Captain Cook Highway (B) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.65

Postcard from Townsville (1) 1998
from the series *Postcards from Mummy*
black and white laser print
paper 21.2 x 29.7 cm
2006.394.66

Postcard from Urangan (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.67

Postcard from Urangan (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.68

Postcard from Urangan (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.69

Postcard from Urangan (4) 1998
from the series *Postcards from Mummy*
colour laser print
paper 20.1 x 29.7 cm
2006.394.70

Postcard from Urangan (5) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.71

Postcard from Urangan (6) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.2 x 29.8 cm
2006.394.72

Postcard from Wujal Wujal 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.73

Postcard from Mossman 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.74

Postcard from Mossman Gorge (1) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.6 cm
2006.394.75

Postcard from Mossman Gorge (2) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.6 cm
2006.394.76

Postcard from Mossman Gorge (3) 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.6 cm
2006.394.77

Postcard from Mossman 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.78

Postcard from Port Douglas 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.79

Postcard from Maryborough 1998
from the series *Postcards from Mummy*
colour laser print
paper 29.7 x 42.2 cm
2006.394.80

Mummy at 6 Years old - Darnley/ Erub Island 1998
from the series *Postcards from Mummy*
colour laser print
paper 42.2 x 29.7 cm
2006.394.81

Mummy, about 13 years old at Hopevale 1998
from the series *Postcards from Mummy*
colour laser print
paper 42.2 x 29.8 cm
2006.394.82

Mummy's Grandfather: Edward Pitt 1998
from the series *Postcards from Mummy*
colour laser print
paper 42.2 x 29.6 cm
2006.394.83

Mummy's Mother: Emma Pitt Nain, 1940 1998
from the series *Postcards from Mummy*
colour laser print
paper 42.1 x 29.7 cm
2006.394.84

Mummy - Brisbane, 1950's 1998
from the series *Postcards from Mummy*
colour laser print
paper 21.0 x 29.7 cm
2006.394.85

Blak like me 1991–2003
light jet print from Polaroid original
100.0 x 214.5 cm
2006.397

Blak like me, mummy 1991–2003
light jet print from Polaroid original
100.0 x 163.5 cm
2006.398

MOFFATT, Tracey
born Australia 1960
Some Lads (no 2) 1986
2005.1034

RILEY, Michael
Australia 1960–2004
Wiradjuri/Kamilaroi peoples
Kristina (no glasses) 1984
silver gelatin photograph
29.75 x 42.0 cm
2005.1036

ABORIGINAL & TORRES STRAIT ISLANDER ART – PRINTS

BROWN, Anmanari
born Australia c. 1930s
Pitjantjatjara people
MARTIN, Angampa
born Australia c. early 1940s
Pitjantjatjara people

WOODS, Tjayanka
born Australia c. 1935
Pitjantjatjara people
Seven Sisters 2004
synthetic polymer paint on paper
66.0 x 102.0 cm
2005.611.1

BURKE, Jean
born Australia 1945
Irrunytju community
Liru Kutra (Two water snakes) 2004
etching
32.5 x 24.5 cm
2005.611.2

BUTLER, Roma
born Australia 1959
Irrunytju community
Minyma munu Wati nyintaka (A man lizard and a woman) 2004

etching
32.5 x 24.5 cm
2005.611.3

Tjintir-tjintirpa munu tjalpu-tjalpu (A lot of people sitting and listening) 2004
etching
24.0 x 19.5 cm
2005.611.4

DAVIDSON, Nora
born Australia date unknown
Pitjantjatjara people
Untitled 2004
etching
24.0 x 19.5 cm
2005.611.5

DAWSON, Alkawari
born Australia date unknown
Ngaanyatjarra people
Tawal-Tawalpa 2004
etching
24.5 x 32.5 cm
2005.611.6

DAWSON, Nyakul
born Australia late 1930s
Pitjantjatjara people
Ikulukulu 2004
etching
32.5 x 24.5 cm
2005.611.7

LINDJUWANGA, Kay
born Australia 1957
Kuninjku (Eastern Kunwinjku)
Mardayin at Dilebang 2004
hard ground copper etchings on Moulin du Gue paper
50.2 x 33.0 cm
2005.332

Mardayin at Dilebang 2004
hard ground copper etchings on Moulin du Gue paper
50.2 x 33.0 cm
2005.333

Mardayin at Mukkamukka 2004
hard ground copper etchings on
Moulin du Gue paper
50.3 x 33.0 cm
2005.334

Milmilngkan Billabong 2004
hard ground copper etchings on
Moulin du Gue paper
50.3 x 33.0 cm
2005.337

Waterily at Milmilngkan 2004
hard ground copper etchings on
Moulin du Gue paper
38.0 x 29.0 cm
2005.336

Waterily at Milmilngkan 2004
hard ground copper etchings on
Moulin du Gue paper
50.0 x 33.0 cm
2005.335

MARTIN, Angampa

born Australia c. early 1940s
Pitjantjatjara people
Liru (Water snake) 2004
etching
32.5 x 24.5 cm
2005.611.8

MAWURNDJUL, John

born Australia 1952
Kuninjku (Eastern Kunwinjku)
people
Billabong at Milmilngkan 2004
hard ground copper etchings on
Moulin du Gue paper
50.2 x 32.9 cm
2005.325

Kun-madj 2004
hard ground copper etchings on
Moulin du Gue paper
50.3 x 32.7 cm
Purchased 2005
2005.331

Mardayin at Dilebang 2004
hard ground copper etchings on
Moulin du Gue paper

50.2 x 32.9 cm
Purchased 2005
2005.326

Mardayin at Mukkamukka 2004
hard ground copper etchings on
Moulin du Gue paper
37.7 x 29 cm
Purchased 2005
2005.329

Mardayin Design 2004
hard ground copper etchings on
Moulin du Gue paper
50.0 x 32.7 cm
Purchased 2005
2005.328
Mardayin Design 2004
hard ground copper etchings on
Moulin du Gue paper
50.2 x 33 cm
Purchased 2005
2005.327

Wayuk at Kakodbabuldi 2004
hard ground copper etchings on
Moulin du Gue paper
50.2 x 32.5 cm
Purchased 2005
2005.330

NAMPITJIN, Eubena

Australia 1920–2002
Kukatja/Purtitjarra/Mantjilytjarra/
Wangkajungka people
Kinyu 2005
etching
64.0 x 39.0 cm
2006.294.7

Midjul 2005
etching
64.0 x 39.0 cm
2006.294.6

NANGALA, Ningie

born Australia 1930
Kukatja people
Walu 2005
etching
64.0 x 39.0 cm
2006.294.4

NELSON, Raymond

born Australia c. 1935
Irrunytju community
Mituna (Rockhole) 2004
etching
32.5 x 24.5 cm
2005.611.9

NYUMI, Elizabeth

born Australia 1945
Pintupi people
Parwalla 2005
etching
64.0 x 39.0 cm
2006.294.5

PADOON, Kathleen

born Australia 1938
Ngarti people
Nakarra Nakarra 2005
etching
64.0 x 39.0 cm
2006.294.9

Nakarra Nakarra 2005
etching
64.0 x 39.0 cm
2006.294.8

PRESLEY, Patju

born Australia c. mid 1940s
Pitjantjatjara people
Minyma Tjukurpa (Women's Story)
2004
etching
32.5 x 24.5 cm
2005.611.10

TJAKAMARRA, Fred

Australia 1926–2006
Kukatja people
Lappi Lappi 2005
etching
64.0 x 39.0 cm
2006.294.1

TJAPANANGKA, Tjumpo

born Australia 1927
Pintubi/Kukatja people
Wilinkarra 2005

etching
64.0 x 39.0 cm
2006.294.2

TJILYA, Tjinkuma
born Australia 1938
Pitjantjatjara people
Wiralau (Rockboles) 2004
etching
32.5 x 24.5 cm
2005.611.11

TJUNGURAYAI, Brandy
born Australia 1930
Pintubi/Kakatja people
Pinti 2005
etching
64.0 x 39.0 cm
2006.294.10

**TJUNGURRAYI, Helicopter
Joey**
born Australia 1947
Kukatja people
Wangkartu 2005
etching
64.0 x 39.0 cm
2006.294.3

WATSON, Ngiyu Shirley
born Australia date unknown
Pitjantjatjara people
Untitled 2004
etching
24.0 x 19.5 cm
2005.611.12

WATSON, Nyankulya
born Australia 1936
Pitjantjatjara people
Untitled 2004
etching
32.5 x 24.5 cm
2005.611.13

WATSON, Tjuruparu
born Australia 1938
Pitjantjatjara people
Minyma Lingga 2004

etching
32.5 x 24.5 cm
2005.611.14

WATSON, Tommy
born Australia 1933
Pitjantjatjara people
Wankamara (Homeland) 2004
etching
32.5 x 24.5 cm
2005.611.15

WOODS, Tjayanka
born Australia 1933
Pitjantjatjara people
Kungka Ranganka (Seven Sisters)
2004
etching
32.5 x 24.5 cm
2005.611.16

ABORIGINAL & TORRES STRAIT ISLANDER ART – SCULPTURE

GANAMBARR, Gunybi
born Northern Territory 1973
Datiwuy people
Dbanbarr 2004
natural earth pigments on carved
termite hollowed stringybark trunk
259.0 cm, 15.0 cm (diam)
2005.1039

**MALANGI DAYMIRRINGU,
David**
Australia 1927–1999
Manyarrngu people
Gurrmirringu's wife c. 1968
natural earth pigments on wood
85.0 x 18.0 x 13.0 cm
2005.594

MAWURNDJUL, John
born Australia 1952
Kuninjku (eastern Kunwinjku)
people
Lorrkon [Hollow log] 2004
natural pigments and PVA fixative on

stringybark
243.0 x 20.0 cm
2005.323

*Lorrkon [Hollow log]-Mardayin
design* 2004
natural pigments and PVA fixative on
stringybark
213.0 x 23.0 cm
2005.324

MAYMURU-WHITE, Naminapu
born Australia 1952
Manggalili people
Milniyawuy [Milky Way] 2004
natural pigments on hollow log
213.0 x 30.0 cm x 96.0 cm (circ)
Gift of Roslynne Bracher 2005
2005.295

THAAPITCH
Australia 1945–2005
Kugu Muminh/Kugu Uwanh people
Ku'tha Thagi [Fierce Dog] 2004
natural pigments and synthetic
polymer paint on milkwood
48.0 x 97.0 x 21.0 cm
2005.614

Taap Yongk [Law Poles] 2003
Ochres/ synthetic polymer paint on
milkwood
variable 250.0 cm
2005.615.1–4

WINSLEY, Joyce
Australia 1938–2001
Nyoongar people
Chinaman c. 1999
Guilford [cordiline] grass
30.0 x 30.0 cm, 17.0 cm (diam)
2006.399

Didjeridu player 2001
Guilford [cordiline] grass
35.0 x 50.0 cm, 10.0 cm (diam)
2006.400

Storyteller c. 2000
Guilford [cordiline] grass
40.0 x 42.0 cm, 25.0 cm (diam)
2006.401

WULANJBIRR, Timothy

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

YUNUPINGU, Gulumbu

born Australia 1943
Gumatj people
Garak the Universe 2005
natural pigments on stringybark
304.0 x 24.0 cm
2005.603

Gan'yu 2005
natural pigments on stringybark
254.0 x 12.0 cm
2006.410

Gan'yu 2005
natural pigments on stringybark
254.0 x 17.0 cm
2006.411

ABORIGINAL & TORRES
STRAIT ISLANDER ART
– TEXTILES

CARROLL, Alison

born Australia 1958
Pitjantjatjara people
Untitled 1998
silk habutai
360.0 x 90.0 cm
2006.288.11

DAGG, Margaret

born Australia 1949
Pitjantjatjara people
Untitled c. 1990
silk habutai
260.0 x 90.0 cm
2006.288.5

DEACON, Destiny

born Australia 1957
Ku Ku/Erub/Mer peoples
Teatowel from Mummy 1998
– *Mossman* 1998
from the series *Postcard from Mummy*
Inkjet print on teatowel
52.0 x 77.0 cm
2006.394.86

Teatowel from Mummy 1998
– *Port Douglas* 1998
from the series *Postcard from Mummy*
Inkjet print on teatowel
52.0 x 77.0 cm
2006.394.87
Teatowel from Mummy 1998
– *Twin Kauri trees, Atherton trees*
1998

from the series *Postcard from Mummy*
Inkjet print on teatowel
2006.394.88

HAGGIE, Amani

born Northern Territory 1936
Pitjantjatjara people
Untitled pre 1997
silk habutai
240.0 cm
2006.288.8

INTJALKI, Atipalku

born Australia 1955
Pitjantjatjara people
Untitled pre 1997
silk satin
260.0 x 110.0 cm
2006.288.7

KULYURU, Angkuna

born Australia 1943
Pitjantjatjara people
Untitled c. 1989
silk satin
300.0 cm
2006.288.1

Untitled c. 1989
silk habutai
260.0 cm
2006.288.2

KUNMANARA, K

Australia 1946–1992
Pitjantjatjara people
Untitled c. 1988
silk habutai
200.00 cm
2006.288.3

Untitled c. 1988
Japanese silk
340.00 x 90.0 cm
2006.288.4

MARKS, Yilpi

born South Australia 1969
Pitjantjatjara people
Untitled c. 2001
silk satin
300.0 cm
2006.288.12

TAPAYA, Kunmanara

born Australia 1947
Pitjantjatjara people
Untitled c. 1990
silk habutai
150.0 cm
2006.288.9

TAPAYA, Tjunkaya

born Australia 1947
Pitjantjatjara people
Untitled
silk satin
210.0 x 110.0 cm
2006.288.10

Untitled c. 2000
silk habutai
230.0 x 110.0 cm
Purchased 2006
2006.288.6

**VAN DER BYL, Muriel
Mumthelang**

born Australia 1943
Kurna/Ngarrindjeri peoples
Campsites, Waterholes and Mud Creeks 2005
silk with ink dyes
400.0 x 114.0 cm
Gift of Ron Radford, 2006
2006.290

VARIOUS ARTISTS

Pitjantjatjara people
Nia Fliam
Agus Ismoyo
Mas Cong
Indonesian people
Seven Sisters 2005
silk habutai
length 250.0 cm
2006.288.13

AUSTRALASIAN DECORATIVE ARTS AND DESIGN

ANNAND, Douglas designer
Australia 1903–Australia 1976

ROYAL AUSTRALIAN MINT
manufacturer

The Douglas Anmand Penny
bronze
0.5 x 6.3 x 6.3 cm
Ruth Komon Bequest 2002
2005.338

BLAKEBROUGH, Les

born Great Britain 1930
Australia from 1948
Pair of cups and saucers c. 2004
glazed 'Southern Ice' porcelain
cup 7.2 x 12.0 x 10.1 cm
saucer 2.7 cm, 16.5 cm (diam)
Gift of Ron Radford
2006.655.A-B

Pair of cups and saucers c. 2004
'Southern Ice' porcelain, glazed
cup 7.2 x 12.0 x 10.1 cm
saucer 2.7 cm, 16.5 cm (diam)
Gift of Ron Radford
2006.656.A-B

DUNN, Phyl

Australia 1911–1999
Bowl c. 1985
glazed porcelaneous stoneware
8.0 x 6.5 x 6.5 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.616

Hanging plate c. 1971
glazed stoneware
2.0 x 9.5 x 9.5 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.617

Covered pot c. 1968
glazed stoneware
16.0 x 7.0 x 7.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.618.A-B
Bowl c. 1969
glazed stoneware
9.5 x 32.0 x 32.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.619

Casserole c. 1968
glazed stoneware
17.0 x 31.0 x 31.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.620.A-B

Bread crock 1967
glazed stoneware
27.0 x 32.0 x 32.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.621.A-B

Bowl c. 1985
glazed stoneware
9.0 x 24.0 x 24.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.622

Bowl c. 1985
glazed stoneware
9.0 x 27.0 x 27.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.623

Plate c. 1985
glazed stoneware
2.5 x 27.0 x 27.0 cm

Gift of the Estate of Reg Preston and
Phyl Dunn
2005.624

Lidded jar c. 1962
glazed earthenware
8.5 x 7.0 x 7.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.625.A-B

Bowl c. 1968
glazed stoneware
7.5 x 7.0 x 7.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.626

Bowl c. 1968
glazed stoneware
8.0 x 7.0 x 7.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.627

Sugar pot c. 1968
glazed stoneware
13.0 x 10.0 x 10.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.628.A-B

Covered pot c. 1969
glazed stoneware
16.0 x 14.0 x 14.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.629.A-B

Sugar/honey pot c. 1967
glazed stoneware
12.0 x 12.0 x 12.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.630.A-B

Vase c. 1965
glazed earthenware
23.5 x 15.5 x 15.5 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.631

Bowl c. 1968
glazed stoneware
8.0 x 11.0 x 11.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.632

ELLIOTT, Judi
born Australia 1934
Writing on the wall 2005
glass
47.0 x 59.0 cm
2005.352

ENGLUND, Ivan
born Australia 1915
Fine wine (jar) 2000
glazed stoneware
39.0 x 19.0 x 19.0 cm
2005.1048

Platter 2002
glazed stoneware
4.5 x 37.5 x 37.5 cm
2005.1049

FOSTER, Robert
born Australia 1962
Emerald odyssey teapot 2005
stainless steel and anodised
aluminium
25.0 x 26.0 x 15.0 cm
2005.643

GAZZARD, Marea
born Australia 1928
Hania V 2005
glazed stoneware
66.5 x 72.0 x 3.0 cm
Gift of John Eager
2005.950

GOUGH, Rowena
born Australia 1958
Continuous stack neckpiece 1997
c. 1900 mother-of-pearl buttons
(Trocas shell) and 750 gold
64.0 x 3.0 x 1.8 cm
2006.23

Snake stack neckpiece 1997
c. 1900 mother-of-pearl buttons
(Trocas shell) and 925 sterling silver
76.0 x 3.0 x 1.8 cm
2006.24

HUTCHINSON, Roger
born Australia 1944
Desk lamp 2005
stainless steel, anodised aluminium, 2
x 3-watt LED lights
70.0 x 105.0 x 10.0 cm
2006.21

KEMP, Bronwyn
born Australia 1953
Bowl 2000
porcelain, glazed over sgraffito slip
decoration
25.0 x 58.8 x 26.3 cm
2005.348

KING, Gerry
born Australia 1945
Toledo blade 3/05 and stand 2005
kiln-cast glass, steel
195.0 x 31.0 x 30.0 cm
2005.350.A-B

LEE, Cinnamon
born Australia 1977
Up lamp 2005
stainless steel, silver, nylon, rapid-
prototyped ABS plastic
180.0 x 28.0 x 28.0 cm
2006.22

LARSEN, Helge maker
born Denmark 1929
to Australia 1961
LEWERS, Darani maker
born Australia 1936
Bermagui Series brooch 1999
sterling silver
4.3 x 6.0 x 0.5 cm
Gift of Dr John Thompson
2006.657

LIEW, Khai
born Malaysia 1952
to Australia 1971
Jian, cabinet 2000
frame: blackwood and silver gilt;
case: lacquered wood; handle:
sterling silver
138.0 x 130.0 x 45.0 cm
2006.508

McKENNA, Noel
born Australia 1956
*not titled [17 piece dinner set with
equestrian motifs]* 1993
slip-cast earthenware with painted
underglaze decoration
4.0 x 48.0 x 25.5 cm
15.0 cm (diam)
29.0 cm (diam)
Gift of Peter Fay 2005
2005.953.1-17

MINCHAM, Jeff
born Australia 1950
Reflection 2005
glazed earthenware
12.5 x 30.0 x 31.0 cm
2005.349
MOON, Milton
born Australia 1926
Charger
glazed stoneware
5.0 x 36.8 x 36.8 cm
Ruth Komon Bequest 2002
2005.339

Pot c. 1974
glazed stoneware
23.0 x 21.0 x 21.0 cm
Ruth Komon Bequest 2002
2005.340

Pot c. 1974
glazed stoneware
23.0 x 22.0 x 22.0 cm
Ruth Komon Bequest 2002
2005.341

Large water jug c. 1974
glazed stoneware
25.0 x 20.5 x 18.0 cm
Ruth Komon Bequest 2002
2005.342

Oil jug c. 1972
glazed stoneware
28.0 x 13.0 x 13.0 cm
Ruth Komon Bequest 2002
2005.343.A-B
Small bowl c. 1974
glazed stoneware
10.0 x 12.0 x 12.0 cm
Ruth Komon Bequest 2002
2005.344

MOUNT, Nick

born Australia 1952
Scent bottle 2005
blown, ground and polished glass
107.0 x 30.0 x 12.0 cm
Acquired with funds from an
anonymous donor.
2005.642

PEASCOD, Alan

born Great Britain 1943
Australia from 1952
Jar 1986
stoneware with dry glaze
42.0 x 28.0 x 28.0 cm
2005.351

POTTINGER, David

born Australia 1965
Tessellated elliptical vessel 2006
porcelain
26 x 20 x 17 cm
2006.312

PRESTON, Reg

Australia 1917–2000
Lidded jar c. 1972
glazed stoneware
25.5 x 22.0 x 22.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.633.A-B

Lidded pot c. 1987
glazed stoneware
17.5 x 18.0 x 18.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.634.A-B

Vase c. 1976–8
glazed stoneware
20.0 x 17.0 x 17.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.635
Square dish c. 1975
glazed stoneware
5.0 x 23.0 x 23.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.636

Squared form vessel 1975
glazed stoneware
6.0 x 23.0 x 23.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.637

Lidded pot c. 1967
glazed stoneware
7.5 x 11.0 x 11.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.638.A-B
Vase c. 1968
glazed stoneware
18.5 x 15.5 x 15.5 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.639

Covered pot c. 1988
glazed stoneware
20.0 x 19.0 x 19.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.640.A-B

Vase c. 1976
glazed stoneware
25.0 x 18.0 x 18.0 cm
Gift of the Estate of Reg Preston and
Phyl Dunn
2005.641

RIDGEWELL, Brenda

born Western Australia 1948
Codified space 3, neckpiece 2005
sterling silver, 9 carat gold and cubic
zirconia

45.0 x 12.0 x 3.0 cm
Acquired with funds from the
Meredith Hinchliffe Fund
2006.507

SANDERS, Tom

born Australia 1925
Covered vessel with two handles
glazed stoneware
25.0 x 32.0 x 19.0 cm
Ruth Komon Bequest 2002
2005.345.A-B

Jug

glazed stoneware
22.0 x 21.0 x 13.5 cm
Ruth Komon Bequest 2002
2005.346

Teapot

glazed stoneware
27.0 x 34.0 x 16.5 cm
Ruth Komon Bequest 2002
2005.347.A-B

WARBURTON, Toni

born Australia 1951
UK, Ireland, Europe 1981
*Double Mountain: cave, Double
Mountain: well* 2001
glazed earthenware with underglaze
decoration
each 36.0 x 33.0 x 19.0 cm
Gift of Peter Fay 2005
2005.952.A-B

WEDD, Gerry

born Australia 1957
Boat of women 2005
glazed stoneware with underglaze-
painted cobalt decoration
12.0 x 35.0 x 17.0 cm
2006.305

Poppy kangaroo 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.306

Dog 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.307
Stooping figure 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.308

Dog 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.309

Dog 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.310

Strange land urn 2005
glazed stoneware with underglaze-
painted cobalt decoration
23.5 x 23.0 x 28.0 cm
2006.311

AUSTRALASIAN ART – DRAWING

AKO, Jakupa

Papua New Guinea 1942
not titled [bird] 1975
watercolour on thick cream wove
paper
printed image (irregular)
48.0 x 58.5 cm
sheet 53.6 x 72.2 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.22

ALLAN, Ailsa

Australia 1899–Australia 1943

MOORE-SIMS, Sylvia

STEWART, Helen

Wellington 1900–Aotearoa New

Zealand 1983

Periods in England, France, Australia,
Italy, Spain, Japan and China 1927–46
Design for a theatre curtain
c. 1920s
watercolour, gouache and pencil
on card
sheet 61.0 x 118.0 cm
2005.753

ALLEN, Joyce

Australia 1916–Australia 1992
A day in the life of ... 1991
ink on thick white Steinbach paper
image 40.0 x 58.0 cm
sheet 52.3 x 71.8 cm
Gift of Daphne Morgan 2005
2005.461

ALSOP, Edith

Australia 1871–Australia 1958
Europe 1928–31
Sienna c. 1930
watercolour on paper
image 33.6 x 24.8 cm
frame 36.2 x 27.4 cm
2005.1070

Fountain - Rome c. 1930
ink wash and pastel on paper
image 33.6 x 22.8 cm
frame 36.2 x 25.4 cm
2005.1071

San Gimignano 1929
pastel on paper
image 49.6 x 32.0 cm
frame 68.4 x 49.2 cm
2005.1069

ALVAREZ, Alvaro

born Costa Rica 1965
Australia from c. 1975
not titled [male ballet dancer] 2001
charcoal and colour pencil on paper
sheet 50.2 x 32.8 cm
Gift of Peter Fay 2005
2005.863

not titled [bound figure] 2001
charcoal with brush and ink on
paper
sheet 24.8 x 29.1 cm
Gift of Peter Fay 2005
2005.862

ANNAND, Douglas

Australia 1903 – Australia 1976
Sketch for 'The Home' Easter cover
1942
gouache on paper
framed 25.0 x 20.0 cm
2006.483

Bush landscape 1944
watercolour on paper
framed 30.0 x 45.0 cm
2006.484

BATES, John

born Australia 1945
not titled [bowser] c. 1995
synthetic polymer paint and charcoal
on paper
sight 50.0 x 65.2 cm
Gift of Peter Fay 2005
2005.865

not titled [desert] 1998
synthetic polymer paint and fibre-
tipped pen on paper
sheet 33.0 x 50.0 cm
Gift of Peter Fay 2005
2005.864

BAYLISS, Clifford

Australia 1916–England 1989
England from 1935
Man with one eye closed 1946
black conté with pastel on paper
sheet 76.0 x 50.5 cm
Gift in memory of Clifford Bayliss
from Josephine Bayliss, the
artist's wife 2005
2006.332

BAYLISS, Craig

Life story 2000
ball point pen, coloured fibre-tipped
pens, pencil and coloured pencil
on paint additions on 99 wallpaper

samples bound in folder with synthetic polymer
sheet 40.0 x 38.0 cm
book open 41.0 x 73.0 cm
book closed 41.5 x 41.5 x 5.5 cm
Gift of Peter Fay 2005
2005.866

BEN, Peter

born Australia 1972
Boat 1999
synthetic polymer paint on paper
sight 32.8 x 50.0 cm
Gift of Peter Fay 2005
2005.867

BOOTH, Peter

born England 1940
Australia from 1958
not titled [conjoined, mutant figures] c. 1983
charcoal on paper
sheet 18.2 x 26.0 cm
Gift of Peter Fay 2005
2005.868

BOYD, Arthur Merric

New Zealand 1862 - Australia 1940
Australia from 1886; England, Europe 1890-92
not titled [gathering seaweed before the storm, Sandringham beach] 1900
watercolour on paper
sheet 25.3 x 40.6 cm
2006.42

BOYD, Emma Minnie

Australia 1858-Australia 1936
England, Europe 1890-92
The quail shooter 1884
watercolour on paper
sheet 17.5 x 26.0 cm
2006.486

BROWN, Leonard

born Australia 1949
Untitled 1984
collage of colour photographic

reproductions on paper
sight 84.0 x 59.4 cm
Gift of Peter Fay 2005
2005.869

Untitled 1980

brown conté crayon on paper
sheet 38.0 x 56.0 cm
Gift of Peter Fay 2005
2005.870

CALVANO, Antonella

born Australia 1963
not titled [no] 1993
coloured fibre-tipped pens and watercolour on paper
sight 25.0 x 32.5 cm
Gift of Peter Fay 2005
2005.871

not titled 2002

ink, felt pen and watercolour on paper
image 42.0 x 39.4 cm
sheet 42.0 x 39.4 cm
Gift of Peter Fay 2005
2005.942

not titled [ononono] 2002

black and blue fibre-tipped pens on paper
sheet 25.0 x 29.4 cm
Gift of Peter Fay 2005
2005.872

CAPOZZI, Mark

born Australia 1976
not titled [fluoro lights] 1991
pencil and coloured pencils on paper
sight 33.2 x 49.4 cm
Gift of Peter Fay 2005
2005.873

COBURN, John

born Australia 1925
France 1969-72
Design for backcloth - "Voyage within" W.A. Ballet 1988 1987
gouache and crayon on thick white

Arches paper
image 47.8 x 69.8 cm
sheet 57.0 x 76.3 cm
2005.764

COLEING, Tony

born Australia 1942
England 1963-68; USA 1989
Drawing for me as a boy 1982
graphite; blue coloured pencil
image [recto] 88.4 x 49.5 cm
image [verso] 58.0 x 57.5 cm
sheet 102.2 x 73.9 cm
2006.584

COOLEY, Peter

born Australia 1956
Koalas 1980
paper collage and gouache on green paper
sight 22.4 x 15.0 cm
Gift of Peter Fay 2005
2005.874

COULSON, Michelle

born Australia 1967
Horse and rider 1999
pencil on paper
sight 25.0 x 29.2
Gift of Peter Fay 2005
2005.875

CUPPAIDGE, Virginia

born Australia 1943
United States
Romanesque 1995
gouache on paper
sheet 24.7 x 32.1 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.425

CUSSEN, Leo

born Australia 1959
not titled [table in black landscape] c. 2000
oil pastel on paper

sight 50.2 x 65.4 cm
Gift of Peter Fay 2005
2005.879

Captain Cook c. 1998
crayon on two sheets of paper
sheet (overall) 35.2 x 50.2 cm
Gift of Peter Fay 2005
2005.878

WW II plane 1998
oil pastel on paper
sheet 33.0 x 50.0 cm
Gift of Peter Fay 2005
2005.877

Fred and Ginger 2002
oil pastel with brush and synthetic
polymer paint on coloured paper
sheet (irregular) 38.4 x 56.7 cm
Gift of Peter Fay 2005
2005.876

Xena 2000
charcoal on paper
sheet 50.4 x 33.2 cm
Gift of Peter Fay 2005
2005.880

The last biplane 1998
oil pastel on paper
sheet 33.0 x 50.0 cm
Gift of Peter Fay 2005
2005.881

DAWSON, Janet
born Australia 1935
England 1957–59; Italy, France
1959–60
Paddock sketchbook 1999–2004
pencil on spiral bound 100 sheet
sketchbook, black plastic front cover
and brown cardboard
back cover
book open 21.0 x 31.0 cm
book closed 21.0 x 16.4 x 2.0 cm
Gift of Janet Dawson and Michael
Boddy 2006
2006.383

DE MEDICI, eX
born Australia 1959
Spectre # 1 (Swastika) 1996
coloured pencil on 9 sheets of 245
gsm warm-white wove paper
sheet A 56.5 x 71.0 cm
sheet B 56.5 x 71.0 cm
sheet C 56.5 x 71.0 cm
sheet D 56.5 x 71.0 cm
sheet E 56.5 x 71.0 cm
sheet F 56.5 x 71.0 cm
sheet G 56.5 x 71.0 cm
sheet H 56.5 x 71.0 cm
sheet I 56.5 x 71.0 cm
overall 169.5 x 213.0 cm
2005.990.A-I

des Esseintes' shame 2005
watercolour and metallic pigment
paint on paper
sheet 114.0 x 120.0 cm
2005.1199

MCLEAN, Raymond
Material rule 2005
watercolour and metallic pigment
paint on paper
sheet 114.0 x 120.0 cm
2005.1142

EBATARINJA, Arnulf
born Australia 1931
not titled [landscape] 1960s
watercolour on thick cream artist's
board
printed image 37.4 x 54.8 cm
sheet 37.4 x 54.8 cm
Gift of the Robbins Family, Canberra
2006
2006.26

FREEMAN, Margaret
born Aotearoa New Zealand 1935
People 2000
black and blue fibre-tipped pen with
pastel on pink paper
sight 40.0 x 57.1 cm
Gift of Peter Fay 2005
2005.883

Riding horses 2000
gouache, coloured fibre-tipped pens,
coloured pencil, pencil and blue ball
point pen on green
paper
sight 41.1 x 57.0 cm
Gift of Peter Fay 2005
2005.884

Artsenta 2000
coloured fibre-tipped pens, coloured
pencil, pencil on beige paper
sight 41.2 x 57.0 cm
Gift of Peter Fay 2005
2005.882

FRIEND, Donald
Australia 1915–Australia 1989
travels Europe, Africa, SE Asia from
1936 for most of life; Australia
1940–67; Bali 1967–80;
Australia from 1980
Portrait of Bill Beresford 1944
pen and ink, watercolour and
gouache on paper
sheet 47.0 x 37.5 cm
Gift of Mr Bill Beresford 2005
2005.363

Mad Memorable Party 1944
pen and ink, watercolour on paper
sheet 20.0 x 30.0 cm
Gift of Mr Bill Beresford 2005
2005.362

FRIEND, Ian
born United Kingdom 1951
Australia from 1985
The perfume river; Hue 2005
casein, pigment gouache and crayon
on three sheets of white Arches
paper
overall 78.0 x 326.0 cm
Gift of Robyn Daw 2006
2006.482.A-C

FULLER, Helen
born Australia 1949
Red circuit (board) 2005
acrylic on white laid paper

image 64.5 x 49.6 cm
sheet 64.5 x 49.6 cm
The Rotary Collection of Australian
Art Fund 2006
2006.364

Orange and lemons 2005
ink, gouache and gingham on thick
white Waterford paper
image 76.5 x 55.8 cm
sheet 76.5 x 55.8 cm
The Rotary Collection of Australian
Art Fund 2006
2006.366

B/w/grey diamonds 2005
acrylic and gouache on thin white
Chinese paper
image 69.6 x 46.8 cm
sheet 69.6 x 46.8 cm
The Rotary Collection of Australian
Art Fund 2006
2006.365

Blood orange 2005
gouache, gingham and cotton on
thick white Waterford paper
image 76.6 x 56.1 cm
sheet 76.6 x 56.1 cm
The Rotary Collection of Australian
Art Fund 2006
2006.367

FULLER, Jimmy
born Australia 1941
not titled [self portrait on bench]
c. 1995
pastel and charcoal on paper
sight 65.5 x 50.3 cm
Gift of Peter Fay 2005
2005.885

not titled [map of the world] 1993
pastel and pencil on paper
sight 65.5 x 50.2 cm
Gift of Peter Fay 2005
2005.886

HANRAHAN, Bridgid

born Australia 1972
Coppelia 2000
gouache on paper
sheet 36.4 x 28.2 cm
Gift of Peter Fay 2005
2005.887

HART, Eleanor

born Australia 1946
Aspect
oil pastel, watercolour, conté, pencil
and ink on white wove paper
image 114.0 x 82.2 cm
sheet 114.0 x 82.2 cm
2006.331

HARTIGAN, Patrick

born Sydney Australia 1977
*Untitled (after Piero della
Francesca)* 2002
watercolour and pencil on paper
sight 14.8 x 21.0 cm
Gift of Peter Fay 2005
2005.889

*Untitled (after Piero della
Francesca)* 2002
watercolour and pencil on paper
sight 14.9 x 21.1 cm
Gift of Peter Fay 2005
2005.888

*Untitled (after Piero della
Francesca)* 2002
watercolour and pencil on paper
sight 14.8 x 21.0 cm
Gift of Peter Fay 2005
2005.891

*Untitled (after Piero della
Francesca)* 2002
watercolour and pencil on paper
sight 14.8 x 21.0 cm
Gift of Peter Fay 2005
2005.890

*Untitled (a strange and brutal
angel hovers over me)* 2003
oil over gouache wash on cardboard
14.6 x 18.4 cm
Gift of Peter Fay 2005
2005.892

HOPKINS, Anthony

born Australia 1957
Exploding in spasm. Earth light
c. 1998
pastel and coloured pencil on paper
sheet 23.4 x 16.6 cm
Gift of Peter Fay 2005
2005.893

HORTIN, Nan

Australia 1916–Australia 1971
England, China, India, c. 1935–39
Practice of democracy c. 1940
crayon on buff wove paper
sheet 36.4 x 53.8 cm
2005.1061

HOWARD WILKS, Miles

born Australia 1979
not titled [dog] 2000
charcoal, conté and grey oil pastel
on paper
sheet 70.4 x 50.4 cm
Gift of Peter Fay 2005
2005.894

HOYLE, Anna

born Australia 1969
Six station lawn genie 2004
ink on six sheets of white paper
sheet (overall) 98.0 x 180.0 cm
2005.1053.A-F

JAKSIC-BERGER, Mimi

born Serbia 1936
Australia from 1959
Flight 3 1982
watercolour on paper
sheet (sight) 87.6 x 64.8 cm
frame 90.4 x 67.5 cm
Bequest of Dr George Martin J
Berger 2004
2005.450

Stockade II - Ulster 1971-74

c. 1975?

watercolour on paper
sheet (sight) 101.00 x 77.4 cm
frame 107.00 x 81.4 cm
Bequest of Dr George Martin J
Berger 2004
2005.456

The night of the wombat 2 1981

watercolour on paper
sheet (sight) 68.6 x 70.8 cm
frame 82.6 x 83.4 cm
Bequest of Dr George Martin J
Berger 2004
2005.451

not titled [abstract] c. 1980

watercolour on paper
sheet (sight) 174.4 x 134.00 cm
frame 176.4 x 136.6 cm
Bequest of Dr George Martin J
Berger 2004
2005.454

not titled [abstract] c. 1980

watercolour on paper
sheet (sight) 127.4 x 75.0 cm
frame 131.5 x 79.0 cm
Bequest of Dr George Martin J
Berger 2004
2005.455

Spring in Sydney c. 1980

watercolour on paper
sheet (sight) 186.6 x 122.6 cm
frame 188.4 x 125.2 cm
Bequest of Dr George Martin J
Berger 2004
2005.453

Oriental garden 1981

watercolour on paper
sheet (sight) 106.4 x 74.0 cm
frame 109.00 x 76.8 cm
Bequest of Dr George Martin J
Berger 2004
2005.452

KALIVODA, Bob

born Czech Republic 1926
Australia from 1950
Roots 15 12 October 1986
pencil on paper
image 17.0 x 25.5 cm
sheet 20.6 x 20.6 cm
Gift of Rotary Club of Queanbeyan
West 2003
2005.768

Roots 16 25 September 1986

pencil on paper
image 25.0 x 13.0 cm
sheet 26.0 x 20.8 cm
Gift of Rotary Club of Queanbeyan
West 2003
2005.769

Roots 17 25 September 1986

pencil on paper
image 21.0 x 13.0 cm
sheet 26.0 x 20.8 cm
Gift of Rotary Club of Queanbeyan
West 2003
2005.770

Roots 18 25 September 1986

pencil and crayon on paper
image 26.0 x 20.8 cm
sheet 26.0 x 20.8 cm
Gift of Rotary Club of Queanbeyan
West 2003
2005.771

Roots 19 1986

pencil and watercolour on paper
image 17.0 x 12.0 cm
sheet 17.0 x 12.0 cm
Gift of Rotary Club of Queanbeyan
West 2003
2005.772

KILLEEN, Richard

born Aotearoa New Zealand 1946
Burning the children of the poor
1998
synthetic polymer paint on 48 paper
jeweller's tags
sheet (each) 4.7 x 3.0 cm
Gift of Peter Fay 2005
2005.895.1-48

LEWIN, John

England 1770-Australia 1819
Australia from 1800
not titled [Studies of a Remora fish]
(c. 1807)
watercolour on paper
image 13.2 x 41.0 cm
sheet 21.6 x 55.8 cm
2005.938

LEWIS, Aletta

England 1904-United States 1955
Australia 1927-29; England
from 1930
not titled [portrait] 1928
pencil on paper
image (irregular) 21.7 x 20.0 cm
sheet 36.8 x 26.8 cm
2005.759

not titled [portrait] 1928

orange pencil on paper
image (irregular) 33.0 x 22.6 cm
sheet (irregular) 36.8 x 26.8 cm
2005.760

not titled [seated figure] 1928

pencil on paper
image (irregular) 33.0 x 19.9 cm
sheet 37.0 x 26.8 cm
2005.761

LYNCH, Anne

born Australia 1956
not titled [three birds] 1999
pastel and pencil on paper
sheet 25.3 x 32.8 cm
Gift of Peter Fay 2005
2005.896

MACDONALD, Fiona

born Australia 1956
Haute école 1 2001
brush and ink and pencil on 11
sheets of paper
sheet (each) 29.8 x 21.1 cm
Gift of Peter Fay 2005
2005.897.1-12

MACDONALD, J S

Australia 1878–Australia 1952
England, Europe, United States of
America 1898–1910
Self portrait 1928
pencil on paper
sheet 26.0 x 19.5 cm
Gift of Bridget McDonnell 2006
2006.329

MACPHERSON, Robert

born Australia 1937
United Kingdom, Europe 1973;
United States of America 1976
“555 Frog Poems” A grasshopper
1990–93
pencil, red ink stamp on paper
sheet 29.2 x 41.2 cm
Gift of Peter Fay 2005
2005.898

“555 Frog Poems” A pardalope
1990–93
pencil, red ink stamp and
watercolour on paper
sheet 29.2 x 41.2 cm
Gift of Peter Fay 2005
2005.900

“555 Frog Poems” A deep valley
1990–93
pencil, red ink stamp and
watercolour on paper
sheet 29.2 x 41.2 cm
Gift of Peter Fay 2005
2005.899

MAGUIRE, Tim

born England 1958
Australia 1959–93; Germany
1984–85; France and England
from 1993
Twin tanks NYC 1988
coloured pastel on paper
sheet 25.4 x 33.2 cm
Gift of Peter Fay 2005
2005.901

MARNELL, Wayne

born Australia 1967
Captain 1997

charcoal on paper
sheet 80.2 x 56.3 cm
Gift of Peter Fay 2005
2005.902

MARTIN, Beryl

Well beloved garden 1992
watercolour and pencil on thick
rough wove paper
image 38.0 x 55.5 cm
sheet 38.0 x 55.5 cm
Gift of Daphne Morgan 2005
2005.468

MASON, Chris

born Australia 1976
Solid girl 2000
gouache, watercolour and pencil on
paper
sheet 24.7 x 35.2 cm
Gift of Peter Fay 2005
2005.903

*Two teenage schoolgirls Rebecca
and Adell both naked in girls’
change rooms* 2000
gouache and watercolour over
pencil on paper
sheet 36.8 x 57.4 cm
Gift of Peter Fay 2005
2005.904

MCCLINTOCK, Alexander

1869–1922
Landscape 1910
watercolour on paper
sheet 24.0 x 33.2 cm
2006.485

MCKENNA, Noel

born Australia 1956
Horse 1996
carbon transfer and pencil on paper
sheet 31.4 x 29.4 cm
Gift of Peter Fay 2005
2005.910

not titled (green house) 1998
enamel on cardboard
sheet 39.0 x 34.4 cm
Gift of Peter Fay 2005
2005.909

Lost dog 2001
brush and ink over pencil with
gouache on paper
sheet 57.6 x 38.3 cm
Gift of Peter Fay 2005
2005.906

Playground 1 1989
watercolour, pen and ink and pencil
on paper
sheet 29.0 x 47.6 cm
Gift of Peter Fay 2005
2005.908

Lost, Heathcliff 2001
watercolour, pen and ink and pencil
on paper
sheet 57.4 x 38.0 cm
Gift of Peter Fay 2005
2005.905

Budgie 1997
watercolour heightened with white
pencil on paper in painted wood
and glass frame
overall 40.0 x 9.0 x 3.0 cm
Gift of Peter Fay 2005
2005.907

Burwood grotto 2005
ink and watercolour on paper
sheet 37.5 x 42 cm
2006.505

MCMAHON, Marie

born Australia 1953
*She is only a small girl [Nyirra
Kirijinga]* 1990
colour pencil on thick white
textured paper
image 49.5 x 17.5 cm
sheet 56.0 x 20.2 cm
Gift of Daphne Morgan 2005
2005.490

MEDWORTH, Frank

England 1892 – Mexico 1947
Australia from 1939
Diana aged 14, Sally aged 10 1943

watercolour, pencil, ink and pen on buff wove paper
image 32.4 x 52.4 cm
sheet 32.4 x 52.4 cm
2005.1062

MELVILLE, Harden S

England - (unknown)
Australia 1842-46, England from 1847
Cape Upstart, Northern Australia 1843
pencil with traces of watercolour on paper
image 12.5 x 13.7 cm
sheet 23.6 x 18.4 cm
2006.503

Darnley Island and Torres Strait

1845
pen and sepia ink on thin white paper
image 10.4 x 15.8 cm
sheet 18.4 x 23.5 cm
2006.504

NAMATJIRA, Albert

Australia 1902-1959
Ney-too-gulpa [Ngalia tribesman] c. 1937
watercolour, pastel and pencil traces on paper
image 37.0 x 47.5 cm
sheet 39.0 x 49.5 cm
2005.943

NEDELKOPOULOS, Nicholas

born Australia 1955
Surprise 1991
pastel on paper
sheet 19.0 x 25.0 cm
Gift of Peter Fay 2005
2005.911

Collins St 1988
pastel on paper
sheet 28.2 x 38.0 cm
Gift of Peter Fay 2005
2005.808

NORTHE, John

born Australia 1943
not titled [horse] 2001
coloured oil pastel, charcoal and pencil on grey cardboard
sheet 64.9 x 49.8 cm
Gift of Peter Fay 2005
2005.912

not titled [female nude, Diane] 1992
pencil on paper
sheet 76.1 x 51.0 cm
Gift of Peter Fay 2005
2005.915

James Joyce c. 2000
pencil on paper
image 44.0 x 34.1 cm
sheet 59.4 x 47.5 cm
Gift of Peter Fay 2005
2005.913

not titled [seated pink nude] 1993
coloured pastel and pencil on paper
sheet 66.0 x 50.4 cm
Gift of Peter Fay 2005
2005.914

PERRETTE, Steven

born Australia 1962
not titled [cars] 1999
pencil on paper
sheet 33.0 x 50.2 cm
Gift of Peter Fay 2005
2005.916

not titled [milk] 1999
pencil and charcoal on coloured paper
sheet 16.4 x 25.0 cm
Gift of Peter Fay 2005
2005.918

Trotsky, the dog c. 2000
pencil with black and brown conté crayon on paper
sheet 50.0 x 70.0 cm
Gift of Peter Fay 2005
2005.917

PIGGOTT, Rosslynd

born Australia 1958
Italy 1988
High bed and empty pictures 1995
watercolour on thick white wove paper
sheet 75.0 x 56.0 cm
2005.754

PLOWMAN, Robin

born Australia 1963
not titled [figure] 1999
pencil, coloured pencil and pastel on paper
sheet 25.2 x 35.0 cm
Gift of Peter Fay 2005
2005.919

POUND, Patrick

born Aotearoa New Zealand 1962
Australia from 1989
Album with clouds 1999
charcoal, oilstick, gouache and pastel with photographs and photo corners on 19 brown cardboard album inserts
sheet 67.0 x 113.2 cm
Gift of Peter Fay 2005
2005.920

REES, Lloyd

Australia 1895-Australia 1988
England, Europe 1923-24; Australia 1924-52; alternately England, Europe and Australia 1952-73; Australia from 1973
not titled [University of Sydney old Medical School] 1949
pencil and watercolour on sheet of sketchbook paper
sheet 24.0 x 28.0 cm
Gift of Doug England 2004
2005.765

Moreton Bay Fig Tree, McMabon's Point 1932
pencil on paper
sheet 21.0 x 22.5 cm
Gift of Carolyn Cameron 2005
2005.766

REID, Lisa

born Australia 1975
not titled [life drawing] 2002
pencil on paper
sheet 65.6 x 50.2 cm
Gift of Peter Fay 2005
2005.921

RICHARDSON, Tobias**SCHUMAN, Christian**

1/2 n' 1/2 1991
watercolour heightened with white,
gouache with collage and decals;
brush and ink, ball point
pen, coloured pencils, pencil and
fibre tipped pen on card
sheet 15.1 x 32.7 cm
Gift of Peter Fay 2005
2005.922

RISKE, Jan

born The Netherlands 1932
Australia from 1952
Drawing One (Quantum series)
1987
pen and ink, black india ink on paper
image 48.8 x 26.5 cm
sheet 50.8 x 36.4 cm
Gift of Dr K David G Edwards, (ret.)
from the David and Margery Edwards
New York Art Collection, 2005
2005.412

Untitled 1989

pen and ink drawing, black india ink
on paper
image 58.8 x 82.4 cm
sheet 77.0 x 103.4 cm
Gift of Dr K David G Edwards, (ret.)
from the David and Margery Edwards
New York Art Collection, 2005
2005.410

Shadow field 1989

brush and ink, black india ink on
paper
image 40.0 x 40.0 cm
sheet 53.0 x 53.0 cm
Gift of Dr K David G Edwards, (ret.)
from the David and Margery Edwards
New York Art Collection, 2005
2005.411

RUSSELL, Robert

England 1808–Australia 1900
Australia from 1833, England
1856–60
Melbourne from the west c. 1855
watercolour on paper
image 17.2 x 24.7 cm
sheet (sight) 17.2 x 24.7 cm
2006.506

*Melbourne sketches, wharves and
steam tugs* 1854

ink and brush on paper
image 16.4 x 30.6 cm
sheet 28.0 x 38.4 cm
2005.602

SELENITSCH, Alex

born Bavaria 1946
Australia from 1949
Sator
black ink on handmade buff paper
printed image 25.2 x 26.0 cm
sheet 61.8 x 45.6 cm
2005.1089

SHEEHAN, Margaret

born Australia 1951
Death of Buddy Holly 1999
pen and ink and watercolour
on paper
sight 25.0 x 33.0 cm
Gift of Peter Fay 2005
2005.923

SMITH, Ian

born Australia 1950
*Humid, mosquito-netted,
hometown nights when the
beacons on Edgehill warned the
planes*
1983
brush and pen and ink on white
paper
image (irregular) 23.1 x 37.4 cm
sheet 29.3 x 40.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.414

*Hometown art was a hobby rather
than a profession* 1984

brush and pen and ink on white
paper
image (irregular) 25.2 x 36.5 cm
sheet 30.1 x 40.2 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.413

STRUTT, William

England 1825–England 1915
France 1838–48; Australia 1850–55;
New Zealand 1855–56; Australia
1856–62; England from 1862
*Study for the Hero in 'Black
Thursday, February 6th, 1851'*
(1862–64)
watercolour and pencil on paper
mounted on paper
image 12.6 x 18.6 cm
sheet 13.0 x 19.0 cm
backing 15.8 x 19.8 cm
2005.944

THOMPSON, Martin

born Aotearoa New Zealand 1956
not titled [green graph paper piece]
c. 2000
collage of green fibre tipped pen
with tape on graph paper
sheet (irregular) 29.5 x 18.6 cm
mount 32.0 x 21.0 cm
Gift of Peter Fay 2005
2005.924

TONG, Reece

born New Zealand 1968
not titled [three dogs] 1999
synthetic polymer paint on paper
sheet 42.5 x 60.0 cm
Gift of Peter Fay 2005
2005.925

**UNKNOWN AUSTRALIAN
ARTIST**

*not titled [the bush, the settlement,
the aftermath]* c. 1850
pen and ink on paper
image (irregular) 10.6 x 24.2 cm
sheet 22.2 x 27.4 cm
2005.674

VEHEARY, Barbara

born Poland 1949
not titled [ain't I pritty - not pritty awful though] c. 1990
pencil on paper
sight 50.0 x 35.0 cm
Gift of Peter Fay 2005
2005.926

VON STEIGLITZ, Emma

England 1807-Australia 1880
Mona Vale, Ross, Van Diemen's Land 1846 January 3
pencil on smooth white paper
image 17.0 x 26.8 cm
sheet 17.0 x 26.8 cm
2006.374

WALLER, Napier

Australia 1893-Australia
Europe 1929-30
Bantam rooster and bens c. 1927
watercolour and pencil on paper
sheet 25.7 x 37.6 cm
2006.388

WHISSON, Ken

born Australia 1927
England, Europe 1954-56; Morocco
1968-69; Europe, England 1969-70;
Italy and Australia
from 1978
not titled [cat drawing]
pencil on paper
sheet 50.0 x 29.5 cm
Gift of Peter Fay 2005
2005.927

WHITE, Robin

born Aotearoa New Zealand 1946
Kiribati 1982-1999
Slice of bread 2000
watercolour on whit wove paper
image 12.8 x 12.8 cm
sheet 12.8 x 12.8 cm
Gift of Daphne Morgan 2005
2005.479

One scone and knife on plate
pencil on thin white paper
image (irregular) 13.4 x 20.6 cm
sheet 16.9 x 24.8 cm
Gift of Daphne Morgan 2005
2005.473

Pandanus roll 2000
watercolour on whit wove paper
image 12.9 x 17.9 cm
sheet 12.9 x 17.9 cm
Gift of Daphne Morgan 2005
2005.483

Two scones and cream on plate
pencil on thin white paper
image (irregular) 12.6 x 20.7 cm
sheet 16.6 x 23.6 cm
Gift of Daphne Morgan 2005
2005.475

Cup of tea 2000
watercolour on whit wove paper
image 12.8 x 13.0 cm
sheet 12.8 x 13.0 cm
Gift of Daphne Morgan 2005
2005.481

WIGLEY, James

Australia 1918-Australia 1999
France, England 1948-52
Aboriginal children in a tent
c. 1947
ink and crayon on paper
sheet 31.0 x 41.0 cm
2006.370

WILLIAMS, Timothy

born Australia 1964
Elvis [for Mandy] 2001
ball-point pen with photo-lithograph
collage element with tape on paper
sheet 32.8 x 26.0 cm
Gift of Peter Fay 2005
2005.929

Self-portrait 2000
fibre-tipped pen, photo lithograph
collage element with masking tape
on paper
sheet 29.1 x 24.8 cm
Gift of Peter Fay 2005
2005.930

Elephant c. 2000
pen and ink on paper
sheet 25.0 x 17.2 cm
Gift of Peter Fay 2005
2005.931

The Phantom 2000
ball point pen with fibre-tipped pen
on paper
sheet 32.4 x 25.5 cm
Gift of Peter Fay 2005
2005.928

WOOLLOFF, David

born Aotearoa New Zealand 1961
Flowers on table 1997
pencil on paper
sheet 41.0 x 28.5 cm
Gift of Peter Fay 2005
2005.932

**AUSTRALASIAN ART
– MULTIMEDIA****GLADWELL, Shaun**

born Australia 1972
Quay sequence 2005
single channel digital video
2005.645

War memorial sessions 2004-05
triple channel digital video
2005.646

Kickflipper: fragments edit 2000-03
single channel digital video
Gift of Peter Fay 2005
2005.805

Storm sequence 2000
single channel digital video
Gift of Peter Fay 2005
2005.806

**AUSTRALASIAN ART
– PAINTING****BLANCHFLOWER, Brian**

born England 1939
Australia from 1972; UK, Europe
1984
*Canopy XVIII - Belief System (The
stones of Stenness)* May 1989
oil, sand, chalk on pigmented
synthetic polymer paint on four
unstretched indian jute panels each
243.0 x 176.0 cm

overall 243.0 x 704.0 cm
Gift of Ann Burge 2006
2006.25.A-D

BURN, Ian

Australia 1939-Australia 1993
Homage to Albert (South through the Ranges, Heavitree Gap 1952)
1989
letraset & watercolour on bromide paper, reproduction on transparency in synthetic polymer sheet, oil & wood frame
30 x 23 x 10 cm
2006.414
This painting is nearly as good
1993
oil on card, wood frame
each 29 x 39 x 4.5 cm
Gift of Avril Burn 2006
2006.415.A-C

CONDER, Charles

England 1868-England 1909
Australia 1884-90; England and France from 1890
Hot wind 1889
oil on board
29.4 x 75.0 cm
Acquired with the assistance of the Sarah and Baillieu Myer Family Foundation 2006
2006.386

COOLEY, Peter

born Australia 1956
More ideals? Ask yourself Mickey wants Jane no. 2 1990
oil with felt on canvas
89.0 x 116.0 cm
Gift of Peter Fay 2005
2005.834

Bluebonnet 2002
gouache on canvas
sight 91.2 x 60.6 cm
Gift of Peter Fay 2005
2005.835

Desert Pea 2002
gouache on canvas
91.0 x 60.5 cm

Gift of Peter Fay 2005
2005.836

COTTON, Shane

born Aotearoa New Zealand 1964
Three-quarter view 2005
synthetic polymer paint on canvas
180.0 x 160.0 cm
2005.1052

DE LAUTOUR, Tony

born Melbourne 1965
New Zealand from 1967
Island 1999
oil on linen
sheet 78.5 x 118.5 cm
Gift of Peter Fay 2005
2005.837

DE LUCA, Anna

Italy 1929 - Australia 2001
Australia from 1952
Boat 2001
oil on canvas
72.0 x 100.0 cm
Gift of Peter Fay 2005
2005.838

not titled [poppies] c. 1999
oil on canvas
25.2 x 35.4 cm
Gift of Peter Fay 2005
2005.839

DE MAISTRE, Roy

Australia 1894 - England 1968
England, France 1923-26; Australia 1926-29; England, France from 1929
New Atlantis c. 1933
oil on canvas
135.5 x 153.0 cm
2006.387

FRIEND, Donald

Australia 1915 - Australia 1989
travels Europe, Africa, SE Asia from 1936 for most of life; Australia 1940-67; Bali 1967-80; Australia from 1980
Bar in Brisbane with juke box and sailors c. 1943

oil on canvas
38.5 x 44.0 cm
Gift of Mr Bill Beresford 2005
2005.361

GLEESON, James

born Australia 1915
England, Europe 1947-49; Europe, USA 1958-59;
Principles of the ritual of homicide
1939
oil on canvas
64.5 x 79.6
82.1373

GLOVER, John

England 1767 - Australia 1849
Australia from 1831, with visits to England
Rural landscape with berdsman, millemaid and cattle c. 1820
oil on canvas
51.5 x 71.0 cm
Gift of Mr James Smiley 2006
2006.416

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981
Plato's cave: painting no.4 2005
oil on linen
244.0 x 183.0 cm
2005.365

LONG, Sydney

Australia 1871 - England 1955
England, Europe 1910-21; Australia 1921-22; England 1922-25;
Australia 1925-52; England from 1952
Flamingoes c. 1905-06
oil on canvas
30.6 x 61.0 cm
Acquired with the assistance of the Masterpieces for the Nation Fund 2006
2006.2

LYNN, Elwyn

Australia 1917 – Australia 1997
Europe, USA 1958–59, 1964, 1968,
in 1970s

Silver drift 1987

mixed media on canvas

59.0 x 59.0 cm

Gift of Dr K David G Edwards
(ret.), from the David and Margery
Edwards New York Art Collection,
2005
2005.421

Night snow and cross 1987

mixed media on canvas

40.6 x 50.8 cm

Gift of Dr K David G Edwards
(ret.), from the David and Margery
Edwards New York Art Collection,
2005
2005.420

MACPHERSON, Robert

born Australia 1937

United Kingdom, Europe 1973;

United States of America 1976

*'Mayfair: Fresh Cut, 2 Frog Poems
and a Rose for William Neaves'*
1998

Dulux weathershield acrylic on two
boards

overall 122.0 x 183.0 cm

Gift of Peter Fay 2005
2005.844

*"Mayfair (three beers for three
steers and a curry for a man in
a burry) for Mrs Frank Dyke"*
1992–2004

four panels, synthetic polymer paint
on masonite

each panel 122.0 x 91.0 cm

2005.359.A–D

MCKENNA, Noel

born Australia 1956

Tree, bluff 2000

enamel on plywood

40.0 x 50.0 cm

Gift of Peter Fay 2005
2005.848

RISKE, Jan

born The Netherlands 1932

Australia from 1952

Yellow melt out 1988

oil on canvas

152.4 x 152.4 cm

Gift of Dr K David G Edwards
(ret.), from the David and Margery
Edwards New York Art Collection,
2005
2005.422

Prussian pink 1989

oil on canvas

175.3 x 175.3 x 5.1 cm

Gift of Dr K David G Edwards
(ret.), from the David and Margery
Edwards New York Art Collection,
2005
2005.423

ROONEY, Robert

born Australia 1937

*Icare down under (Homage to Sid
and Serge)* 2004

synthetic polymer paint on canvas

128.0 x 182.0 cm

2005.1050

ROSS, Joan

born United Kingdom 1961

Australia from 1962

*(And so I spent some time inside
the cat) it was still warm* 1988

oil on board

50.8 x 76.2 cm

Gift of Peter Fay 2005
2005.852

SINOZICH, Gina

born Croatia 1930

Australia from 1957

*My son Michael when he was six
years old* 2003

oil with glitter on board

39.2 x 43.8 cm

Gift of Peter Fay 2005
2005.853

Poppy field 2002

oil on synthetic polymer paint on
board

60.0 x 90.0 cm

Gift of Peter Fay 2005
2005.854

THOMPSON, Pat

United Kingdom

(date of birth unknown)

Pink 1972

oil on canvas

45.2 x 54.8 cm

Gift of Peter Fay 2005
2005.955

VONGPOOTHORN, Savanhdary

born Laos 1971

Australia from 1979

Incantation 2005

synthetic polymer paint on
perforated canvas

180.0 x 300.0 cm

2005.360

WHISSON, Ken

born Australia 1927

England, Europe 1954–56; Morocco

1968–69; Europe, England 1969–70;

Italy and Australia from 1978

Dark sail 1967

oil on board

62.5 x 91.5

Gift of Peter Fay 2005
2005.860

[*Flag painting*] 1976

oil on board

79.0 x 72.5 cm

Gift of Peter Fay 2005
2005.861

WILLIAMS, Fred

Australia 1927–Australia 1982

England 1951–56

Saplings c. 1961

oil on board

89.5 x 77.0 cm

2006.385

**AUSTRALASIAN ART
– PHOTOGRAPHY****ABERHART, Laurence**

born New Zealand 1949

Midway Beach, Gisborne, 13 June 1986 1986
gelatin silver photograph printed 1989
image 19.6 x 24.5 cm
sheet (irregular) 23.8 x 30.4 cm
Gift of Peter Fay 2005
2005.813

Taranaki, Midhurst, 11 July 1991 1991
gelatin silver photograph printed 1997
image 19.4 x 24.3 cm
Gift of Peter Fay 2005
2005.814

Taranaki Oeo Rd #1 1991
gelatin silver photograph printed 2000
image 19.0 x 24.4 cm
Gift of Peter Fay 2005
2005.815

Dimboola, Victoria, 13 August 1997 1997
platinum print printed 1998
image 20.0 x 24.6 cm
sheet 24.1 x 29.4 cm
Gift of Peter Fay 2005
2005.816

Moreporks (Bird Skins Room no. 2) Taranaki St, Wellington, 3 October 1995 1995
gelatin silver photograph printed 2000
image 17.0 x 24.5 cm
sheet 24.0 x 30.4 cm
Gift of Peter Fay 2005
2005.817

AMERICAN & AUSTRALASIAN PHOTOGRAPHIC CO.

established Sydney 1869
MERLIN, Henry Beaufoy
Great Britain 1830–Australia 1873
Australia from 1848
Bank of New South Wales, Orange, NSW 1873 1873
albumen silver photograph

image 20.7 x 27.6 cm
card 50.8 x 40.6 cm
2006.314

J. Jaye & Co 1872
albumen silver photograph
image 22.4 x 28.5 cm
card 50.8 x 40.6 cm
2006.315

ANSON, Henry
FRANCIS, William A
born Australia 1863
Studio portrait of a bearded Aboriginal man c. 1865
albumen silver carte-de-visite photograph
image 9.4 x 6.3 cm
card 10.5 x 6.6 cm
2005.555

BAYLISS, Charles
England 1850–Australia 1897
Australia from 1854
Queensland natives c. 1885
albumen silver photograph
image 14.4 x 19.8 cm
card 23.6 x 29.5 cm
2006.227

BURTON BROTHERS
1868–1898
BURTON, Alfred
England 1834–New Zealand 1914
Maori Chiefs - Rewi, Tawhana, Taonui, Wetere Te Rerenga Te Rangituataka, Te Naunau 3622
Great Chiefs at Whare - Komiti - Haerebuka - King Country c. 1885
albumen silver photograph
image 14.3 x 19.2 cm
card 23.6 x 29.5 cm
2006.215

Warepuni - 3508 Wharepuni At Parekino - Wanganui River, x 19.3 cm c. 1885
albumen silver photograph

image 14.2 x 19.2 cm
card 23.6 x 29.5 cm
2006.216

Maori Chief - 3780 Te Heu Heu - At Tokaanu - King Country c. 1885
albumen silver photograph
image 19.1 x 13.6 cm
2006.217

Maori Woman & Child - 3796 - Ngabui - At Papakai - King Country c. 1885
albumen silver photograph
image 19.4 x 14.2 cm
2006.218

Auckland wharf c. 1885
albumen silver photograph
image 19.4 x 14.2 cm
2006.219
Maori Women - 3603 - Kabu Topune - Waimiba - King Country c. 1885
albumen silver photograph
image 19.5 x 14.2 cm
2006.220

Maori Bathing - 3762 - In The Puias - Tokaanu - Lake Taupo - King Country c. 1885
albumen silver photograph
image 14.1 x 19.4 cm
2006.221

Maori Village - 3575 - Village Scene - Coroniti - (Corinth-) Wanganui River c. 1885
albumen silver photograph
image 14.3 x 19.4 cm
2006.222

Maori Village - 3577 - Taumaranui - King Country c. 1885
albumen silver photograph
image 14.2 x 19.8 cm
2006.223

Pink Terrace - 3924/Lyttleton c.
1885
albumen silver photograph
image 14.2 x 19.0 cm
2006.224

Maoris [sic] rubbing noses c. 1885
albumen silver photograph
image 14.4 x 19.8 cm
card 23.6 x 29.5 cm
2006.226

*Wharepuni at Papekino -
Wanganui river* 1885
albumen silver photograph
image 13.6 x 20.4 cm
card 30.0 x 23.8 cm
2006.206

*Te Haubau - at Te Kwiti - King
Country* 1885
albumen silver photograph
image 19.6 x 14.0 cm
2006.207
Tiki Obinemu 1885
albumen silver photograph
image 19.8 x 14.4 cm
card 22.2 x 30.2 cm
2006.208

Hongi at Whakarewera 1885
albumen silver photograph
image 14.5 x 19.9 cm
sheet 30.2 x 22.2 cm
2006.210

*Te Habipu, Poipoi and Ngataua at
Pitoritori* 1885
albumen silver photograph
image 13.9 x 19.4 cm
sheet 30.2 x 22.2 cm
2006.211

*Huingatini - at Whatiwhatiboe
- Kings residence* 1885
albumen silver photograph
image 19.8 x 14.2 cm
card 30.2 x 22.2 cm
2006.212

*Winete Paranibi and Kuini
- Papakai - King Country* 1885
albumen silver photograph

image 14.6 x 20.0 cm
card 22.2 x 30.2 cm
2006.213

First Church Moray Place c. 1885
albumen silver photograph
image 14.2 x 19.0 cm
2006.225

*The great ngatimaniapoto chief
- Wabanui - family and friends*
1885
albumen silver photograph
image 14.1 x 20.2 cm
card 22.2 x 30.2 cm
2006.214

CAIRE, Nicholas
United Kingdom 1837-
Australia 1918
Australia from 1858
*View on The Watts River at
Fernsbau c.* 1870
albumen silver photograph
image 14.3 x 19.5 cm
2006.197

Township of Fernsbau c. 1870
albumen silver photograph
image 13.4 x 18.4 cm
2006.198

*Making Palings in the Forest,
Fernsbau, Victoria c.* 1870
albumen silver photograph
image 13.0 x 18.3 cm
2006.199

*State School, Fernsbau, Victoria
c.* 1870
albumen silver photograph
image 13.4 x 18.3 cm
2006.200

*Tall Trees - Broadbents Gully, Nr.
Fernsbau, Victoria c.* 1870
albumen silver photograph
image 18.1 x 13.2 cm
2006.201

*Scene on the Black Spur, Nr.
Fernsbau, Victoria c.* 1870
albumen silver photograph
image 18.2 x 12.3 cm
2006.202

*Giant Fern Trees, nr. Fernsbau,
Victoria c.* 1870
albumen silver photograph
image 17.2 x 12.0 cm
2006.203

CAMPANER, Elaine
born Australia 1969
Let it be me 2005
from the series *Internment*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.421

100% Australian 2005
from the series *Border protection*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.417

Sea pumice 2005
from the series *Border protection*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.420

Paradise if you can stand it 2005
from the series *Border protection*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.418

*Illegal photograph (orange
monochrome #1)* 2005
from the series *Internment*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.422

Border protection 2005
from the series *Border protection*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.423

Out of the ship
(*sea cucumbers 1*) 2005
from the series *Protection*
Type C colour photograph
image 45.0 x 65.0 cm
Gift of Eduardo Campaner
2006.419

Yellow car 1999
ink jet print
image 19.5 x 28.5 cm
Gift of Peter Fay 2005
2005.804

Truck 1999
ink jet print
image 19.5 x 28.5 cm
Gift of Peter Fay 2005
2005.803

Asleep 1999
ink jet print
image 19.5 x 28.5 cm
Gift of Peter Fay 2005
2005.802

Shipwreck 1999
ink jet print
image 19.5 x 28.2 cm
Gift of Peter Fay 2005
2005.801

CAUCHI, Ben
born New Zealand 1974
Bugle 2002
ambrotype
image 24.0 x 20.0 cm
Gift of Peter Fay 2005
2005.821

Burnt matchstick 2002
gelatin silver photograph
image 16.8 x 12.3 cm
Gift of Peter Fay 2005
2005.820

CULBERT, Bill
born Aotearoa New Zealand 1935
East Coast North Island 1992
gelatin silver photograph
image 39.2 x 39.2 cm
Gift of Peter Fay 2005
2005.822

EATON, John B
England 1881–Australia 1967
to Australia 1889
Untitled [Eucalypt] c. 1930
gelatin silver photograph
image 36.0 x 28.0 cm
sheet 38.7 x 30.5 cm
Gift of Mr John McPhee
2005.644

FOELSCHE, Paul
Germany 1831–Australia 1914
to Australia 1854
Northern Australian Aboriginal woman 1880s
albumen silver photograph
image 21.0 x 15.6 cm
2005.527

Harry Coonab, Larrakeeb clan
1880s
albumen silver photograph
image 20.8 x 15.6 cm
2005.530

Northern Australian Aboriginal woman 1880s
albumen silver photograph
image 20.8 x 15.6 cm
2005.529

GOSTELOW, Philip
born Australia 1962
to China 2006
Anxious Girls, Mona Road 2002
from the series *The Black Christmas Bush Fires*
gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.570

Sheeban's, Wallacia 2002
from the series *The Black Christmas Bush Fires*

gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.571

Backyard, Woodford 2002
from the series *The Black Christmas Bush Fires*
gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.572

Elliott's, Wallacia 2002
from the series *The Black Christmas Bush Fires*
gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.573

Dick McNeill, Kurrajong Heights
2002
from the series *The Black Christmas Bush Fires*
gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.574

Boy, Lawson 2002
from the series *The Black Christmas Bush Fires*
gelatin silver photograph
image 38.8 x 38.6 cm
sheet 40.6 x 50.8 cm
2005.575

HIGSON, Shayne
born Australia 1960
Give me warmth 2004
from the series *Attachment*
lightjet digital photograph
image 69.0 x 92.0 cm
2005.1140

Proof of Identity 2003
lightjet digital photograph
image 100.0 x 75.4 cm
2005.1139

Vacant journey 1987
from the series *A New Depth Of Field*
direct positive colour photograph
image 50.8 x 50.8 cm
2005.1138

Bedroom 1986
from the series *A New Depth Of Field*
direct positive colour photograph
image 51.8 x 51.8 cm
2005.1137

JOHNS, John

United Kingdom 1924–Aotearoa
New Zealand 1999
Aotearoa New Zealand from c. 1948
Habitat of native orchids, avenue of Corsican pines, Hammer Forest Park 1986
gelatin silver photograph
image 36.8 x 49.8 cm
Gift of Peter Fay 2005
2005.824

KING, Henry

United Kingdom 1855–Australia
1923
to Australia 1857
Head and shoulders of bearded Aboriginal man 1890s
albumen silver photograph
image 20.5 x 14.5 cm
2005.536

Aboriginal woman, lower torso covered by animal pelt 1890s
albumen silver photograph
image 20.6 x 15.1 cm
2005.531

Half-length studio portrait of an Aboriginal man, holding boomerang 1890s
albumen silver photograph
image 20.3 x 15.6 cm
2005.526

Group of three Aboriginal men in studio 1890s
albumen silver photograph
image 15.5 x 20.8 cm
2005.539

Head and shoulders of Aboriginal man 1890s
albumen silver photograph
image 20.0 x 15.0 cm
2005.538

Full-length studio portrait of Aboriginal man, seated on a log 1890s
albumen silver photograph
image 20.2 x 15.2 cm
2005.537

Aboriginal man 1890s
albumen silver photograph
image 20.7 x 15.2 cm
2005.535

Aboriginal woman, head and shoulders 1890s
albumen silver photograph
image 20.4 x 15.1 cm
2005.534

Aboriginal man holding spear and three throwers 1890s
albumen silver photograph
image 20.6 x 15.2 cm
2005.533

Aboriginal woman looking right 1890s
albumen silver photograph
image 20.6 x 15.1 cm
2005.532

Old Aboriginal man 1890s
albumen silver photograph
image 20.5 x 15.4 cm
2005.528

Seated Aboriginal woman 1890s
albumen silver photograph
image 20.0 x 15.2 cm
2005.525

Full length studio portrait of an Aboriginal man, head turned to right 1890s
albumen silver photograph
image 20.6 x 15.2 cm
2005.524

LAING, Rosemary

born Australia 1959
airport #1 1997
from the series *airport*
Type C colour photograph
image 122.0 x 279.0 cm
Gift of Maureen and Bernard Laing
2005.565
welcome to Australia 2004
from the series *walk on a sea of salt*
Type C colour photograph
image 110.0 x 224.0 cm
2006.313

The artist's camp (cyclones) 1988
from the series *Natural disasters*
gelatin silver photograph, steel,
wood, gesso, acrylic
image 56.0 x 250.0 x 4.0 cm
Gift of Maureen and Bernard Laing
2005.560

blow out 1993
from the series *blow out*
polyester particles in baked
polyurethane
image 95.0 x 255.0 x 5.0 cm
Gift of Maureen and Bernard Laing
2005.561

brownwork #8 1997
from the series *brownwork*
Type C colour photograph
image 122.0 x 283.0 cm
Gift of Maureen and Bernard Laing
2005.562

NASA - Dryden Flight Research Center #2 1998-99
from the series *NASA*
Type C colour photograph
image 122.0 x 258.0 cm
Gift of Maureen and Bernard Laing
2005.557

SKUNKWORKS - Lockbead SR-71 Blackbird, Belly view 1998-99
from the series *NASA*
Type C colour photograph
image 122.0 x 265.0 cm
Gift of Maureen and Bernard Laing
2005.558

NASA - Kennedy Space Center #1 1998-99
from the series *NASA*
Type C colour photograph

image 122.0 x 270.0 cm
Gift of Maureen and Bernard Laing
2005.568

NASA - Dryden Flight Research Center #1 1998-99
from the series *NASA*
Type C colour photograph
image 122.0 x 287.0 cm
Gift of Maureen and Bernard Laing
2005.569

airport #3 1997
from the series *airport*
Type C colour photograph
image 122.0 x 252.0 cm
Gift of Maureen and Bernard Laing
2005.567

airport #2 1997
from the series *airport*
Type C colour photograph
image 122.0 x 263.0 cm
Gift of Maureen and Bernard Laing
2005.566

brownwork #7 1997
from the series *brownwork*
Type C colour photograph
image 122.0 x 262.0 cm
Gift of Maureen and Bernard Laing
2005.563

brownwork #9 1997
from the series *brownwork*
Type C colour photograph
image 122.0 x 258.0 cm
Gift of Maureen and Bernard Laing
2005.564

flight research #1 1998
from the series *flight research*
Type C colour photograph
image 122.0 x 270.0 cm
Gift of Maureen and Bernard Laing
2005.559

LEWIS, Jon

born Australia 1950
Ieta Village, Buka-Bougainville
2005
gelatin silver photograph
sight image 72.5 x 92.5 cm
sight (overall) 92.0 x 110.0 cm
2006.426

LINDT, J W

Germany 1845-Australia 1926
to Australia 1862
Coontajandra and Sanginguble
1891-2
carbon print
image 61.0 x 30.5 cm
2005.576

Moto water carrier; Port Moresby
1885
carbon print
image 129.0 x 129.0 cm
2005.1158

Mourners and Dead House at Kalo, New Guinea 1885
carbon print
image 88.0 x 120.0 cm
2005.1159

MARQUIS, Daniel

Scotland 1829-Australia 1879
to Australia 1866
Studio portrait of an Aboriginal man standing holding spear; lubra

seated on floor c. 1865
albumen silver carte-de-visite
photograph
image 9.5 x 6.2 cm
card 10.4 x 6.5 cm
2005.543

MARQUIS, Daniel

Scotland 1829-Australia 1879
to Australia 1866
Studio portrait of an Aboriginal family seated c. 1865
albumen silver carte-de-visite
photograph
image 9.4 x 6.2 cm
card 10.5 x 6.4 cm
2005.542

Studio portrait of the head and shoulders of Queensland Aboriginal woman with basket [2] c. 1865
albumen silver carte-de-visite
photograph
image 9.4 x 6.2 cm
card 10.4 x 6.4 cm
2005.541

Studio portrait of the head and shoulders of Queensland Aboriginal woman with basket [3] c. 1865
albumen silver carte-de-visite
photograph
image 9.5 x 6.2 cm
card 10.5 x 6.5 cm
2005.540

Studio portrait of an Aboriginal man from the back holding boomerang c. 1865
albumen silver carte-de-visite
photograph
image 9.4 x 6.4 cm
card 10.4 x 6.4 cm
2005.546

Studio portrait of the head and shoulders of Queensland Aboriginal woman [1] c. 1865
albumen silver carte-de-visite
photograph
image 9.1 x 6.0 cm
card 10.0 x 6.1 cm
2005.550

Studio portrait of the head and shoulders of Queensland Aboriginal man with weapons [1] c. 1865
albumen silver carte-de-visite
photograph
image 9.5 x 6.2 cm
card 10.4 x 6.4 cm
2005.549

Studio portrait of three Aboriginal men c. 1865
albumen silver carte-de-visite
photograph
image 9.4 x 6.2 cm
card 10.4 x 6.4 cm
2005.544

Studio portrait of a group of seven Aboriginal men and six women seated in front on floor c. 1865
albumen silver carte-de-visite
photograph
image 6.4 x 9.4 cm
card 6.4 x 10.9 cm
2005.545

Studio portrait, head and shoulders of Queensland Aboriginal man with boomerang c. 1865
albumen silver carte-de-visite
photograph
image 9.2 x 5.9 cm
card 10.4 x 6.5 cm
2005.548

Studio portrait, Aboriginal mother in blanket cape and child on her back with another woman in light coloured dress c. 1865
albumen silver carte-de-visite
photograph
image oval 7.0 x 4.8 cm
image 9.4 x 6.0 cm
card 10.4 x 6.5 cm
2005.547

MCDONALD, Donald
working Australia c. 1867–91
The Railway Pier, Sandridge, Nr

Melbourne [many ships, people, rail wagons] c. 1870
albumen silver photograph on sheet
13.6 x 19.5 cm
2006.196

MCFARLANE, Robert

born Australia 1942
Chips Rafferty marching down Martin Place, Sydney. Anzac Day c. 1967
gelatin silver photograph printed 1985
image 17.5 x 26.0
sheet 27.8 x 35.4 cm
2005.1157
Smiling veteran before 1939–1945 Flag, Anzac Eve reunion, Adelaide 1963
gelatin silver photograph printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.8 x 50.6 cm
2005.577

Go-go dancers, Madam's club, William Street, Kings Cross c. 1967
gelatin silver photograph printed by Roger Scott 2005
image 37.2 x 25.0 cm
sheet 50.8 x 40.6 cm
2005.586

Family at work and play at Ayers Rock (now Uluru) 1969
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.1 cm
sheet 40.6 x 50.8 cm
2005.1156

Sir Edward 'Weary' Dunlop resting on the banks of the River Kwai, near 'Hellfire Pass', site of his imprisonment by the Japanese Army during World War II 1986
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.6 x 50.8 cm
2005.1154

Playing pinball, Surry Hills laundromat 1967
gelatin silver photograph printed by Roger Scott 2005
image 25.0 x 37.1 cm
sheet 40.6 x 50.8 cm
2005.1151

Young woman on train to Seacliff, Adelaide 1964
gelatin silver photograph printed by Roger Scott 2005
image 37.3 x 25.0 cm
sheet 40.6 x 50.8 cm
2005.1153
Swan Lake Corps de ballet, Sydney Entertainment Centre 1999
gelatin silver photograph printed by Roger Scott 2005
image 37.2 x 25.0 cm
sheet 40.6 x 50.8 cm
2005.1155

Anzac Memorial at Brighton Beach, Adelaide, damaged by severe storm 1963
gelatin silver photograph printed by Roger Scott 2005
image 25.0 x 37.1 cm
sheet 40.6 x 50.8 cm
2005.1150

ATN 7 news crew with film camera, Barrack Street, Sydney 1965
gelatin silver photograph Printed by Roger Scott 2005
image 25.0 x 37.1 cm
sheet 40.6 x 50.8 cm
2005.1148

Newspaper seller in Martin Place, Sydney on day Whitlam was sacked as Australian Prime Minister on 11th November, 1975 1975
gelatin silver photograph printed by Roger Scott 2005
image 37.0 x 25.4 cm
sheet 40.6 x 50.8 cm
2005.584

Grandmother Lily McFarlane (née Gelsthorpe Brimage) at a dinner for her 77th birthday at our family home at Downing Street, Brighton, Adelaide 1964
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.6 x 50.8 cm
2005.1149

Lonely man and his pet rabbit, 'The Newcastle Hotel', Sydney 1964
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 36.8 cm
sheet 40.8 x 50.6 cm
2005.578

Young boy watching Anzac Day parade in Market Street, Sydney c. 1966
gelatin silver photograph
printed by Roger Scott 2005
image 37.2 x 25.2 cm
sheet 50.6 x 40.8 cm
2005.579

Girl taking photographs in Anzac Day crowd, Sydney c. 1967
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.8 x 50.6 cm
2005.580

Group of people on stairs watching 1965–70
gelatin silver photograph
printed by Roger Scott 2005
image 36.9 x 25.4 cm
sheet 50.6 x 40.8 cm
2005.587

Whitlam dismissal, street protestors, Sydney 1975
gelatin silver photograph
printed by Roger Scott 2005
image 37.0 x 25.0 cm
sheet 50.4 x 40.8 cm
2005.581

Pub fire in Bondi Junction c. 1965
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.1 cm
sheet 40.6 x 50.8 cm

Charlie Perkins at National Aborigines Day event, Martin Place, Sydney 1964
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.8 x 50.6 cm
2005.582

Dawn service, Anzac Day, Thirroul, NSW c. 1978
gelatin silver photograph
printed by Roger Scott 2005
image 25.0 x 37.0 cm
sheet 40.8 x 50.6 cm
2005.585

Young couple at 'Happening', Centennial Park, Sydney 1969
gelatin silver photograph
printed by Roger Scott 2005
image 37.0 x 25.0 cm
sheet 50.6 x 40.8 cm
2005.583

NEDELKOPOULOS, Nicholas
born Australia 1955
Footscray Tech monsters 1976
gelatin silver photograph printed
1991
image 10.8 x 16.4 cm
Gift of Peter Fay 2005
2005.807

NETTLETON, Charles
England 1826–Australia 1902
to Australia c. 1854
Sandridge Pier, Melbourne c. 1870
albumen silver photograph
image 13.2 x 19.2 cm
2006.204

NIXON, Frederick Robert
England 1817–Mauritius 1860
Australia 1838–46

Studio portrait Aboriginal woman in white jacket c. 1865
albumen silver carte-de-visite
photograph
image 9.2 x 6.2 cm
card 10.6 x 6.5 cm
2005.551

PAM, Max
born Australia 1949
Waterway to Quilon, Kerala 1992
gelatin silver photograph, postage
stamps, pencil and ink
image 46.6 x 99.2 cm
2005.648

Eko and the human eye 1990
gelatin silver photograph
image 80.0 x 80.0 cm
2005.647

PARKE, Trent
born Australia 1971
Moving bus, Sydney 2003
from the portfolio Minutes to
midnight
gelatin silver photograph printed
2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.165

After the rodeo, Harts Ranges, Northern Territory 2004
from the portfolio Minutes to
midnight
gelatin silver photograph printed
2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.166

Beauty queen contestants, annual harvest festival, Babinda, Queensland 2003
from the portfolio Minutes to
midnight
gelatin silver photograph printed
2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.167

Backyard, outback Queensland 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.168

Backyard swingset, Queensland 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.169

Plague of flying foxes, Mataranka, Northern Territory 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.170

Storm, Mt Berwick, Victoria 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.171

Fireworks, Cairns 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.172

Caravan park, Queensland I 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed

2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.173

Caravan park, Queensland II 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005

image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.174
Firestorm, Canberra 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.175

Possum jumping from tree, Newcastle 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.176

Light bulb, outback Queensland 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.177

Bachelor & Spinsters Ball, Gunnedah, New South Wales 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.178

Self portrait, midnight, Menindee, outback New South Wales 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.179

Mining town, Mt Isa, outback Queensland 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.180

My parents in their backyard, Pam, Newcastle, New South Wales 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.181

My parents in their backyard, Richard, Newcastle, New South Wales 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.182

My son Jem is born, Sydney 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.183

Narelle, six months pregnant with our son Jem, billabong, outback Northern Territory 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.184

Nimbin, New South Wales 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.185

New year's eve, Gunnedah, New South Wales 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.186

George Street, city centre, Sydney 2002
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.187

Plague of flying foxes, Mataranka, outback Northern Territory 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.188

A rally car leaves a trail of dust, Western Australia 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.189

Water tank, outback Queensland 2003
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.190

Wiluna, outback Western Australia 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.191

Bathurst Car Races, Mount Panorama, New South Wales 1999
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.194

Jellyfish, Western Australia 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.195

Five metre shark, Cottesloe, Western Australia 2004
from the portfolio Minutes to midnight
gelatin silver photograph printed 2005
image 30.0 x 44.0 cm
sheet 50.5 x 60.0 cm
2006.164

Today coldwater; George Street, Sydney 2005
Type C colour photograph
2006.424

PEIRCE, J Duncan

Australia working c. 1885–1907
Aboriginal group for the Indian and Colonial Exhibition, Melbourne 1886
albumen silver photograph
image 19.0 x 13.8 cm
2005.554

PERYER, Peter

born Aotearoa New Zealand 1941
The Wind at Whenuapai 1998
gelatin silver photograph
image 10.3 x 14.8 cm
Gift of Peter Fay 2005
2005.825

Kelmarna Gardens 1984
gelatin silver photograph
image 21.6 x 29.5 cm
Gift of Peter Fay 2005
2005.826

SEARLE, Bruce

born Australia 1949
As far as the eye can see 2001
artist's book, pigment ink prints
image 14.0 x 103.0 cm
sheet 22.0 x 105.0 cm
2005.653

Came the wet / came the fine 2000
artist's book, gelatin silver photographs
image 8.0 x 11.0 cm

sheet 14.0 x 19.5 cm
book open 14.5 x 47.0 cm
2005.652

Windows on Tempe House 2002
artist's book, pigment inkjet prints
image 8.5 x 12.5 cm
sheet 16.5 x 22.0 cm
book open 17.0 x 47.0 cm
2005.655

A Chinese temple 1999
artist's book, pigment inkjet prints,
rag board box, colour Kodachrome
images on Viewmaster reels
overall 10.0 x 61.0 cm
2005.651

Convulsive landscape 1991
artist's book, gelatin silver
photographs
overall 25.4 x 30.5 cm
2005.649

*Cooks River marginalia or a Dead
C scroll* 1997
Cooks River marginalia, or A Dead C
scroll 1997
overall 8.0 x 600.0 cm
2005.650.A-B

Relics of settlement 2004
pigment inkjet prints, cardboard box
images each 9.0 x 83.0 cm
2005.654

SEYMOUR, Ava

born Aotearoa New Zealand 1967
White wedding, Invercargill 1997
Type C colour photograph
image 69.5 x 85.5 cm
Gift of Peter Fay 2005
2005.827

SHANNON, Marie

born Aotearoa New Zealand 1960
The house at night 1991
gelatin silver photograph
image 40.0 x 50.5 cm
Gift of Peter Fay 2005
2005.828

DAVIS, H

working Australia 1860s-1878

THE ADELAIDE PHOTOGRAPHIC COMPANY

operated Adelaide c. 1863-1900
*Studio portrait of an Aboriginal
man in light coloured jacket* c. 1865
albumen silver carte-de-visite
photograph
image 9.6 x 6.1 cm
card 10.5 x 6.4 cm
2005.523

UNKNOWN PHOTOGRAPHER

*Fijian man-eaters [two warriors
and dwarf priest at the Midway
of the Philadelphia Centennial
exhibition 1876]* 1876
albumen silver photograph [two
warriors and dwarf priest on show
at the Midway of the Philadelphia
Centennial exhibition 1876]
image 25.4 x 20.4 cm
2006.477

VAN HOUT, Ronnie

born Aotearoa New Zealand 1962
to Australia 2000
Model trees 1989
gelatin silver photograph
image 39.8 x 54.8 cm
Gift of Peter Fay 2005
2005.810

VAN HOUT, Ronnie

born Aotearoa New Zealand 1962
to Australia 2000
Concorde 1989
gelatin silver photograph
image 73.3 x 47.8 cm
Gift of Peter Fay 2005
2005.811

Undead 1993

Type C colour photograph
image 48.2 x 58.1 cm
Gift of Peter Fay 2005
2005.812

WASHBOURNE, Thomas

[?] 1822-Australia 1905
*Studio portrait of an Aboriginal
man* c. 1865
albumen silver carte-de-visite
photograph
image 9.4 x 10.5 cm
card 6.2 x 6.4 cm
2005.553

*Studio portrait of an Aboriginal
woman* c. 1869
albumen silver carte-de-visite
photograph
image 9.4 x 6.2 cm
card 10.5 x 6.4 cm
2005.552

WINTER, Alfred

Australia 1860-81
'Westrella', Mansion Hobart 1860s
albumen silver photograph
image 9.4 x 15.5 cm
2005.1143

Track to Bower. Hobart 1860s
albumen silver photograph
image 9.4 x 15.5 cm
2005.1144

The Huon road, Tasmania 1860s
albumen silver photograph
image 9.6 x 14.9 cm
2005.1145

*Wood's but Springs, near Mt
Wellington* 1860s
albumen silver photograph
image 9.4 x 15.7 cm
2005.1146

WOOLLEY, Charles

Australia 1834-1922
*King Billy last native; River Esk,
Launceston; Queen Trucanini
[recto] Sandridge pier, Melbourne;
Flinders Street, Melbourne [verso]*
c. 1865
albumen silver carte-de-visite
photographs
image (each) 9.5 x 6.2 cm
card (each) 10.5 x 6.5 cm
2005.1147.A-E

ZAHALKA, Anne

born Australia 1957
Santa's Kingdom Christmas Tunnel,
Fox Studios, Sydney 2004
from the series *Natural Wonders*
Type C colour photograph
image 115.0 x 145.0 cm
2005.1141

**AUSTRALASIAN ART
– PRINT****AINSWORTH, Ruth**

born Australia 1900
Europe 1922–23
Gypsies 1927
linocut, printed in black ink, from
one block; on cream laid oriental
style paper
printed image 22.4 x 23.6 cm
sheet (irregular) 23.6 x 26.2 cm
2005.1068

AKIS

Papua New Guinea 1940–Papua New
Guinea 1984
*Tingting bilong mi Akis [exhibition
poster]* not dated
screenprint, printed in brown ink,
from two stencil; on thin white
hot-pressed paper
printed image (irregular)
58.8 x 38.0 cm
sheet 64.2 x 43.8 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.36

not titled [bird] September 1974
screenprint, printed in colour, from
two stencils (black and red); on thin
white hot-pressed
paper
printed image (irregular)
43.4 x 61.4 cm
sheet 49.6 x 71.1 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.26

ALDER, Alison

born Australia 1958
Railway silos 1991
screenprint, printed in colour, from
multiple screens; on white wove
paper
printed image 21.0 x 32.0 cm
sheet 21.0 x 32.0 cm
Gift of Daphne Morgan 2005
2005.487
Silo 1991
screenprint, printed in colour, from
multiple screens; on white wove
paper
printed image 30.0 x 21.3 cm
sheet 30.0 x 21.3 cm
Gift of Daphne Morgan 2005
2005.488

Shears 1991
screenprint, printed in colour, from
multiple screens; on white wove
paper
printed image 44.0 x 20.0 cm
sheet 44.0 x 20.0 cm
Gift of Daphne Morgan 2005
2005.486

ALLEN, Joyce

Australia 1916–Australia 1992
Garden c. 1980s
linocut, printed in black ink, from
one block; hand-coloured; on thin
white wove paper
printed image 71.0 x 47.0 cm
sheet 83.8 x 59.6 cm
Gift of Daphne Morgan 2005
2005.504

ANGAS, George French

England 1822–England 1886
Australia 1844–45, 1850–63

ALLAN, J printer

active Australia 1845–61
*Forest Creek. Mount Alexander.
From Adelaide Hill.* 1852
lithographs, printed in black ink,
from one stone; hand-coloured; on
paper
image 23.4 x 35.6 cm
sheet 32.0 x 51.0 cm
2005.510

Eagle-Hawk Gully. Bendigo. 1852
lithographs, printed in black ink
from one stone, hand-coloured; on
paper
printed image 23.8 x 36.2 cm
sheet 31.9 x 51.0 cm
2005.1200

WOOLCOTT & CLARKE

publisher
Australia 1851–1854
*Six views of the Gold Field of
Opbir, at Summerhill and Lewis's
Ponds Creeks.* 1851
*George French Angas. Six Views of
the gold Fields of Opbir. Sydney:*
Woolcott and Clarke, 185
letterpress; lithographs, printed in
colour, each from multiple stones;
on paper
book (closed) 32.0 x 41.0 x 41.0
cm
book (open) 32.0 x 81.6 cm
2005.516.1–6

ANTONELLI, Giuseppe

working Italy 1841
*Un Curraneti; Inhabitants of
Sydney* 1841
From *Universal Gallery of all the
Peoples of the World.* Venice, 1841
lithograph, printed in black ink,
from two stones; on thin white
wove paper
printed image (1) 10.6 x 12.6 cm
printed image (2) 10.5 x 12.6 cm
sheet 26.4 x 19.0 cm
2005.1135

*Colonists of the Swan River;
Natives of Van Diemen's Land,
near the English colony* 1841
From *Universal Gallery of all the
Peoples of the World.* Venice, 1841
lithograph, printed in black ink,
from two stones; on thin white
wove paper
printed image (1) 10.6 x 12.8 cm
printed image (2) 10.6 x 12.8 cm
sheet 26.4 x 19.0 cm
2005.1130

Natives of New Holland; Savages making baskets 1841
From *Universal Gallery of all the Peoples of the World*. Venice, 1841
lithograph, printed in black ink, from two stones; on thin white wove paper
printed image (1) 10.6 x 12.4 cm
printed image (2) 10.6 x 12.4 cm
sheet 26.4 x 19.0 cm
2005.1133

Convict ship/ Arrival of the convicts in Sydney Harbour 1841
From *Universal Gallery of all the Peoples of the World*. Venice, 1841
lithograph, printed in black ink from two stones; on thin white wove paper
printed image (1) 10.4 x 13.0 cm
printed image (2) 10.4 x 13.0 cm
sheet 26.4 x 19.0 cm
2005.1134

Hobart-town; Inhabitants of the Papua Islands 1841
From *Universal Gallery of all the Peoples of the World*. Venice, 1841
lithograph, printed in black ink, from two stones; on thin white wove paper
printed image (1) 10.6 x 12.6 cm
printed image (2) 10.4 x 12.6 cm
sheet 26.4 x 19.0 cm
2005.1131

Duel of the (New) Holland savages; Human flesh given to dogs by savages 1841
From *Universal Gallery of all the Peoples of the World*. Venice, 1841
lithograph, printed in black ink from two stones;
printed image (1) 10.3 x 12.6 cm
printed image (2) 10.2 x 12.6 cm
sheet 26.4 x 19.0 cm
2005.1136

Inhabitants of New South Wales; Natives of Norfolk Island
From *Universal Gallery of all the Peoples of the World*. Venice, 1841

lithograph, printed in black ink, from two stones; on thin white wove paper
printed image (1) 10.4 x 12.6 cm
printed image (2) 10.3 x 12.6 cm
sheet 26.4 x 19.0 cm
2005.1132

ARTIST UNKNOWN

Papua New Guinea
Antigone [theatre poster] not dated
screenprint, printed in colour, from multiple screens; on thick white hot-pressed paper
printed image (irregular)
61.2 x 37.0 cm
sheet 61.2 x 37.9 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.41

Hanuabada [exhibition poster]
not dated
screenprint, printed in black ink, from one screen; on thick white hot-pressed paper
printed image (irregular) 61.4 x 31.2 cm
sheet 64.0 x 34.0 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.42

Olgeta amamas long di blong yu big man not dated
cardboard cut-out; on thin orange cardboard
sheet 17.5 x 19.0 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.37

Shields of war [exhibition poster]
not dated
screenprint, printed in colour, from multiple stencils; on thick white hot-pressed paper
printed image (irregular)
74.0 x 48.2 cm
sheet 81.7 x 50.6 cm

Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.38

Made in Maprik [exhibition poster]
not dated
screenprint, printed in colour, from multiple screens; on thick white hot-pressed paper
printed image (irregular)
71.0 x 48.5 cm
sheet 81.8 x 51.0 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.39

Made in Aibom [exhibition poster]
not dated
screenprint, printed in colour, from multiple screens; on thick white hot-pressed paper
printed image (irregular) 79.9 x 48.4 cm
sheet 81.9 x 50.6 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.40

Which way big man? [theatre poster]
not dated
screenprint, printed in colour, from two screens (black, blue); on thin white paper
printed image (irregular) 40.9 x 61.6 cm
sheet 41.2 x 63.6 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.48

The seized collections of the Papua New Guinea Museum [exhibition poster] not dated
screenprint, printed in colour, from multiple screens; on thin white paper
printed image (irregular)
38.0 x 66.1 cm
sheet 41.3 x 71.4 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.47

Paintings reliefs and dolls

[*exhibition poster*] 1975

screenprint, printed in black ink, from one screen; on thin white paper
printed image 42.5 x 55.0 cm
sheet 45.0 x 56.4 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.46

The abelam [exhibition poster]

screenprint, printed in colour, from multiple screens; on thin white hot-pressed paper
printed image 68.5 x 48.8 cm
sheet 68.5 x 48.8 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.45

ATKINSON, Charles

England 1806–Australia 1837
Australia from 20 May 1833
(Adelaide)

WOOD, James publisher

England 1792–Australia 1854
Australia from 27 July 1824, England 1828–29

Views through Hobart-Town 1833

lithographs, printed in black ink, each from one stone; on stiff white paper
book (closed) 22.0 x 34.0 cm
book (open) 22.0 x 65.0 cm
2006.327.1–9

AUSTIN, John Baptist

England 1827–Australia 1896
Australia from 1843 (Augusta)
Adelaide, South Australia 1849
lithograph, printed in black ink, from one plate; hand-coloured; on white wove paper
printed image 20.0 x 30.0 cm
plate-mark 23.0 x 32.0 cm
sheet 31.8 x 42.1 cm
2006.38

BALCOMBE, Thomas

St Helena 1810–Australia 1861
Australia from April 1824 (Hibernia)

WINSTANLEY, Edward

England 1820–Australia 1849
Australia from 1833
Five-Dock Grand Steeple-Chase, 1844. No 1 The First Leap 1844
lithograph, printed in black ink, from one stone; hand-coloured; on thin off-white paper
printed image 32.9 x 47.3 cm
sheet 45.6 x 64.0 cm
2006.501

Five-Dock Grand Steeple-Chase, 1844. No.4 1844

lithograph, printed in black ink, from one stone; hand-coloured; on thin off-white paper
printed image 32.0 x 46.4 cm
sheet 45.4 x 63.9 cm
2006.502

BANCROFT, Bronwyn

born Australia 1958

This land, your land, our land 1994

screenprint, printed in colour, from multiple screens; on white wove BFK Rives paper
printed image 28.2 x 42.1 cm
sheet 37.8 x 56.5 cm
Gift of Daphne Morgan 2005
2005.496

Cloud over past generations 1991

screenprint, printed in colour, from multiple screens; on cream wove BFK Rives paper
printed image (irregular)
56.6 x 65.6 cm
sheet 75.2 x 80.8 cm
2005.742

Koori creation 1991

screenprint, printed in colour, from multiple screens; on cream wove BFK Rives paper
printed image (irregular)
45.3 x 57.0 cm
sheet 56.8 x 76.3 cm
2005.741

Entrapped 1991

screenprint, printed in colour, from multiple screens; on cream wove BFK Rives paper
printed image (irregular)
55.2 x 66.6 cm
sheet 56.8 x 76.0 cm
2005.743

Lizard land 1994

screenprint, printed in colour, from multiple screens; on paper
printed image (irregular)
68.8 x 44.5 cm
sheet 75.8 x 56.0 cm
2005.744

Life created, life begins 1991

screenprint, printed in colour, from multiple screens; on cream wove BFK Rives paper
printed image (irregular)
56.4 x 65.5 cm
sheet 75.3 x 81.5 cm
2005.745

BARTOLOZZI, Francesco

engraver

Italy 1725–England 1815
England from 1764

DANCE, Nathaniel print after

England 1735–1811

Omai, a native of Ulaietea 1774

engraving, printed in black ink, from one copper plate; on paper
printed image 46.5 x 29.1 cm
sheet (sight) 51.3 x 29.9 cm
2006.478

BOSUN, David

born Australia 1973

Dying industry 2001

linocut, printed in colour, from one block; on white wove Somerset paper
printed image 30.0 x 24.3 cm
sheet 48.5 x 37.7 cm
Gift of Daphne Morgan 2005
2005.495

Gelan Nguzu Kazi 2001
linocut, printed in colour, from one block; on off white wove Somerset paper
printed image 46.0 x 60.8 cm
sheet 52.6 x 75.9 cm
Gift of Daphne Morgan 2005
2005.469

BOYD, Arthur

Australia 1920–Australia 1999
England, Australia, Italy from 1959
Nebuchadnezzar protecting his gold 1990
collograph, printed in colour, from multiple plates; on paper
printed image 50.4 x 61.5 cm
sheet 63.0 x 90.8 cm
Gift of Dr K David G Edwards, M.D., BS (U Syd.), F R A C P, F A A C B (retired), through the American Friends of the Australian National Gallery (AFANG), to the National Gallery of Australia, August 2005
2005.424

BRACK, John

Australia 1920–Australia 1999
KING, Grahame printer
born Australia 1915
England 1947–51 England, United States 1967–70
Adagio 1967
lithograph, printed in black ink, from one plate; on cream wove Aquarelle Arches J. Perrigot Special MBM paper
printed image 38.0 x 24.0 cm
sheet 56.1 x 38.0 cm
Gift of Dr Thea M Exley 2005
2005.965

BRASH, Barbara

Australia 1925–Australia 2002
Haze c. 1980s
screenprint, printed in colour, from multiple screens; on thick white paper
printed image 55.6 x 26.2 cm

sight 57.0 x 27.5 cm
Gift of Dr Thea M Exley 2005
2005.973

CAFFIN, Neil

born Australia 1915
The end of summer 1976
etching, printed in red ink, from one plate; hand-coloured; on thick white wove paper
plate-mark 29.8 x 19.8 cm
sheet 52.4 x 37.4 cm
Gift of Dr Thea M. Exley 2005
2005.972

CALVERT, Samuel

England 1828–England 1913
Australia 1848–88, 1894 c. 1905
City of Adelaide 1850
lithograph, printed in black ink, from one stone; hand-coloured; on white wove paper
printed image 22.6 x 33.6 cm
sheet 30.0 x 42.5 cm
2006.39

CANNING, Criss

born Australia 1947
SMITH, Paul printer
born Fiji 1955
Australia from 1970
Banksia cones and hakea pod 2004
collograph reduction print, printed in colour, from seven plates; on white Somerset paper
printed image 68.0 x 68.0 cm
sheet 77.2 x 83.8 cm
Gift of Criss Canning 200??
2006.481

CARMICHAEL, John

Scotland 1803–Australia 1857
Australia from 31 October 1825 (Triton)
R. Bourne & Co. [advertisement] c. 1836
engraving, printed in black ink, from one copper plate; on paper
image (irregular) 6.8 x 10.8 cm
plate-mark 8.2 x 11.3 cm
sheet 12.0 x 21.4 cm
2005.683

Royal Mail Talbot Inn, Richards and Plough Inn, Ireland 1836
engraving, printed in black ink, from one copper plate; on thin cream wove paper, subsequently attached lower edge to thin cream rice paper
printed image 10.0 x 18.8 cm
plate-mark 10.6 x 19.0 cm
sheet (1) 12.2 x 19.6 cm
sheet (both) 12.4 x 19.6 cm
2005.681

Robinson's saloon 1835

From *The New South Wales calendar and general post office directory for 1835*. Sydney, 1835.
engraving, printed in black ink, from one stone; on paper
printed image 7.8 x 11.4 cm
sheet 12.5 x 20.0 cm
2005.675

Spital Fields Hotel [advertisement] 1834

From *The New South Wales calendar and general post office directory for 1834*. Sydney, 1834.
engraving, printed in black ink, from one copper plate; on thin cream wove paper
printed image 4.2 x 12.8 cm
plate-mark 14.8 x 15.0 cm
sheet 12.2 x 19.0 cm
2005.682

HILL, Arthur printer

Active Australia 1826–1834
Select views of Sydney, New South Wales 1829
engravings, printed in black ink, each from one copper plate; on white wove paper
book (closed) 27.8 x 22.0 cm
book (open) 27.8 x 44.2 cm
2006.328.1–7

MACLEHOSE, James publisher
Scotland active Australia c. 1833–44
Woolloomoolloo from Domain

road. 1838

From *James Maclebose. The picture of Sydney; and strangers' guide in New South Wales*, for one engraving, printed in black ink, from one copper plate; on blue paper (discoloured and now green)
printed image (irregular)
7.2 x 16.8 cm
sheet 10.8 x 18.2 cm
2005.684

Sydney Cove from the stream 1838
from *James Maclebose. The picture of Sydney; and strangers' guide in New South Wales*, for 18 engraving, printed in black ink, from one copper plate; on paper
printed image (irregular)
7.3 x 17.0 cm
sheet 10.8 x 18.2 cm
2005.685

CHARSLEY, Fanny Anne

England 1828–England 1915
Australia 1857–1867
The wild flowers around Melbourne
1867
lithographs, printed in black ink, each from one stone; hand-coloured; on thick off-white wove paper
book (closed) 38.0 x 28.5 x 1.7 cm
book (open) 38.0 x 56.6 cm
2006.37.1–14

CHAZAL, Antoine

France 1793–France 1854
Waterfall in New Ireland
from *Voyage de la Coquille*
etching, printed in black ink from one plate; hand coloured; on cream wove paper
image 19.4 x 12.6 cm
plate 33.2 x 25.8 cm
sheet 48.8 x 31.8 cm
2005.1117

CLEVELEY, James

active England 1780s

CLEVELEY, John painter
England 1745–1786

JUKES, Francis engraver
England 1745–England 1812

MARTYN, Thomas publisher
Views of the South Seas. (set of 4 prints) 1788
etching and aquatint, each printed in black ink from one plate; hand-coloured;
2005.440.1–4

CLUTTERBUCK, Bob

born Australia 1951
Holmes à Court: making money with money c. 1980s
screenprint, printed in colour, from two screens; on smooth white paper
printed image (irregular)
98.4 x 68.6 cm
sheet (irreg deckle) 102.0 x 75.8 cm
2005.983

Kerry Packer: leaving Australia with a sticky wicket c. 1980s
screenprint, printed in colour, from two screens; on smooth white paper
printed image (irregular)
98.4 x 68.6 cm
sheet (irreg deckle) 102.0 x 75.8 cm
2005.984

Alan Bond: the 'Great Sportsman'
c. 1980s
screenprint, printed in colour, from two screens; on smooth white paper
printed image (irregular) 98.4 x 68.6 cm
sheet (irreg deckle) 102.0 x 75.8 cm
2005.985

Rupert Murdoch: this man is bad news! c. 1980s
screenprint, printed in colour, from two screens; on smooth white paper
printed image (irregular)
98.4 x 68.6 cm
sheet (irreg deckle)
102.0 x 75.8 cm
2005.986

COGNE, Francois

France 1829–France 1883
Australia 1856–64

DEUTSCH & FERGUSON

printer/publisher
active Australia 1850s
Chamber of Commerce, Ballarat West 1859
From *Ballarat Album*
lithograph, printed in colour, from two stones (black image, buff tint-stone); on white wove paper
printed image 27.0 x 43.6 cm
printed image and text 30.7 x 43.6 cm
sheet 38.6 x 55.3 cm
2006.488

Lydiard St. Ballarat West 1859
From *Ballarat Album*
lithograph, printed in colour, from two stones (black image, buff tint-stone); on white wove paper
printed image 27.7 x 43.6 cm
sheet 33.9 x 53.4 cm
2006.489

Part of the Main Road, Ballarat East 1859
from *Ballarat Album*
lithograph, printed in colour, from two stones (black image, buff tint-stone); on white wove paper
printed image 27.2 x 43.2 cm
sheet 38.2 x 55.7 cm
2006.491

View near the swamp c. 1859
From *Ballarat Album*
lithograph, printed in colour, from two stones (black image, cream tint-stone); on white wove paper
printed image 27.2 x 43.4 cm
sheet 38.3 x 55.8 cm
2006.490

COLEING, Tony

born Australia 1942
England 1963–68; USA 1989
[*A group of 144 state proof prints and one drawing*] 1980–95
various measurements
2006.510–653

COTTON, Shane

born Aotearoa New Zealand 1964

KING, Martin printer

born Australia 1957

AUSTRALIAN PRINT**WORKSHOP** print workshop

Australia 1989

No title (a work in 6 parts) 2004
lithograph, printed in black ink, from one stone; on paper
printed image 45.4 x 55.0 cm
sheet 56.8 x 76.4 cm
Gordon Darling Australasian Print Fund 2005
2005.446.1–6

CROSTON, Doug

born Australia 1915

Grid 2 1981

screenprint, printed in colour, from seven screens; on off-white wove Fabriano 19 paper
printed image 56.2 x 44.2 cm
sheet 75.6 x 56.4 cm
Gift of Dr Thea M. Exley 2005
2005.957

DANGAR, John

Friday apinun 1970s

screenprint, printed in black and red ink, from two screens; on thick white hot-pressed paper
printed image (irregular)
60.6 x 46.7 cm
sheet 71.0 x 50.6 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.43

DAUTH, Louise

born Australia 1951

Power foundation and art

workshop, lunchtime lecture series

1980

screenprint, printed in colour, from multiple screens; on thin white bond paper
printed image (irregular)
47.2 x 41.8 cm
sheet 69.0 x 43.0 cm
2005.979

DE MOLE, Fanny

London 1835–Australia 1866

1856 migrated to Australia

Wild flowers of South Australia

1861

lithographs, printed in black ink, each from one stone; hand-coloured; on thick off-white wove paper
book (closed) 35.8 x 28.4 x 1.8 cm
book (open) 35.8 x 56.0 cm
2006.35.1–21

DE SAINSON, Louis

France 1801–1887

Australia and Pacific 1826–29

View of the harbour at

St George's Sound

lithograph, printed in black ink, from one stone; on white wove paper
printed image 20.0 x 36.7 cm
sheet 33.0 x 49.4 cm
2005.1101

Taking on water – the Astrolabe

– St George's Sound

lithograph, printed in black ink, from one stone; on white wove paper
printed image 23.6 x 33.4 cm
sheet 33.0 x 49.4 cm
2005.1102

View of the "Riviere des François",

near St George's Sound

lithograph, printed in black ink, from one stone; on white wove paper
printed image 21.2 x 29.6 cm
sheet 33.0 x 49.4 cm
2005.1103

Seal hunter's dwellings, Westernport

lithograph, printed in black ink, from one stone; on white wove paper
printed image 23.1 x 32.1 cm
sheet 33.1 x 49.4 cm
2005.1104

St George's Sound – a native showing his companions the presents received on board the Astrolabe

lithograph, printed in black ink, from one stone; on white wove paper
printed image 22.8 x 34.6 cm
sheet 33.1 x 49.4 cm
2005.1105

Jervis Bay

lithograph, printed in black ink, from one stone; on white wove paper
printed image 22.8 x 33.8 cm
sheet 33.1 x 49.4 cm
2005.1106

Oyster Bay – St George's Sound

lithograph, printed in black ink, from one stone; on white wove paper
printed image 22.9 x 37.4 cm
sheet 33.2 x 49.4 cm
2005.1107

Natives – St George's Sound

lithograph, printed in black ink, from one stone; on white wove paper
printed image (irregular) 25.6 x 26.0 cm
sheet 49.8 x 33.2 cm
2005.1108

View of the Heads – Port Jackson

lithograph, printed in black ink, from one stone; on white wove paper
printed image 22.1 x 33.6 cm
sheet 33.2 x 49.4 cm
2005.1109

Westernport Bay, Victoria

lithograph, printed in black ink, from one stone; on white wove paper
printed image 23.0 x 34.3 cm
sheet 31.5 x 49.5 cm
2005.1110

New Holland and New Zealand huts

lithograph, printed in black ink; on white wove paper
printed image 30.0 x 36.5 cm
sheet 34.0 x 50.4 cm
2005.1111

Jervis Bay - sailors from the Astrolabe share their fish with the natives

lithograph, printed in black ink, from one stone; on white wove paper
printed image 20.8 x 30.8 cm
sheet 33.2 x 49.4 cm
2005.1128

View of George Street, Sydney

lithograph, printed in black ink, from one stone; on white wove paper
printed image 22.4 x 33.2 cm
sheet 33.2 x 49.4 cm
2005.1129

DUMONT D'URVILLE, Jules Sebastien Cesar

France 1790-France 1842
Tasmanian Aboriginal beads
from Dumont D'Urville
lithograph, printed in black ink, from one stone; on white wove paper
printed image 29.4 x 34.4 cm
sheet 35.8 x 54.8 cm
2005.1114

lithograph, printed in black ink from one stone; on white wove paper
printed image 28.2 x 35.8 cm
sheet 35.8 x 54.8 cm
2005.1113

EARLE, Augustus

England 1793-1838
Australia and New Zealand 1825-28

HULLMANDEL, Charles Joseph
printer

Great Britain 1789-1850

J CROSS publisher

active England 1817-51

The North Head of Port Jackson, New South Wales. 1830

From *Views in New South Wales,*

London 1830

lithograph, printed in black ink, from one stone; hand coloured; on thick off-white wove paper
printed image
sheet 26.0 x 35.2 cm
2006.499

FOWLES, Joseph

Australia 1810-1878

Australia from August 1838

MANSELL, F printer

active Australia 1848

The Congregational Church, Pitt Street Sydney. 1848

From *Joseph Fowles. Sydney in*

1848. Sydney: J. Fowles, 1848.

engraving, printed in black ink, from one plate; hand-coloured; on paper
printed image (irregular)

15.5 x 17.8 cm

sheet 20.5 x 27.1 cm

2005.687

MANSELL, F engraver

active Australia 1848

The Free Presbyterian Church 1848

From *Joseph Fowles. Sydney in 1848.*

Sydney: J. Fowles, 1848.

engraving, printed in black ink, from one plate; hand-coloured; on paper
printed image (irregular)

15.6 x 22.4 cm

sheet 20.9 x 27.6 cm

2005.688

The Police Office, Sydney 1848

From *Joseph Fowles. Sydney in 1848.*

Sydney: J. Fowles, 1848.

engraving, printed in black ink, from one plate; hand-coloured; on paper
printed image (irregular)

12.5 x 22.8 cm

sheet 21.6 x 27.6 cm

2005.689

FRANKLIN, Annie

born Australia 1962

no title [*Logging forests*] 1990s

screenprint, printed in colour, from

four screens; on orange wove paper

printed image 55.8 x 43.1 cm

sheet 64.9 x 48.1 cm

Gift of Daphne Morgan 2005

2005.458

no title [*'Civilization' invading Aboriginal Australia*] 1989

screenprint, printed in colour, from

multiple screens; on cream

wove paper

printed image 42.3 x 54.8 cm

sheet 42.3 x 54.8 cm

Gift of Daphne Morgan 2005

2005.457

FRIZZELL, Dick

born Aotearoa New Zealand 1943

Le Tiki 2003

lithograph, printed in black ink, from

one stone; on paper

printed image 42.5 x 39.2 cm

sheet 76.5 x 56.8 cm

2005.449

GARDINER, Ian

born Australia 1943

Japan 1973-74

Wajima personified 1988

woodcut, printed in colour, from

multiple blocks; on thin off-white

rice paper

printed image (irregular)

91.6 x 61.3 cm

sheet 93.2 x 62.4 cm

Gift of Dr Thea M. Exley 2005

2005.971

GILES (KERWINGIE), Kerry

Australia 1959-1997

Desert wildflowers 1992

photo-screenprint (from linocut),

printed in blue ink, from one screen;

on paper

printed image 27.2 x 35.1 cm

printed image and text

54.6 x 35.1 cm

sheet (irreg deckle) 59.6 x 42.2 cm

2005.987

GILL, ST

England 1818–Australia 1880
Australia from 1839
Native Dignity c. 1860
lithograph, printed in black ink,
from one stone; on paper
printed image (irregular)
32.0 x 25.0 cm
sheet 34.0 x 26.6 cm
2005.519

*sketches of the Victoria gold
diggings and diggers as they are.*
Melbourne: Macartney &
Galbraith, 1852 1852
lithographs, printed in black ink,
each from one stone; on paper
2005.509.1–40

The chair 1852
lithograph, printed in colour, from
multiple stones; on paper
image (irregular) 25.8 x 20.6 cm
sheet 38.4 x 28.8 cm
2005.690

GILL, ST

ALLAN & WIGLEY printer
active Australia 1856–68
*Cunningham's monument, botanic
gardens, Sydney.*
lithograph, printed in black ink, from
one stone; hand-coloured; on cream
laid paper
image (irregular) 9.8 x 16.9 cm
sheet 25.1 x 20.2 cm
2005.692

Wesleyan Chapel, Newtown 1860
lithograph, printed in black ink, from
one stone; on thin white wove paper
image 12.8 x 18.6 cm
sheet 26.0 x 20.8 cm
2005.693

Circular Quay, Sydney 1856
lithograph, printed in black ink, from
one stone; hand-coloured; on paper
image (irregular) 15.8 x 22.2 cm
sheet 22.7 x 28.5 cm
2005.694

lithograph, printed in black ink,
from one stone; hand-coloured; on
cream laid paper
printed image (irregular)
19.2 x 17.8 cm
sheet 25.3 x 20.6 cm
2005.695

*Government House/Fort Macquarie
from Domain* 1856
lithograph, printed in black ink, from
one stone; hand-coloured; on paper
printed image (irregular)
15.3 x 21.4 cm
sheet (irregular) 15.8 x 22.2 cm
2005.696

Sydney illustrated 1856
from *Sydney illustrated*. Sydney:
Allan & Wigley Lithographic Printers,
1856
lithographs, printed in black ink,
from one stone each; hand-coloured;
on paper
2005.513.1-5

Dry Dock, Balmain 1856
lithograph, printed in black ink, from
one stone; on paper
image 13.2 x 21.3 cm
sheet 15.5 x 21.6 cm
2005.691

GILL, ST

CAMPBELL & FERGUSSON
printer
Australia 1854
St Patrick's Church, East Melbourne
1854
lithograph, printed in colour, from
multiple stones; on paper
printed image (irregular)
37.5 x 54.6 cm
sheet 47.0 x 57.2 cm
2005.762

GILL, ST

CAMPBELL & FERGUSSON
lithographer
Australia 1854

Set of 5 tinted lithographs c. 1854
lithograph, printed in black ink, from
one stone; on paper
2005.522.1–5

GILL, ST

CAMPBELL & FERGUSSON
printer
Australia 1854

JAMES J. BLUNDELL & CO

publisher
Australia 1854–67
Sketches in Victoria 1855–56
from *Sketches in Victoria* Melbourne:
James J. Blundell & Co, 1855–56
lithographs, printed in black ink,
from one stone each; on paper
2005.512.1–15

*The diggers and diggings of Victoria
as they are in 1855.* 1855–56
from *The diggers and diggings
of Victoria as they are in 1855.*
Melbourne: James J. Blundell & Co,
18
lithographs, printed in black ink,
each from one stone each; on paper
2005.511.1–21

GILL, ST print after

HAMILTON, George print after
England 1812–Australia 1883
Australia from 1839

MAY, EC lithographer
Australia 1840–1920
[Colonial scenes] c. 1889
lithographs, printed in black ink,
from one stone each; hand-coloured;
on paper
2005.517.1–10

GILL, ST

JAMES J BLUNDELL & CO
printer
Australia 1854–67
*Quartz crushing, base of Black Hill,
Ballarat.* 1855
lithograph, printed in black ink, from
one stone; on paper
image (irregular) 11.8 x 19.4 cm
sheet (irregular) 14.6 x 20.1 cm
2005.697

GILL, ST print after
MASON, Walter George engraver
England 1820–Australia 1866
Australia
*The grand match for the
championship of the Australian
colonies and two thousand pounds.*
1857
wood engraving, printed in colour,
from two blocks (black image and
tint block); on paper
printed image 34.0 x 42.4 cm
sheet 41.6 x 46.6 cm
2005.518

GOSSE, Thomas
Great Britain 1765
*Founding of the settlement of Port
Jackson at Botany Bay New South
Wales* 1799
mezzotint, printed in black ink, from
one copper plate; on paper
printed image 49.8 x 60.5 cm
plate-mark 53.5 x 60.6 cm
sight 54.4 x 61.4 cm
2006.479

GRIEVE, Robert
born Australia 1924
England 1952–54
not titled [abstract] 1968
lithograph, printed in black ink, from
one stone; on thick white wove
paper
printed image (irregular)
43.2 x 31.0 cm
sheet 46.7 x 34.0 cm
Gift of Dr Thea M. Exley 2005
2005.975

GRIST, Harry
active Australia 1875
TROEDEL, Charles printer
Germany 1835–Australia 1906
Australia from 1860
The two orphans (Theatre Royal)
1875
lithograph;
2005.698

HAAS, Juli
born Australia 1952
Bread and honey 1996
dry point, printed in black ink, from
one plate; hand-coloured; on off-
white, wove paper
printed image 31.2 x 24.3 cm
sheet 50.2 x 38.3 cm
Gift of Daphne Morgan 2005
2005.494

HAMEL, Julius
Germany 1812–Australia 1894
Australia from 12 November 1852
(Great Britain)
Illustrations of Ballarat mining
1867
pen lithographs, printed in brown
ink, each from one stone; on paper
sheet (each) 18.0 x 27.0 cm
2005.508.1–5

HAMMON, G. H.
active Australia, Aotearoa New
Zealand 1880–1910
Sydney Heads 1881
etching, printed in black ink, from
one plate; on thick white
wove paper
printed image 12.0 x 17.2 cm
plate-mark 15.0 x 20.0 cm
sheet 24.2 x 30.0 cm
2005.699

HANRAHAN, Barbara
Australia 1939–Australia 1991
England 1963–64; England 1965–73
Mermaid 1977
screenprint, printed in colour, from
multiple screens; on white
wove paper
printed image 11.1 x 7.2 cm
sheet 20.5 x 15.9 cm
Gift of Daphne Morgan 2005
2005.476

Cat woman 1977
screenprint, printed in colour, from
multiple screens; on white wove
paper
printed image 11.0 x 7.2 cm

sheet 16.1 x 12.4 cm
Gift of Daphne Morgan 2005
2005.478

Heroine 1974
etching, printed in black ink, from
one plate; on off-white wove Rives
paper
plate-mark 48.0 x 32.5 cm
sheet 65.2 x 50.0 cm
Gift of Dr Thea M. Exley 2005
2005.967

HARRIS, Pamela
Australia 1946–Australia 1992
Memory trace 1983
photo screenprint, printed in colour,
from multiple stencils; on light grey
wove BFK Rives paper
printed image (irregular)
57.2 x 45.0 cm
sheet (irreg deckle)
76.4 x 56.8 cm
2005.989

The powder room 1984
photo-screenprint, printed in colour,
from multiple screens; on thick blue
wove Magnani paper
printed image 32.8 x 43.0 cm
sheet (irreg deckle)
76.0 x 56.0 cm
2005.980

HART, Eleanor
born Australia 1946
Internal form II c. 1975
etching and aquatint, printed in
black ink, from one plate; on white
wove paper
plate-mark 61.0 x 49.0 cm
sheet 73.6 x 60.0 cm
2006.330

HARVEY, Geoffrey
born Australia 1954
City sign language 1979
screenprint, printed in colour, from
one photo and four handcut stencils;
on off-white wove

Arches Dessin – Blanc 100 gsm paper
printed image 41.0 x 53.0 cm
sheet 54.0 x 62.6 cm
Gift of Dr Thea M. Exley 2005
2005.960

HEADLAM, Kristin

born Australia 1953

LOANE, John printer
born Australia 1950

Oscar Wilde Suite 1998

Suite of 5 prints

etchings, printed in black ink, each
from one plate; on cream wove
Hahnemuhle paper

plate-mark 21.0 x 21.0 cm

2006.44.1–5

HERALD printer

active Australia 1860s

Pulpit Rock Cape Schanck,

Newsletter of Australasia 1862

wood engraving, printed in black
ink, from one block; on thin tracing
paper

image (irregular) 15.2 x 18.5 cm

sheet 16.6 x 20.8 cm

2005.700

HEREL, Petr

born Czechoslovakia 1943

France 1971; Australia from 1973;

France 1976, 1976–78, 1985–86

REED, Michael

born Aotearoa New Zealand 1950

MELLOR, Danie printer

(letterpress)

born Australia 1971

Man disappears 2002

etchings; letterpress text; on cream
laid Chinese village paper;
cream tissue

book closed 25.4 x 13.0 x 0.4 cm

book open 25.4 x 26.0 cm

2005.1057

HESTERMAN, Heather

born Australia 1967

Black letter 1990

linocut, printed in black ink, from
one block; on off-white wove paper

printed image 76.0 x 57.0 cm

sheet 76.0 x 57.0 cm

Gift of Dr Thea M. Exley 2005

2005.964

HODGES, William print after

England 1744–England 1797

CALDWALL, James engraver

England 1739–1820

Omai 1777

engraving, printed in black ink, from

one copper plate; on white paper

plate-mark 30.0 x 17.5 cm

sheet 37.5 x 29.4 cm

2005.752

HOGAN, Jan

born Australia 1963

Day six 1 1995

etching, printed in red-brown ink,

from one stencil; on cream wove

Hahnemuhle paper

printed image 49.1 x 64.2 cm

sheet 65.9 x 79.7 cm

Gift of Daphne Morgan 2005

2005.502

HOPKINS, Livingston

United States of America 1846–

Australia 1927

Australia from 1883

Cows with cat in front of old barn
shed 1891

etching, printed in black ink, from

one plate; on white wove paper

plate-mark 16.2 x 12.0 cm

sheet 17.8 x 22.4 cm

2005.701

Old Sydney. Cumberland Street,

Argyle Cut 1886

etching, printed in black ink, from

one plate; on paper

image 25.8 x 16.4 cm

plate-mark 30.0 x 19.9 cm

sheet 32.2 x 22.2 cm

2005.702

[Row-boat with industrial works on
shore] 1894

etching, printed in sepia ink, from

one plate; on off-white wove paper

image 14.0 x 22.2 cm

plate-mark 15.8 x 23.2 cm

sheet 25.0 x 35.2 cm

2005.703

HORACEK, Judy

born Australia 1961

World leader pyjamas

black ink; on thin off white wove
paper

image (irregular) 17.0 x 24.3 cm

sheet 21.1 x 29.6 cm

Gift of Daphne Morgan 2005

2005.480

As I suspected my every step was
being dogged

etching, printed in black ink, from

one plate: hand-coloured; on off

white wove paper

printed image 17.1 x 20.0 cm

sheet 19.5 x 27.0 cm

Gift of Daphne Morgan 2005

2005.482

HOWE, Robert

England 1795–Australia 1829

Australia from 1800 (Royal Admiral)

Australian Almanac, for the year

of Our Lord 1827. Sydney: Robert

Howe, 1827 1827

letterpress; on paper

book (closed) 19.4 x 13.1 cm

book (open) 19.4 x 25.8 cm

2005.514.1–2

HOYLE, Anna

born Australia 1969

Neo jumbucks 2003

lithograph, printed in black ink, from

one stone; on paper

sight 56.0 x 76.0 cm

2005.1054

HUTCHINSON, Lonnie

born Aotearoa New Zealand 1963

MAGUIRE, Marian printer

born Aotearoa New Zealand 1962

PAPERGRAPHICA print

workshop
Aotearoa New Zealand 1995
Sista 2 2004
woodcut, printed in black ink, from one block; on thick white wove BFK Rives paper
printed image 64.8 x 47.8 cm
sheet 76.3 x 57.0 cm
2006.50

woodcut, printed in black ink, from one block; on thick white wove BFK Rives paper
printed image 63.7 x 48.0 cm
sheet 76.2 x 57.0 cm
2006.49

JONES, Henry Gilbert engraver
Wales 1804–Australia 1888
Australia from 1840
Elizabeth Street
etching, printed in blue ink, from one plate; on thin cream wove paper
printed image (irregular)
4.6 x 13.7 cm
sheet 21.6 x 17.8 cm
2005.672

KAUAGE, Mathias
Papua New Guinea 1944–Papua New Guinea 2003
not titled [two female figures and bird] September 1974
screenprint, printed in brown ink, from one stencil; on thin white textured paper
printed image (irregular)
45.4 x 68.0 cm
sheet 50.6 x 71.0 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.28

KAUAGE, Mathias
Papua New Guinea 1944–Papua New Guinea 2003
The life and death of Imbakey Okuk [exhibition poster] 1987
screenprint, printed in black ink, from one stencil; on thin white hot-pressed paper
printed image (irregular)

19.8 x 18.4 cm
sheet 29.6 x 19.1 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.34

KELLY, John
born England 1965
Australia from 1965
A set of 10 prints 2002
etchings, printed in black ink, each from one plate; on white wove CM Fabriano paper
2005.991.1–10

KENNEDY, Helen
born Australia 1967
The strait 1997
etching and aquatint, printed in black ink with plate tone, from one plate; on off-white wove paper
plate-mark 56.5 x 76.2 cm
sheet 56.5 x 76.2 cm
Gift of Dr Thea M. Exley 2005
2005.959

LAMANG, Kambau Namaleu
born Papua New Guinea 1948
O meri wantok 1972
screenprint, printed in colour, from two screens (black, red); on thin white paper
printed image (irregular)
69.4 x 47.0 cm
sheet 71.2 x 50.5 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.44

LASISI, David
born Papua New Guinea 1955
The moieties not dated
screenprint, printed in blue/green ink, from one stencil; on thick off-white wove paper
printed image (irregular)
24.6 x 50.4 cm
sheet 39.0 x 63.6 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006

2006.654.27
In the act of being trustful
not dated
screenprint, printed in purple ink, from one stencil; on thick white paper
printed image (irregular)
49.2 x 48.4 cm
sheet 59.8 x 58.4 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.29

The whore not dated
screenprint, printed in purple ink, from one stencil; on thick white paper
printed image 49.5 x 39.2 cm
sheet 59.2 x 48.8 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.30

My name 1976
Lasisi, David. Searching. Boroko: National Arts School, 1976
screenprint, printed in black ink, from one stencil; on thick white paper
printed image (irregular)
44.6 x 49.7 cm
sheet 59.4 x 62.2 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.31

Samkuila 1976
screenprint, printed in orange ink, from one stencil; on thick white paper
printed image (irregular)
40.6 x 56.0 cm
sheet 50.8 x 63.5 cm
Gift of Cecilia Ng in memory of Anthony Forge 2006
2006.654.32
The confused one 1976
From *Lasisi, David. Searching. Boroko: National Arts School*, 1976
screenprint, printed in red ink, from one stencil; on thick white paper
printed image (irregular)
51.3 x 39.8 cm

sheet 60.6 x 49.0 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.33

Lupa 1976
From *Lasisi, David. Searching.*
Boroko: National Arts School, 1976
screenprint, printed in red and black,
from two stencils; on thick white
hot-pressed paper
printed image (irregular)
49.8 x 47.4 cm
sheet 64.3 x 59.2 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.35

LAUVERGNE, Barthelemy

France 1805
not titled [*coastal profile*]
from *Coastal profiles including New
Guinea and Tasmania*
etching, printed in black ink, from
one plate; handcoloured; on cream
wove paper
image 54.8 x 42.2 cm
plate-mark 64.5 x 45.6 cm
sheet 64.5 x 47.8 cm
2005.1115

LAWSON & PEARSON

lithographers
active Australia 1860s
St. John the Evangelist, Toorak
c. 1860
lithograph, printed in black ink, from
one stone; on thin white paper
printed image 22.6 x 31.9 cm
sheet 24.4 x 32.1 cm
2006.375

LAYCOCK, Donald

born Australia 1931
Apocalypse c. 1960
etching and aquatint, printed in
black ink, from one plate; on paper
plate-mark 15.0 x 20.0 cm
Gordon Darling Australasian Print
Fund 2005
2005.1072

LE BRETON, Louis

France 1818–France 1866
Australian waters between 1839–40
New Victoria (Port Essington)
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 19.8 x 31.0 cm
sheet 34.8 x 54.4 cm
2005.1112

Ships – Torres Strait
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 27.2 x 39.8 cm
sheet 35.7 x 55.0 cm
2005.1120

Torres Strait – native canoe
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 16.6 x 30.0 cm
sheet 34.8 x 54.6 cm
2005.1121

Fijian prao (2 wormholes ?)
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 23.9 x 33.3 cm
sheet 35.5 x 51.3 cm
2005.1122

Torres Strait – Clamsbell reservoirs
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 28.2 x 23.0 cm
sheet 43.2 x 32.0 cm
2005.1127

Trepang fishermen, Raffles Bay
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 18.8 x 31.4 cm
sheet 34.8 x 54.4 cm
2005.1123

Torres Strait funerary monument
lithograph, printed in black ink from
one stone; on white wove paper
printed image 18.4 x 33.8 cm
sheet 34.9 x 48.0 cm
2005.1118

Torres Strait Islander and masks
lithograph, printed in black ink, from
one stone; on white wove paper
printed image 26.6 x 34.0 cm
sheet 35.8 x 54.8 cm
2005.1116

LEACH-JONES, Alun

born England 1937
Europe 1957; Australia 1960–64;
England, Europe 1964–66; Australia
from 1966 with visits to
many countries, incl India 1973
Germany and South Korea 1980; USA
1981–82
New England Night No.1 1997
screenprint, printed in colour, from
multiple stencils; on paper
printed image 52.2 x 68.7 cm
sheet 58.0 x 76.8 cm
Gift of Alun Leach-Jones
2005.767

LEAR, Edward print after

England 1812–Italy 1888
Phaps chalconoptera (Bronzewing
dove) c. 1832
etching, printed in black ink, from
one plate; hand-coloured; on cream
wove paper
printed image (irregular)
8.6 x 14.4 cm
Gift of William Hamilton 2006
2005.993

LEWIS, Aletta

England 1904–United States 1955
Australia 1927–29; England from
1930
not titled [*London street scene*]
c. 1931
wood-engraving, printed in black ink,
from one block; on paper
printed image 12.4 x 8.8 cm
sheet 16.6 x 11.6 cm
2005.758

LIGHTFOOT, Pippa

born Australia 1944
Elizabeth's trunk 1998

etching and woodcut with screen print; chine colle; on cream Arches BFK Rives 285 gsm
book (closed) 9.0 x 11.2 x 2.0 cm
book (open) 9.0 x 11.2 cm
2006.500

LOPES, Steve

born Australia 1971
Immigrant 2001
etching, printed in black ink, from one plate; on white wove paper
plate-mark 30.0 x 30.4 cm
sheet 75.3 x 55.2 cm
2005.443

Man with bird 2001
etching, printed in black ink, from one plate; on white wove paper
printed image 76.4 x 56.2 cm
sheet 76.4 x 56.2 cm
2005.444

Man with whale skull 2003
etching, printed in black ink, from one plate; on white wove paper
printed image 76.0 x 55.0 cm
sheet 76.0 x 55.0 cm
2005.445

LUCCIO, Marco

born Italy 1969
Spencer Street Station 2003
drypoint, printed in black ink, from one plate; on white wove Velin Arches paper
plate-mark 54.5 x 88.5 cm
Gordon Darling Australasian Print Fund 2005
2005.755
Cranes and State Library from the QVB site 2003
drypoint, printed in black ink, from one plate; on white wove Somerset paper
plate-mark 69.0 x 88.0 cm
Gordon Darling Australasian Print Fund 2005
2005.756
Cranes and the pit 2003
drypoint, printed in black ink, from

one plate; on white wove Velin Arches paper
plate-mark 60.0 x 73.5 cm
2005.757

LYCETT, Joseph

England 1775–England 1828
Australia 1814–22

J SOUTER publisher
active England 1814–47
Beckett's Fall, on the River Apsley, New South Wales 1825
etching, printed in black ink, from one plate; hand-coloured; on paper
printed image 27.8 x 17.8 cm
plate-mark 32.8 x 23.0 cm
sheet 35.2 x 27.4 cm
2005.749

Beckett's Fall, on the River Apsley, New South Wales August 1 1824
lithograph, printed in black ink, from one stone; hand-coloured; on paper
printed image 27.8 x 17.8 cm
sheet 35.8 x 26.2 cm
2005.748

Rosenthal ferry near Hobart Town, Van Diemens Land. December 1 1824
lithograph, printed in colour, from one plate; on paper
printed image 17.5 x 27.6 cm
plate-mark 23.1 x 32.4 cm
sheet 25.9 x 35.5 cm
2005.750

Kissing Point, New South Wales, the property of the late Mr James Squires. July 1 1824
lithograph, printed in black ink, from one stone; hand-coloured; on paper
printed image 17.7 x 27.0 cm
sheet (irregular) 26.4 x 35.8 cm
2005.747

Beckett's Fall, on the River Apsley, New South Wales August 1 1824
lithograph, printed in black ink, from one stone; hand-coloured; on paper

image 28.0 x 17.8 cm
sheet 36.3 x 26.4 cm
2005.704

LYNN, Elwyn

Australia 1917–Australia 1997
Europe, USA 1958–59
Chums
1970
lithograph, printed in black ink, from one stone; collage, rice paper, newsprint, sealing wax and string; on paper
printed image (irregular)
45.6 x 56.2 cm
sheet 58.8 x 78.8 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.405

Burnt mountain with copper bronze sky 1985
lithograph, printed in black ink, from one stone; collage, postage stamps and envelopes; hand applied ink and paint; on paper
printed image 56.8 x 76.2 cm
sheet 56.8 x 76.2 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.406

Baubaus 1983
lithograph, printed in black ink, from one stone; collage, postage stamps and envelopes; hand applied ink and paint; on paper
image 56.6 x 76.2 cm
sheet 56.6 x 76.2 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.403

Pyramid with green clouds

1982

lithograph, printed in black ink, from one stone; collage, fabric and commercially printed matter; hand applied ink, paint and crayon; on paper
printed image (irregular)
53.0 x 75.8 cm
sheet 56.8 x 76.3 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.404

National Park 1983

lithograph, printed in black ink, from one stone; collage, commercially printed matter; hand applied ink, paint and crayon; on paper
image (irregular) 53.0 x 76.2 cm
sheet 56.5 x 76.2 cm
Gift of Dr K David G Edwards, (ret.) from the David and Margery Edwards New York Art Collection, 2005
2005.402

LYTTLETON, William Thomas

England 1776–1839
Australia 1809–14, Ceylon 1814–c. 1820, England 1820–25, Australia 1825–36

Pansbanger; Tasmania, the seat of

Joseph Archer Esquire 1835

lithograph, printed in colour, from multiple stones; on paper
printed image 47.0 x 66.4 cm
sheet (sight) 56.4 x 72.1 cm
2006.498

MARIKA, Banduk

born Australia 1954

Baypinga 1987

linocut, printed in black ink, from one block; on off white wove Fabriano paper
printed image 19.4 x 33.4 cm
sheet 38.0 x 56.4 cm
Gift of Daphne Morgan 2005

2005.492

Jurrumatji gu gaytjurr 1987

linocut, printed in yellow ochre ink, from one block; on off-white wove Fabriano paper
printed image 30.0 x 41.0 cm
sheet 38.1 x 56.2 cm
Gift of Daphne Morgan 2005
2005.472

MARTENS, Conrad

England 1801–Australia 1878
Australia from 1835

North Head Entrance

lithograph, printed in colour, from multiple plates; hand-coloured; on paper
printed image 14.8 x 25.9 cm
sheet 26.8 x 36.8 cm
2005.707

View in Double Bay, Port Jackson

lithograph, printed in colour, from multiple plates; on paper
printed image 14.2 x 25.0 cm
sheet 17.0 x 36.1 cm
2005.708

Port of Port Jackson with Garden Island, from near the Church, Darling Point

lithograph, printed in black ink, from one plate; on paper
printed image 14.2 x 23.0 cm
sheet 16.7 x 36.2 cm
2005.705

The Lower Lodge, Domain

lithograph, printed in colour, from multiple plates; hand-coloured; on paper
image 12.2 x 24.6 cm
sheet 26.6 x 36.2 cm
2005.706

MARTIN, Seraphina

born Italy 1954

Australia by 1969, Europe 1974–77, 1987–88

The great mother

woodcut, printed in black ink, from one block; on off white; wove Arches paper

printed image 84.2 x 53.2 cm
sheet 90.7 x 63.0 cm
Gift of Daphne Morgan 2005
2005.464

Earth mother

woodcut, printed in black ink, from one block; hand-coloured; on cream wove Arches paper
printed image 45.6 x 30.5 cm
sheet 66.6 x 49.6 cm
Gift of Daphne Morgan 2005
2005.506

MASON, Cyrus

England 1829–Australia 1915
Australia from 1855

Town Hall Geelong 1855

lithograph, printed in colour, from two stones; black ink with cream tint stone; on paper
printed image 47.2 x 71.6 cm
sheet 50.6 x 74.6 cm
2006.376

MAY, Anne-Marie

born AUSTRALIA 1965

KING, Martin printer

born Australia 1957

AUSTRALIAN PRINT

WORKSHOP workshop

Australia 1989

Untitled 2004

off-set photo lithographs; on white wove paper
34.0 x 26.0 cm
2005.447.1–8

MCCMAHON, Marie

born Australia 1953

Mother 1975

photo screenprint, printed in colour vitreous enamels, from multiple stencils; on steel sheet
printed image 30.4 x 40.6 cm
Gordon Darling Australasian Print Fund
2006.371

Aboriginal land 1990

screenprint, printed in colour, from multiple screens; on smooth off

white paper
printed image 63.7 x 45.2 cm
sheet 67.1 x 48.5 cm
Gift of Daphne Morgan 2005
2005.462

Beach scene 1975
photo screenprint, printed in colour
in vitreous enamels, from multiple
stencils; on steel sheet
printed image 40.5 x 41.0 cm
sheet 40.5 x 41.0 cm
Gordon Darling Australasian Print
Fund
2006.372

MACQUEEN, Mary

Australia 1912–Australia 1994
Africa puzzle 1976
lithograph, printed in colour, from
multiple stones; on thin white
Japanese rice paper
printed image (irregular)
48.0 x 27.0 cm
sheet 40.2 x 59.0 cm
Gift of Dr Thea M. Exley 2005
2005.974

MITELMAN, Allan

born Poland 1946
Australia from 1953; Middle East,
Europe 1969–70

PARRY, Ian printer

born Australia 1947
S.T. 1971
screenprint, printed in colour, from
two stencils; on cream wove off-set
paper
printed image 37.9 x 55.8 cm
sheet (irregular) 58.0 x 76.6 cm
Gift of Dr Thea M. Exley 2005
2005.970

MOFFITT, William engraver

England 1802–Australia 1874
Australia from 1827
E. Fagan, Wellington Brewery
[advertisement] 1838
engraving, printed in blue ink, from

one copper plate; on thin cream
wove paper
printed image 18.4 x 10.2 cm
sheet (irreg deckle) 19.2 x 12.0 cm
2005.709

Pulteney Family Hotel [trade card]
1835

From *The New South Wales*
calendar and General post office
directory for 1835. Sydney, 1835
engraving, printed in blue ink, from
one copper plate; on thin cream
wove paper
printed image 6.8 x 10.0 cm
plate-mark 7.5 x 11.3 cm
sheet 12.2 x 19.6 cm
2005.710

W. Pendray 1838

engraving, printed in black ink, from
one copper plate; on thin cream
wove paper
printed image 6.9 x 9.0 cm
plate-mark 7.8 x 10.4 cm
sheet (irreg deckle)
12.2 x 19.0 cm
2005.711

MORGAN, Glenn

born Australia 1958
Night tram 1987
linocut, printed in black ink, from
one block; on cream wove paper
printed image 20.0 x 28.0 cm
sheet 27.8 x 37.6 cm
Gift of Dr Thea M. Exley 2005
2005.962

MORGAN, Sally

born Australia 1951
Broken hearted 1989
screenprint, printed in colour, from
multiple screens; on white wove
BFK Rives paper
printed image 50.2 x 40.4 cm
sheet 76.1 x 56.8 cm
Gift of Daphne Morgan 2005
2005.470

Adam and Eve 1990

screenprint, printed in colour, from
multiple screens; on paper
printed image 60.9 x 43.2 cm
sheet 76.2 x 55.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.409

Under fire 1989

screenprint, printed in colour, from
multiple screens; on paper
printed image 38.1 x 41.9 cm
sheet 40.6 x 20.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.407

River picture 1989

screenprint, printed in colour, from
multiple screens; on paper
printed image 60.9 x 43.1 cm
sheet 76.2 x 55.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.408

MORUBUBUNA, Martin

born Papua New Guinea 1957
Osa 1975
screenprint, printed in black ink,
from one stencil; on thin white hot-
pressed paper
printed image (irregular)
35.0 x 42.6 cm
sheet 51.0 x 64.0 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.24

Bulala [fish] 1975

screenprint, printed in orange/
yellow ink, from one stencil; on thin
white hot-pressed paper
printed image (irregular)
40.8 x 53.0 cm

sheet 51.0 x 64.0 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.25

Uligova [crocodile] 1975
screenprint, printed in orange ink,
from one stencil; on thin white hot-
pressed paper
printed image (irregular)
48.0 x 58.5 cm
sheet 53.6 x 72.2 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.23

NEAL, Alexis
active Aotearoa New Zealand 2004
Ngore Pabeke 2004
lithograph, printed in colour, from
four plates; on thick white
wove paper
printed image 52.2 x 68.3 cm
sheet 52.2 x 68.3 cm
2006.47

Sewn Plume 2004
lithograph, printed in colour, from
four plates; on thick white wove
paper
printed image 52.2 x 68.3 cm
sheet 52.2 x 68.3 cm
2006.48

NEWMARCH, Ann
born Australia 1945
USA, UK 1980; China 1986
Colour me out: the death card
c. 1982
screenprint, printed in black ink,
from one screen; on white paper
printed image (irregular)
72.2 x 49.6 cm
sheet (irreg deckle) 91.4 x 65.0 cm
2005.988

GILES (KERWINGIE), Kerry
Australia 1959–1997
HALL, Rita
born Australia 1947

LONGLEY, Dianne

born Australia 1957
MCCARTHY, Christine
born Australia 1952
NEWMARCH, Ann
born Australia 1945
USA, UK 1980; China 1986
SANKEY, Olga
born Australia 1950
*Commemorative Print Portfolio:
Picture Women. The Flinders
University of South Australia.
Women's Suffrage Centenary* 1994
2005.976.1–6

NICHOLAS, William
England 1809–Australia 1854
Australia from 1836
Mary 1842
lithograph, printed in black ink, from
one stone; on smooth white paper;
two thin sheets stuck
together
printed image 25.4 x 16.4 cm
sheet 25.4 x 16.4 cm
2006.496

NIXON, Frederick Robert
England 1817–Mauritius 1860
Australia 1838–1846
*Twelve views in Adelaide and its
vicinity, South Australia.* 1845
etchings, printed in black ink, each
from one copper plate each; on thin
white wove paper
book (closed) 21.6 x 27.9 cm
book (open) 21.6 x 65.8 cm
2006.51.1–12

NONA, Dennis
born Australia 1973
TREMBLAY, Theo printer
born United States of America 1952
Australia from 1977
Sesseræ (Badu Island Story) 2004
linocut, printed in black and
coloured ink, from one block;
handcoloured; on wove 300gsm
Saunders Waterford CP paper
printed image 111.6 x 199.6 cm
sheet 119.4 x 209.2 cm
2005.442

*Awai Thitbuiyil (Badu Island
Story)* 2004
linocut kaidaral, printed in black and
coloured ink, from one block; hand
coloured; on wove 350
gsm Saunders medium cotton paper
printed image (irregular)
125.8 x 106.0 cm
sheet 151.4 x 119.4 cm
2005.441

O'CONNOR, Vic
born Australia 1918
England, Europe 1973–74
Winterset c. 1935/36
linocut, printed in black ink, from
one block; on thin handmade paper
printed image (irregular)
17.8 x 9.7 cm
sheet 24.2 x 16.9 cm
2006.497

PATERSON, Ambrose
Australia 1877–United States of
America 1966
France 1898–99; United States of
America 1899–1901; France and
Europe 1901–10; United
States of America from 1916
Lantern Parade, Honolulu c. 1925
woodblock, printed in black ink,
from one block; on cream laid
Japanese paper
printed image 26.3 x 20.0 cm
sheet 37.4 x 27.6 cm
2005.1060

Native swimmers, Hawaii c. 1925
woodblock, printed in black ink,
from one block; on cream laid
Japanese paper
printed image 26.2 x 20.0 cm
sheet 37.8 x 27.4 cm
2005.1064

Pounding poi, Hawaii c. 1925
woodblock, printed in black ink,
from one block; on cream laid
Japanese paper
printed image 19.0 x 23.8 cm
sheet 27.8 x 37.6 cm
2005.1065

Under the ikan tree, Mouna Hotel
c. 1925
woodblock, printed in black ink,
from one block; on cream laid
Japanese paper
printed image 23.8 x 18.8 cm
sheet 37.6 x 27.4 cm
2005.1059

*Hawaii: twelve woodcuts. Seattle:
University of Washington Book
Store, 1928. (University of
Washington Chapbooks No. 15)*
1928
lineblocks, printed in black ink, each
from one block; letterpress text; on
thick cream
wove paper
sheet 25.4 x 17.8 cm
book (closed) 25.8 x 18.2 cm
Gift of Rosemary Dobson Bolton
2004
2005.992

In the oriental quarter, Honolulu
c. 1925
woodblock, printed in black ink,
from one block; on cream laid
Japanese paper
printed image 19.9 x 26.8 cm
sheet 23.2 x 33.2 cm
2005.1063

PERROW, Deborah

born Australia 1958
England 1984–87
Merry Xmas Alice & Charlie 2000
etching, printed in black ink, from
one plate; hand coloured in gold ink;
on off-white
Hahnemuhle 320 gsm paper
image (irregular) 91.6 x 61.3 cm
sheet 93.2 x 62.4 cm
Gift of Daphne Morgan 2005
2005.477

Messenger [smaller version]
etching, printed in black ink, from
one plate; hand coloured; on off-
white Hahnemuhle 320 gsm

paper
printed image 29.2 x 22.1 cm
sheet 29.2 x 22.1 cm
Gift of Daphne Morgan 2005
2005.485

Messenger
etching, printed in black ink, from
one plate; on buff Hahnemuhle 320
gsm paper
plate-mark 40.2 x 49.4 cm
sheet 54.0 x 65.0 cm
Gift of Daphne Morgan 2005
2005.459

Lily, me + the mountain 2000
etching, printed in black ink, from
one plate; on buff Hahnemuhle 320
gsm paper
plate-mark 41.5 x 50.0 cm
sheet 53.3 x 63.6 cm
Gift of Daphne Morgan 2005
2005.505

STUDIO ONE INC print
workshop
Australia 1985–2000
Significant others 2002
etching, printed in black ink, from
one plate; on cream Hahnemuhle
320 gsm paper
plate-mark 34.4 x 27.8 cm
sheet 53.5 x 39.4 cm
Gift of Daphne Morgan 2005
2005.507

Mission
etching, printed in black ink, from
one plate; on cream Hahnemuhle
320 gsm paper
plate-mark 40.0 x 50.6 cm
sheet 53.2 x 63.2 cm
Gift of Daphne Morgan 2005
2005.467

PERRY, Adelaide

Australia 1891–Australia 1973
Aotearoa New Zealand 1904–1914;
England, France 1922–25
Waratabs c. 1930

linocut printed in black ink from
one block; on white wove paper
block-mark 12.2 x 9.6 cm
sight 13.7 x 10.0 cm
2006.373

COUTANT, Jean Louis Denis engraver

France 1776–1831
PRÈTRE, Jean Gabriel print after
Crabe bronzé. Grapse peint. 1825
from *Louis de Freycinet. Voyage*
autour du monde. Atlas historique.
Paris: Pillet Aîné, 1825
etching, printed in colour, from one
plate; hand coloured; on white wove
paper
image 23.4 x 16.8 cm
plate 32.2 x 23.4 cm
sheet 49.2 x 32.4 cm
2005.1124

PROSPECT MURAL GROUP

active Australia 1982
History of Australia: Prospect Mural
Group 1982
off-set lithograph, printed in black,
from one plate; on smooth
white paper
printed image (irregular)
54.1 x 83.4 cm
sheet (irregular deckle) 61.0 x 85.8
cm
2005.982

PROUT, John Skinner

England 1805–England 1876
Australia 1840–48
Longford and Part of Norfolk
Plains VDL
From *Tasmania illustrated. Vol 1,*
Part 2
lithograph, printed in black ink, from
one stone; hand-coloured; on off-
white wove paper
image 25.4 x 39.2 cm
printed image and text
28.0 x 39.2 cm
sheet (sight) 37.0 x 53.6 cm
2006.493

Residence of the Aborigines, Flinders Island 1846
From *Tasmania illustrated. Vol 1. Part 2*
lithograph, printed in black ink, from one stone; hand-coloured; on off-white wove paper
image 25.3 x 37.7 cm
printed image and text 27.4 x 37.7 cm
sheet 37.1 x 53.6 cm
2006.655

Ben Lomond from Fingal VDL 1844
From *Tasmania illustrated. Vol 1. Part 2*
lithograph, printed in black ink, from one stone; hand-coloured; on off-white wove paper
printed image 25.3 x 34.2 cm
printed image and text 26.6 x 34.2 cm
sheet (sight) 28.1 x 36.3 cm
2006.492

BLUETT, Thomas printer
England 1809–46
Australia 1844–45

RAE, J printer (letterpress)
Australia from 1838
Sydney Illustrated. Sydney: Kemp and Fairfax, 1844 1843–44
lithographs, printed in colour, from two stones; letter-press text;
on paper
book (closed) 38.3 x 27.7 cm
book (open) 38.3 x 56.6 cm
2005.1058.1–14

DE HAVENON, Gaston printer
active Australia 1857
Corio Bay from the Barabool Hills 1847
From *Views in Melbourne and Geelong. Port Phillip*, 1847
lithograph, printed in black ink from one stone; hand-coloured; on paper
printed image 24.4 x 37.0 cm
sheet 31.8 x 43.0 cm
2005.520

RANSOME, Richard engraver
active Australia 1850s

KAY, Charles printer
active Australia 1850s
St Andrew's Cathedral, Sydney
NSW c. 1856
etching, printed in black ink, from one copper plate; on paper
plate-mark 18.2 x 28.5 cm
sheet 22.7 x 30.7 cm
2005.712

REDE, Geraldine
Australia 1874–1943
Nine pages from Little book of Australian trees 1909
each woodcut, printed in black ink in the Japanese method, from one block; letterpress text; on paper
each sheet 19.3 x 12.5 cm
Gift of Terence Lane 2005
2005.1023 -2005.1030; 2005.1197

REDOUTE, Pierre Joseph
Flanders 1759–France 1840
Banksia repens
engraving, printed in black ink, from one plate; on white wove paper
plate-mark 45.0 x 31.2 cm
sheet 56.8 x 41.2 cm
2005.1096

Anigozantbos rufa
engraving, printed in black ink, from one plate; on white wove paper
plate-mark 44.6 x 30.4 cm
sheet 56.8 x 41.2 cm
2005.1097

Eucalyptus cornuta
engraving, printed in black ink, from one plate; on white wove paper
plate-mark 44.6 x 30.8 cm
sheet 56.8 x 41.4 cm
2005.1100

ROBERTSON, Toni
born Australia 1953
"Peace on where?" 1983
screenprint, printed in colour, from

multiple screens; on smooth white paper
printed image 73.4 x 48.2 cm
sheet 76.0 x 50.8 cm
Gift of Daphne Morgan 2005
2005.503

ROBINSON, William
born Australia 1936
ATELIER FRANCK BORDAS
print workshop
France 1978
Summer self portrait II 2004
lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular) 44.8 x 54.3 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.352

Farmyard self portrait II 2004
lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular) 38.2 x 62.4 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.355

Parody III 2004
lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular) 23.0 x 39.4 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.348

Self portrait for town and country 2004
lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular) 40.6 x 58.5 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.359

Self portrait with brisket 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
58.2 x 41.0 cm
sheet 77.0 x 54.4 cm
Gift of William Robinson 2006
2006.363

Professor John and Brother William
2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
58.6 x 38.0 cm
sheet 77.0 x 54.4 cm
Gift of William Robinson 2006
2006.360

William with Josephine 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
38.2 x 62.5 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.356

Self portrait with goose feathers
2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
57.8 x 40.8 cm
sheet 77.0 x 54.7 cm
Gift of William Robinson 2006
2006.358

Unanimous self portrait 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
40.8 x 54.6 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.361

Farm self portrait IX 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
22.0 x 33.6 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.342

Parody V 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
20.2 x 47.3 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.350

Farm self portrait III 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
22.6 x 34.0 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.338

Farm self portrait VI 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
21.8 x 33.7 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.339

Farm self portrait I 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
22.4 x 33.5 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.336

Farm self portrait II 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
23.8 x 33.8 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.337

Farmyard self portrait I 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
40.0 x 58.6 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.333

Farm self portrait VIII 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
21.5 x 33.4 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.341

Summer self portrait I 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
43.0 x 53.8 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.353

Equestrian self portrait 2004
lithograph, printed in colour, from
multiple stones; on thick white
Arches paper
printed image (irregular)
40.4 x 55.5 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.357

Farm self portrait VII 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
21.2 x 33.0 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.340

Parody II 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
18.4 x 41.0 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.347

Parody I 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
20.6 x 49.0 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.345

Goats 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
40.3 x 60.1 cm
sheet 54.7 x 77.0 cm
Gift of William Robinson 2006
2006.354

Self portrait with stunned mullet 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
52.3 x 41.0 cm
sheet 77.0 x 54.4 cm
Gift of William Robinson 2006
2006.362

Farm self portrait IV 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
22.5 x 34.0 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.334

Farm self portrait V 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
22.4 x 33.3 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.335

William with guernsey 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
31.0 x 33.0 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.346

Farm self portrait X 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
21.2 x 33.6 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.343

Parody IV 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
17.4 x 51.2 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.351

Parody VI 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
28.0 x 39.6 cm
sheet 36.2 x 56.4 cm
Gift of William Robinson 2006
2006.349

Self portrait with sand turtle 2004

lithograph, printed in colour, from multiple stones; on thick white Arches paper
printed image (irregular)
21.0 x 33.0 cm
sheet 26.4 x 37.6 cm
Gift of William Robinson 2006
2006.344

ROSE, David

born Australia 1936
Creek near Jindabyne 1995
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 62.8 x 56.8 cm
sheet 76.4 x 56.9 cm
Gift of the artist
2005.1003

Daisies from studio garden 1995

screenprint, printed in colour, from multiple screens; on cream wove Arches aquarelle paper
printed image (irregular)
55.0 x 56.4 cm
sheet 76.4 x 57.0 cm
Gift of the artist
2005.1004

Resting model 1996

screenprint, printed in colour, from multiple screens; on thick ivory wove Velin Arches paper
printed image 74.2 x 56.0 cm
sheet 76.3 x 57.1 cm
Gift of the artist
2005.1005

Model with cushion 1996
screenprint, printed in colour, from multiple screens; on thick ivory wove Arches Velin paper
printed image 65.8 x 56.2 cm
sheet 76.2 x 57.0 cm
Gift of the artist
2005.1006

Standing woman 1996
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 74.8 x 56.2 cm
sheet 76.6 x 57.0 cm
Gift of the artist
2005.1007

Woman (Japan red) 1996
screenprint, printed in red and black ink, from two screens; on thick ivory wove Arches Velin paper
printed image 67.1 x 50.6 cm
sheet 76.4 x 56.8 cm
Gift of the artist
2005.1009

Flowers from Mieke's garden 1996
screenprint, printed in colour, from multiple screens; on white wove Arches Velin paper
printed image (irregular)
62.3 x 50.2 cm
sheet 76.3 x 56.9 cm
Gift of the artist
2005.1010

Tulips 1996
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 69.2 x 52.4 cm
sheet 76.4 x 56.8 cm
Gift of the artist
2005.1011

Morning moon, Leichhardt Hills 1997
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 45.7 x 76.4 cm
sheet 57.3 x 76.4 cm
Gift of the artist
2005.1013

At Tidal River, Wilson's Promontory 1998
screenprint, printed in colour, from multiple screens; on Arches Velin paper
printed image 62.4 x 56.6 cm
sheet 76.4 x 57.2 cm
Gift of the artist
2005.1014

At Guerilla Bay 1998
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 48.8 x 56.4 cm
sheet 76.4 x 57.2 cm
Gift of the artist
2005.1015

Sydney by night II 1999
screenprint, printed in colour, from multiple screens; on white wove BFK Rives paper
printed image 29.0 x 37.3 cm
sheet 54.2 x 40.0 cm
Gift of the artist
2005.1016

Sydney by night I 1999
screenprint, printed in colour, from multiple screens; on white wove BFK Rives paper
printed image 28.8 x 37.9 cm
sheet 54.2 x 40.0 cm
Gift of the artist
2005.1017

Early morning, Little Bay 2001
screenprint, printed in colour, from multiple stencils; on off-white wove Arches 88 paper
printed image 56.8 x 57.2 cm
sheet 76.6 x 56.9 cm
Gift of the artist
2005.1018

Evening from Horseshoe Bay 2002
screenprint, printed in colour, from multiple screens; on white wove Arches 88 paper
printed image 53.2 x 76.5 cm
sheet 57.0 x 76.5 cm
Gift of the artist
2005.1021

Cheetab drinking 2002
screenprint, printed in colour, from two screens; on off-white wove Johannot paper
printed image 65.8 x 55.0 cm
sheet 76.3 x 57.1 cm
Gift of the artist
2005.1022

Bateau Bay - evening 1992
screenprint, printed in colour, from multiple stencils; on Arches 88 paper
printed image 38.4 x 76.6 cm
sheet 56.4 x 76.6 cm
Gift of the artist
2005.994

Autumn at MacQuarie River 1993
screenprint, printed in colour, from multiple stencils; on cream wove Arches paper
printed image 58.4 x 56.6 cm
sheet 76.0 x 56.6 cm
Gift of the artist
2005.995

Poplars at Tbredbo River 1993
screenprint, printed in colour, from multiple stencils; on Arches aquarelle paper
printed image 67.4 x 56.4 cm

sheet 76.0 x 56.4 cm
Gift of the artist
2005.996

At Iron Pot Creek near Jindabyne 1993
screenprint, printed in colour, from multiple stencils; on cream wove Arches aquarelle paper
printed image 65.4 x 56.6 cm
sheet 76.0 x 56.6 cm
Gift of the artist
2005.997

Large Zinnia 1994
screenprint, printed in colour, from multiple stencils; on ivory wove Arches Velin paper
printed image 63.9 x 53.6 cm
sheet 75.8 x 56.2 cm
Gift of the artist
2005.998

The Fish River in April 1994
screenprint, printed in colour, from multiple stencils; on cream Arches aquarelle paper
border 56.5 x 51.9 cm
sheet 76.6 x 56.8 cm
Gift of the artist
2005.999

Burnt Angophoras 1994
screenprint, printed in colour, from multiple stencils; on ivory wove Arches paper
printed image (irregular) 63.0 x 55.8 cm
sheet 76.4 x 56.7 cm
Gift of the artist
2005.1000

Early morning, Bateau Bay 1995
screenprint, printed in colour, from multiple stencils; on ivory wove Arches velin paper
printed image (irregular) 50.8 x 76.4 cm
sheet 56.8 x 76.4 cm
Gift of the artist
2005.1001

On the road to Oberon 1994
screenprint, printed in colour, from multiple screens; on off-white wove Arches aquarelle paper
printed image 48.1 x 74.4 cm
sheet 56.3 x 76.0 cm
Gift of the artist
2005.1002

Angophora, Salamander Bay 2001
screenprint, printed in colour, from multiple stencils; on ivory wove Arches Velin paper
printed image 67.8 x 55.8 cm
sheet 76.3 x 57.2 cm
Gift of the artist
2005.1008

Early morning, Toowoon Bay 1997
screenprint, printed in colour, from multiple screens; on ivory wove Arches Velin paper
printed image 41.0 x 75.4 cm
sheet 56.6 x 76.4 cm
Gift of the artist
2005.1012

HANKS, Rew lithographer
born Australia 1958
Life drawing #3 2001
lithograph, printed in black ink, from one stone over screenprint, printed in warm buff ink, from one screen; on white wove BFK Rives paper
printed image 59.0 x 49.0 cm
sheet 76.0 x 56.6 cm
Gift of the artist
2005.1020

Life drawing #2 (getting near Degas) 2001
lithograph, printed in black ink, from one stone over screenprint, printed in warm buff ink, from one screen; on white wove BFK Rives paper
printed image 63.2 x 49.0 cm
sheet 76.1 x 56.4 cm
Gift of the artist
2005.1019

RUSSELL, Robert
England 1808–Australia 1900
Australia from 1833, England 1856–60
JG AUSTIN AND CO printer
established Australia 1836
Old windmill 1836
lithograph, printed in black ink, from one stone; hand-coloured; on paper
image 16.1 x 24.0 cm
plate-mark 19.5 x 25.2 cm
sheet 22.4 x 29.4 cm
2005.713

SABATIER, Leon Jean Baptiste
France 1830–France 1887
Ships - Arctic ice floes
from *Voyage au pole sud et dans l'océanie. Atlas pittoresque* by Jules Dumont D'Urville. Paris: G
lithograph, printed in black ink from one stone; on white wove paper
image 29.8 x 47.0 cm
sheet 36.0 x 55.0 cm
2005.1125

Arctic iceberg
from *Voyage au pole sud et dans l'océanie. Atlas pittoresque* by Jules Dumont D'Urville. Paris: G
lithograph, printed in black ink from one stone; on white wove paper
image 30.6 x 48.0 cm
sheet 35.4 x 51.0 cm
2005.1126

SAVAGE, John engraver
active England 1680–1700
Prince Giolo, Son to the King of Moangis or Gilolo: lying under the Equator in the Long; of 152 Deg. 30 Min. a fruitful island abounding with rich spices and other valuable commodities...c. 1692
engraving, printed in black ink, from one copper plate; on paper
plate-mark 30.3 x 27.5 cm
sheet 37.8 x 27.8 cm
2005.751

SCHRAMM, Alexander

lithographer

Germany 1814–Australia 1864

Australia from 1849

ALLEN, James Jr author

active Australia 1849

Allen, James Jr. Journal of an experimental trip by the 'Lady Augusta' on the River Murray.

Adelaide; C. G.E. Platts, 1853. 1853

etching, printed in black ink, from

one plate; on thin white paper

book (closed) 20.4 x 27.3 x 1.2 cm

book (open) 20.4 x 40.2 cm

2006.487

SELENITSCH, Alex

born Bavaria 1946

Australia from 1949

Southern Cross (epsilon series)

1995

silkscreen and autotape on painted

MDF boards; boxed;

box 37.0 x 25.0 x 5.0 cm

print 30.0 x 21.5 x 0.3 cm

2005.1090.A-F

Four folds 2000

folded coloured paper, string, tape;

work 30.5 x 22.0 x 0.2 cm

2005.1083.A-B

raingold 1969

screenprint, printed in blue and

yellow ink from two screens; on

smooth white card

printed image 49.5 x 37.8 cm

sheet 49.5 x 37.8 cm

2005.1092

mudlark

screenprint, printed in black ink

from one screen; on smooth

white card

printed image 9.6 x 12.8 cm

sheet 50.4 x 37.6 cm

2005.1094

windgull 1969

screenprint, printed in black ink

from one screen; on smooth

white card

printed image 12.5 x 13.7 cm

sheet 50.4 x 37.6 cm

2005.1093

Rivers of light #2 1998

laserprints/photocopy; on smooth

white paper

book (closed) 31.0 x 21.5 x 0.3 cm

book (open) 31.0 x 41.8 cm

2005.1088.A-U

daisy train 1969

screenprint, printed in green and

black ink from two screens; on

smooth white card

printed image 37.6 x 50.4 cm

sheet 37.6 x 50.4 cm

2005.1091

staring 1969

screenprint, printed in black ink

from one screen; on smooth

white card

printed image 10.0 x 15.5 cm

sheet 50.4 x 37.6 cm

2005.1095

'n' versions of the Southern Cross

artist's sketchbook; drill holes;

book (closed) 12.5 x 9.5 x 1.0 cm

2005.1081

The Southern Cross in Dante 1994

found Penguin book with

drilled holes;

book (closed) 18.0 x 12.0 x 2.0 cm

2005.1080

SELENITSCH, Alex text

born Bavaria 1946

Australia from 1949

printmaker

born Australia 1958

Switzerland 1960–69, England from

1996

TIBBITS, George composer

born Australia 1933

Shadows and traces 1991

offset press and etchings; on white

BFK Rives paper

book (closed) 30.0 x 23.6 x 0.8 cm

book (open) 48.0 x 30.0

2005.1079.A-F

SELENITSCH, Alex

born Bavaria 1946

Australia from 1949

HEREL, Petr

born Czechoslovakia 1943

France 1971; Australia from 1973;

France 1976, 1976–78, 1985–86

MELLOR, Danie

born Australia 1971

DE GRUCHY, Ian printer

born Australia 1950

How angels appear to us

21/09/2002

computer generated, printed in

colour, from digital files; on black

wove paper; within plastic case

also containing sculpture

book closed 17.6 x 17.6 cm

case 23.6 x 20.8 x 6.3 cm

2005.1084.A-I

SELENITSCH, Alex**LYSSIOTIS, Peter**

born Cyprus 1949

RYRIE, John printer

born Australia 1961

Mnemopolis 2000

letterpress, colour laserprints,; on

250gsm black Somerset velvet cover;

offwhite 195gsm

Arches satine HP, warm grey 160gsm

Canson Mi-Tientes and red Unryushi

papers

book (closed) 30.0 x 22.0 x 0.75 cm

2005.1087.A-D.1–10

SELENITSCH, Alex**RYRIE, John**

born Australia 1961

Magpie song 1999

letterpress, photocopy; printed in

black ink from one block; on cream

wove paper

unfolded 21.0 x 41.0 cm

folded 11.0 x 21.5 cm

2005.1086.A–B

Pixel 1999

letterpress, photocopy; on hand-cut white paper; cover printed on lime Canson Mi-tientes paper
book (closed) 21.0 x 21.0 x 0.2 cm
2005.1076.A-B

Augenblick (moment) 1998

letterpress, photocopy; on white wove paper
book (closed) 21.0 x 21.0 x 0.2 cm
2005.1076.A-B

13 ways of looking at a magpie 1998

letterpress, photocopy; on white, hand-cut village paper, black stock paper
book (closed) 21.0 x 21.0 x 0.3 cm
book (open) 21.0 x 41.8
2005.1077.A-C

Equals 1999

letterpress, photocopy; on hand-cut white paper;
book (closed) 21.0 x 21.0 x 0.2 cm
2005.1078.A-B

HILL, Hamish wood turner

Trees, ladders 1995

woodcuts and letterpress on six folded sheets, inside folio in a timber case; on timber case, thick grey handmade paper folio and thick cream wove paper pages
slipcase 50.0 x 24.0 x 5.0 cm
folio (closed) 47.0 x 23.0 x 1.5 cm
2005.1085.A-H

SHEPARD, R print after

Active Australia 1860

HAM, Thomas printer

England 1821–Australia 1874

Australia from 1842

Sandridge road as it will be 1860

lithograph, printed in colour, from multiple stones; hand-coloured; on cream wove paper
printed image (irregular)
13.0 x 21.0 cm
sheet 19.2 x 25.2 cm
2005.1055

SHIMMEN, Heather

born Australia 1957

YOUNG, Bill printer

born Australia 1952

Portrait of Mr G 1982

etching, softground etching and aquatint, printed in black ink, from one plate; on white wove Hahnemuhle paper
plate-mark 49.0 x 54.0 cm
sheet 56.6 x 76.4 cm
Gift of Dr Thea M. Exley 2005
2005.961

SHIRLOW, John

Australia 1869–Australia 1936

Twilight, River Yarra 1899

mezzotint, printed in black ink, from one copper plate; on cream wove paper
printed image 13.6 x 18.6 cm
plate-mark 14.0 x 19.1 cm
sheet 23.0 x 29.1 cm
2005.1075

SPARKE, Franki

born Australia 1953

They barked and barked but it

never moved

stamped-print, printed in black, from one rubber block: hand-coloured; on cream wove paper
printed image (irregular)
12.5 x 9.8 cm
sheet 26.9 x 19.5 cm
Gift of Daphne Morgan 2005
2005.474

The kangaroos are angry

stamped-print, printed in black, from one rubber block: hand-coloured; on thin cream wove paper
image (irregular) 11.8 x 10.8 cm
sheet 24.2 x 15.9 cm
Gift of Daphne Morgan 2005
2005.471

Ten common mistakes

stamped-prints, printed in black ink, each from one rubber block; on

brown wove paper with

orange and gold tissue adhered to cover

book (closed) 13.0 x 13.0 cm

book (open) 13.0 x 26.0 cm

2005.1056.A-J

SPOWERS, Ethel

Australia 1890–Australia 1947

England, Europe 1921–24, 1928–29, 1931

Melbourne from the Yarra c. 1926

woodcut, printed in colour, from one block; on paper
printed image 19.0 x 22.8 cm
sheet (sight) 20.0 x 23.4 cm
2006.43

STOPPS, AJ lithographer

England 1842–Australia 1931

Australia from 1863

JAMES J BLUNDELL & CO

publisher

Australia 1854–1867

View of Iron Bark from Victoria

Reef, Bendigo.

from *News-letter of Australasia.*

Melbourne: George Slater, 1856–62

lithograph, printed in black ink, from one stone; hand-coloured; on paper

printed image (irregular)

11.2 x 19.2 cm

sheet (sight) 13.2 x 19.8 cm

2005.521

STORRIER, Tim

born Australia 1949

LITHOS PRESS

Australia 1983 – 1988

Paper notes 1985

screenprint, printed in colour, from one stencil; lithograph, printed in

colour, from one stone; on

envelope thick grey/brown wove

paper; prints on off-white wove

250gsm Lana paper

folio (closed) 29.0 x 24.5 cm

2006.369.1–6

STREETON, Arthur

Australia 1867–Australia 1943
England 1898–1923
A dinner, Sir Henry Parkes GCMG, on entering his 80th year 1894
lithograph, printed in green ink, from one stone; hand-coloured; on cardboard
printed image (irregular)
20.4 x 26.6 cm
sheet 21.4 x 27.4 cm
2005.1066

TALBOT, Jennifer

born Australia 1941
England 1964–65
Crotonburst 1980
etching, printed intaglio and relief in colour, from one plate; on chin colle of piece of Japanese paper lower right on thick cream Arches Creme 300 gsm paper
printed image 30.0 x 45.6 cm
sheet 54.0 x 75.8 cm
Gift of Dr Thea M. Exley 2005
2005.968

TAYLOR, E Mervyn

Aotearoa New Zealand 1906–
Aotearoa New Zealand 1964
Magical wooden head (Polynesian legend) 1940s
wood engraving, printed in black ink, from one block; on paper
sheet 22.7 x 17.5 cm
2005.448

TAYLOR, RA

active Australia from 1880s
SANDS & MCDUGALL printer/
publisher
Australia 1863
Five lithographs from Coursing in Australia 1890s
each lithograph, printed in colour, from multiple stones; on paper
each printed image 16.5 x 25.0 cm
each sheet 25.5 x 32.8 cm
2005.714–718

TERRY, FC

England 1825–Australia 1869
Australia from 1852
The Gap, South Heads [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.0 x 17.0 cm
sheet (folded in half) 25.4 x 20.0 cm
sheet 25.4 x 40.0 cm
2005.719

Sydney, from the Old Point Piper Road [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
12.2 x 16.0 cm
sheet (folded in half) 25.4 x 20.2 cm
sheet 25.4 x 40.4 cm
2005.720

St Leonard's Church, North Shore [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
10.4 x 14.8 cm
sheet (folded in half) 25.4 x 20.0 cm
sheet 25.4 x 40.0 cm
2005.721

Byrnes Cloth Factory, Parramatta River [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
10.2 x 15.4 cm
sheet (folded in half) 25.4 x 20.1 cm
sheet 25.4 x 40.2 cm
2005.722

Government House, from the Botanical Gardens [letter-paper] 1853

from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.0 x 14.4 cm
sheet (folded in half) 25.5 x 20.2 cm
sheet 25.5 x 40.4 cm
2005.723

North Head from Vauclose [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.9 x 17.2 cm
sheet (folded in half) 25.5 x 20.3 cm
sheet 25.5 x 40.6 cm
2005.724

Newcastle from the Nobby 1 [letter-paper] 853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
10.0 x 15.2 cm
sheet (folded in half) 25.3 x 20.2 cm
sheet 25.3 x 40.4 cm
2005.725

Sydney Cove from Fort Macquarie [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.5 x 16.9 cm
sheet (folded in half) 25.2 x 20.0 cm
sheet 25.2 x 40.0 cm
2005.726

Fruit market, Sydney [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
10.0 x 12.8 cm
sheet (folded in half) 25.3 x 20.2 cm
sheet 25.3 x 40.4 cm
2005.727

Entrance to Sydney Harbour, North Heads and seen from the Flagstaff [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
12.8 x 16.3 cm
sheet (folded in half) 25.5 x 20.2 cm
sheet 25.5 x 40.4 cm
2005.728

Double Bay, from South Head Roads [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.8 x 17.0 cm
sheet (folded in half) 25.2 x 20.2 cm
sheet 25.2 x 40.4 cm
2005.729

Point Piper, Sydney, NSW [letter-paper] 1852
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
10.2 x 14.6 cm
sheet (folded in half) 25.4 x 20.1 cm
sheet 25.4 x 40.2 cm
2005.730

The Customs House, Circular Quay [letter-paper] 1853
from group of 13 engravings
engraving, printed in black ink, from one plate; on smooth cream paper
printed image (irregular)
11.2 x 16.0 cm
sheet (folded in half) 25.4 x 20.2 cm
sheet 25.4 x 40.4 cm
2005.731

DEGOTARDI, John printer
Yugoslavia 1823–Australia 1888
England 1848–53, Australia from 1853

Landing place of Captain

Cook c. 1850
photo-lithograph, printed in colour, from multiple stones; on paper
printed image 9.6 x 13.8 cm
sheet 19.1 x 17.8 cm
2005.733

TERRY, FC

England 1825–Australia 1869
Australia from 1852
DEGOTARDI, John printer
Yugoslavia 1823–Australia 1888
England 1848–53, Australia from 1853
Mossman's Falls, North Shore.
c. 1855

photo-lithograph, printed in colour, from multiple stones; on paper
printed image 10.3 x 13.4 cm
sheet 18.9 x 28.0 cm
2005.732

THOMAS, Edmund

England 1827–Australia 1867
Australia from 25 November 1852 (Bloreng)
William's town lighthouse
lithograph, printed in colour, from two stones (black image, light cream tint stone); on thin white paper
printed image 21.5 x 34.2 cm
sheet 29.9 x 48.1 cm
2006.377

THOMAS, Edmund

HUXTABLE, QUARRILL & CO
publisher
active Australia 1860s
River Yarra
lithograph, printed in colour, from two stones (black image, light cream tint stone); on thin white paper
printed image 21.8 x 34.2 cm
sheet 29.2 x 45.5 cm
2006.380

THOMAS, Edmund

PHILP, James Buckingham
lithographer
England 1830–Australia
Australia from 1853 (Arrogant)
HUXTABLE & CO publisher
active Australia 1852–57
Prince's Bridge 1853
lithograph, printed in colour, from two stones; black ink and light cream tint stone; on thin white paper
printed image 21.6 x 34.2 cm
sheet 30.5 x 48.0 cm
2006.379

Post office Melbourne 1853
lithograph, printed in colour, from two stones; black ink and light cream tint stone; on thin white paper
printed image 21.6 x 34.2 cm
sheet 30.8 x 48.2 cm
2006.378

THOMAS, Edmund

R QUARRILL publisher
active Australia 1853
Collins St. 1853
lithograph, printed in colour, from two stones (black image and light cream tint stone); on thin white paper
printed image 20.8 x 34.0 cm
sheet 30.5 x 47.8 cm
2006.381

THOMAS, Edmund

STRINGER, MASON & Co
printer
active Australia 1854
Junction of Elizabeth and Lonsdale Sts.
lithograph, printed in colour, from two stones; black ink and light creamy grey tint stone; on thin white paper
printed image 21.6 x 34.0 cm
sheet 30.6 x 47.6 cm
2006.382

THOMAS, Edmund print after
TURNER, Charles lithographer
Active Australia 1869 – 1880s
VARLEY, F publisher
Williamstown Lighthouse 1853
lithograph, printed in black ink, from
one stone; cream tint-stone; on white
wove paper
printed image 15.8 x 26.8 cm
sheet 27.4 x 37.6 cm
2006.495

Collins Street, Looking West
lithograph, printed in black ink, from
one stone; cream tint-stone; on white
wove paper
printed image 14.5 x 26.9 cm
sheet (sight) 19.1 x 29.3 cm
2006.494

THOMSON, George
active Australia 1855
JAMES J BLUNDELL & CO
publisher
Australia 1854 – 1867
*Sketch in Bourke Street, arrival of
the mails from the diggings c. 1855*
From *Sketches in Victoria,
Melbourne: James J. Blundell & Co,*
c. 1855
etching, printed in black ink, from
one plate; on stiff white wove paper
printed image (irregular)
13.0 x 17.8 cm
plate-mark 13.9 x 20.8 cm
sheet 27.8 x 38.8 cm
2005.734

TILLERS, Imants
born Australia 1950
Europe 1976; France 1978
Kunst = Kapital
screenprint, printed in colour, from
multiple screens; on paper
printed image 19.0 x 19.6 cm
sheet 38.1 x 57.2 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.415

TILLERS, Imants
VIRIDIAN PRESS printer
1988
Diaspora (Diptych format) 1997
etching and aquatint, printed in
colour, from multiple plates; on thick
cream wove Hahnemuhle
and CMF Fabriano paper
2006.41.1–24

TRAILL, Jessie
Australia 1881–Australia 1967
England, Europe frequently
after 1906
The hole in the trees 1914
etching and aquatint, printed in
brown ink, from one zinc plate; on
wove paper
plate-mark 30.1 x 49.2 cm
sight 31.8 x 50.3 cm
2005.763
Ploughing the Hill, Berwick 1921
etching, printed in brown ink, from
one plate; on paper
sight 12.5 x 36.5 cm
2005.1074

TROEDEL, Charles printer
Germany 1835–Australia 1906
Australia from 1860
Australasian scenery
lithograph, printed in black ink, from
one stone; hand-coloured; on paper
image 15.0 x 22.0 cm
sheet 20.8 x 28.4 cm
2005.735

TUFFERY, Michel
born Aotearoa New Zealand 1966
Mala Mata Bomber 2005
woodcut collage, printed in black
ink, from multiple blocks; graphite;
on thick white wove paper
printed image 62.5 x 56.0 cm
sheet 76.0 x 56.0 cm
2006.45

Mala Mata Va'a 2005
woodcut collage, printed in black
ink, from multiple blocks; graphite;

on thick white wove paper
printed image 76.0 x 56.0 cm
sheet 76.0 x 56.0 cm
2006.46

TULLY, Peter
Australia 1947–France 1992
*Twelve colour xerox postcards of
Australia* 1984
xerox or photocopy, printed in
colour; on paper
printed image (each) 10.3 x 14.6 cm
sheet (overall) 57.5 x 77.6 cm
Gift of Dr K David G Edwards, M
D, B S (U Syd), ERA C P, FAA C B
(retired), through
the American Friends of the
Australian National Gallery (AFANG),
to the National Gallery of
Australia, August 2005
2005.416

TUPOU, Samuel
born Aotearoa New Zealand 1976
Shake it Bro / Shake it Sis c. 2005
screenprint, printed in colour, from
multiples stencils; on two sheets of
clear perspex
printed image (1) 121.8 x 60.0 cm
sheet 121.8 x 60.0 cm
printed image (2) 121.8 x 60.0 cm
sheet 121.8 x 60.0 cm
2005.939.A-B

Colour drool c. 2005
screenprint, printed in colour, from
multiple stencils; on four sheets
of foamcore
printed image (1) 120.0 x 120.0 cm
printed image (2) 120.0 x 120.0 cm
printed image (3) 120.0 x 120.0 cm
printed image (4) 120.0 x 120.0 cm
sheet (overall) 240.0 x 240.0 cm
2005.940.A-D

UNKNOWN ARTIST
*Reclaim the night: women's march
against rape*
off-set lithograph, in black ink, from
one plate; on smooth white paper
printed image (irregular)

59.0 x 39.5 cm
sheet 64.0 x 45.6 cm
2005.978

UNKNOWN ARTIST

Boot and shoe maker, Sydney. 1838
engraving, printed in blue ink, from
one plate; on paper
printed image (irregular)
6.6 x 10.0 cm
sheet 18.5 x 11.8 cm
2005.736

UNKNOWN ARTIST

Lizards c. 1940
woodcut, printed in colour, from
multiple blocks; on paper
printed image 38.0 x 28.0 cm
Gordon Darling Australasian Print
Fund 2005
2005.1073

UNKNOWN ARTIST

(Sydney Heads) c. 1855
lithograph, printed in black ink, from
one stone; on paper
printed image 14.4 x 24.0 cm
paper 17.2 x 25.3 cm
2005.676

UNKNOWN ARTIST

not titled [*In memory of Allastair
Grant McLean, Surgeyor General*]
1862
lithograph, printed in colour, from
multiple stones; on paper
image (irregular) 19.4 x 14.4 cm
sheet 38.3 x 30.2 cm
2005.679

UNKNOWN ARTIST

Not titled [*Sydney streets,
The Rocks, II*]
etching, printed in black ink, from
one plate; on grey wove paper
plate-mark 9.8 x 13.6 cm
sheet 12.4 x 19.6 cm
2005.673

UNKNOWN ARTIST

Not titled [*Sydney streets,
The Rocks, III*]
etching, printed in black ink, from
one plate; on cream wove paper
plate-mark 9.9 x 13.7 cm
sheet (irregular) 13.0 x 17.2 cm
2005.677

UNKNOWN ARTIST

Not titled [*Sydney streets,
The Rocks, IV*]
etching, printed in sepia ink, from
one plate; on grey wove paper
plate-mark 9.8 x 14.7 cm
sheet (irregular) 12.4 x 18.4 cm
2005.678

UNKNOWN ARTIST

Not titled [*Sydney streets,
The Rocks, I*]
etching, printed in sepia ink, from
one plate; on grey wove paper
plate-mark 9.8 x 13.2 cm
sheet 12.8 x 18.8 cm
2005.680

UNKNOWN ARTIST

not titled [*Sam'l Onions, Black &
White Smith*] 1830s
engraving;
plate-mark 9.3 x 17.4 cm
sheet 13.1 x 20.6 cm
2005.809

UNKNOWN ENGRAVER

*J. G. Hughes, Tea dealer, grocer and
tabacconist.*
engraving, printed in black ink, from
one plate; on paper
printed image (irregular)
16.5 x 10.2 cm
sheet 21.4 x 12.0 cm
2005.670

UNKNOWN ENGRAVER

General post office, Sydney. 1838
engraving, printed in black ink, from
one plate; on paper

printed image (irregular)
7.8 x 8.4 cm
sheet 18.3 x 10.8 cm
2005.671

VAILLANT, Auguste Nicolas

print after
France 1793–1858
*1–3. Buccin fusiforme. Nobis. 4–6
Pyrule trompette. Lamk. 7–9. Pyrule
chauve-souris. Lamk. 10–
12. La même (Variété) c. 1840
from Voyage autour du monde
execute pendant les annees 1836 et
1837 sur la corvette La Bon*
etching; hand coloured; on white
wove paper
image 28.5 x 23.0 cm
plate 39.8 x 28.0 cm
sheet 51.6 x 33.6 cm
2005.1119

VAN RIEMSDYK, Fran

born Australia 1952
Sbirt 1978
etching and aquatint, printed in
black ink, from one shaped plate; on
off-white wove Velin
Arches Blanc 300gsm paper
plate-mark 27.0 x 35.0 cm
sheet
Gift of Dr Thea M. Exley 2005
2005.963

WALKER, Annie

Australia 1831–Australia 1913
Flowers of New South Wales 1887
from *Walker, Annie. Flowers of New
South Wales. Sydney: Turner &
Hudson, 1887*
lithographs, printed in black ink,
each from one stone; hand-coloured;
on thick off-white wove
paper
book (closed) 37.8 x 29.2 x 1.0 cm
book (open) 37.8 x 57.8 cm
2006.36.1–10

WALLIS, James

Ireland 1785–England 1858
Australia 1814–19

An historical account of the Colony of New South Wales and its dependent settlements.

London: J. Moyes, 1821. 1821 engravings, printed in black ink, each from one copper plate; letter-press text; on paper book (closed) 48.8 x 34.7 cm book (open) 48.8 x 68.4 cm 2005.515.1-13

WALLIS, James print after **PRESTON, Walter** engraver England 1777-possibly

Australia 1819 Australia from 1812 *Corrobborree or dance of the natives of New South Wales, New Holland.* 1819

engraving, printed in black ink, from one plate; on paper printed image 38.0 x 56.4 cm plate-mark 44.8 x 60.2 cm sheet 53.0 x 68.2 cm 2005.746

WATSON, Judy born Australia 1959

Bone coffin and relics 1989 lithograph, printed in black ink, from one stone; on cream wove paper printed image 35.6 x 22.8 cm sheet 40.0 x 25.2 cm Gift of Daphne Morgan 2005 2005.463

Our hair in your collections 1997 lithograph, printed in black ink from one stone; cream chine colle; on off white wove paper printed image 30.4 x 21.0 cm sheet 39.6 x 35.5 cm Gift of Daphne Morgan 2005 2005.489

Our skin in your collections 1997 lithograph, printed in black ink from one stone; cream chine colle; on off white wove paper printed image 30.4 x 21.0 cm sheet 39.6 x 34.4 cm

Gift of Daphne Morgan 2005 2005.493

Angels in the dust 1991 lithograph, printed in black ink, from one stone; on chin colle of cream Japanese paper on offwhite BFK Rives wove paper printed image (irregular) 28.0 x 54.0 cm sheet 56.6 x 76.4 cm Gift of Dr Thea M. Exley 2005 2005.958

The well 1997 lithograph; on paper Gift of Daphne Morgan 2005 2005.460

Our bones in your collections 1997 lithograph, printed in black ink from one stone; on chine-colle of fine cream paper on off-white wove paper printed image 30.4 x 21.2 cm sheet 39.8 x 35.7 cm Gift of Daphne Morgan 2005 2005.491

WEBBER, John England 1751-93 *View of Ulietea* 1788 etching and aquatint, printed in black ink, from one plate, hand-coloured; on white wove paper printed image 25.4 x 40.2 cm plate-mark 29.6 x 43.0 cm sheet 38.6 x 52.6 cm 2006.480

WERNER, Jacques Christophe print after France 1798-1856 *Pbalanger de Cook* etching, printed in black ink, from one copper plate; hand-coloured; on white wove paper plate-mark 41.4 x 27.8 cm sheet 54.6 x 35.4 cm 2005.1098

Koala, Brun 1830s etching, printed in black ink, from one copper plate; hand-coloured; on white wove paper plate-mark 41.2 x 27.8 cm sheet 54.8 x 35.6 cm 2005.1099

WESTALL, William England 1781-1850 Australian waters 1801-05 **ACKERMANN & CO.** England 1830 *Port Lincoln, taken from the south* 1835

etching and aquatint, printed in black ink, from one plate; on off-white wove paper printed image 16.0 x 24.2 cm plate-mark 22.7 x 30.5 cm sheet 30.4 x 43.2 cm 2006.40

WESTMACOTT, Captain Robert Marsh Great Britain 1801-England 1870 Australia 1831-46, Australia 1851

GAUCI, W lithographer active England 1841-48 **HULLMANDEL, Charles Joseph** printer Great Britain 1789-1850 *Road near Portland Head. New South Wales* c. 1860 lithograph, printed in black ink, from one stone; hand coloured; on cream wove paper printed image 18.8 x 27.8 cm sheet 33.6 x 41.8 cm 2005.1067

WHITE, Robin born Aotearoa New Zealand 1946 Kiribati 1982-99 *The fisherman is taken from the well* 1995 woodcut, printed in sepia ink, from two blocks; on thin cream rice paper printed image 28.0 x 14.0 cm sheet 35.4 x 19.8 cm Gift of Daphne Morgan 2005 2005.500

The fisherman considers his options 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 28.0 x 14.0 cm
sheet 35.4 x 19.8 cm
Gift of Daphne Morgan 2005
2005.499

Ti bon rabakau n akawa 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 28.0 x 14.0 cm
sheet 35.5 x 19.8 cm
Gift of Daphne Morgan 2005
2005.484

Antai ae e mate? 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 28.0 x 14.0 cm
sheet 35.4 x 19.9 cm
Gift of Daphne Morgan 2005
2005.466

The fisherman is brought down from the tree 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 27.9 x 14.1 cm
sheet 35.4 x 19.8 cm
Gift of Daphne Morgan 2005
2005.497

Kam ake ise 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 28.0 x 14.1 cm
sheet 35.4 x 19.9 cm
Gift of Daphne Morgan 2005
2005.465

The fisherman shows us his wound 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 27.9 x 14.0 cm
sheet 35.4 x 19.8 cm
Gift of Daphne Morgan 2005
2005.498

Tera al Kam Karaoia? 1995
woodcut, printed in sepia ink, from two blocks; on thin cream rice paper
printed image 28.0 x 14.0 cm
sheet 35.4 x 19.8 cm
Gift of Daphne Morgan 2005
2005.501

WICKHAM, Stephen
born Australia 1950
not titled 1986
etching, printed in colour, from four plates; on white wove BFK Rives paper
plate-mark 29.4 x 44.6 cm
sheet 56.0 x 76.0 cm
Gift of Dr Thea M. Exley 2005
2005.969

WILLIS, James AC
active Australia, Aotearoa New Zealand 1846–96
Sydney NSW 1857
lithograph, printed in black ink; on thin cream wove paper subsequently attached to thin pink wove paper
printed image and sheet 13.0 x 10.4 cm
backing sheet 14.7 x 19.1 cm
2005.737

WILLIS, James AC attributed to
North Shore, Sydney Harbour 1857
lithograph, printed in black ink from one stone; on thin cream wove paper subsequently attached to thin pink wove paper
printed image 7.8 x 15.9 cm
sheet 10.4 x 16.4 cm
backing sheet 13.5 x 19.2 cm
2005.738

WILSON, Patricia
born Australia 1944
France 1969–72
Unit and step grid 1977
lithograph, printed in blue ink, from one stone; on thick off-white wove J. Green 90lb. No. 1 paper
printed image 54.5 x 45.0 cm

sheet 79.0 x 57.2 cm
Gift of Dr Thea M. Exley 2005
2005.966

WILSON, William engraver
Great Britain 1795–Australia 1861
Australia from 1828
Female School of Industry 1832
From *Australian almanac and Sydney directory*; Sydney, 1834
engraving, printed in black ink, from one plate; on paper
2005.739

WILSON, William
Great Britain 1795–Australia 1861
Australia from 1828
MACLEHOSE, James publisher
Scotland
active Australia c. 1833–44
Regentville, the seat of John Jamison 1838
From *Maclebose, James. Picture of Sydney; and strangers' guide in New South Wales in 1839*
engraving, printed in black ink, from one plate; on thin cream wove paper, subsequently attached upper edge to thin cream rice paper
printed image 9.2 x 16.3 cm
sheet 1 10.8 x 18.4 cm
sheet (both) 12.4 x 18.4 cm
2005.740

WINSTANLEY, Edward
Australia 1820–1849
CLINT, Raphael printer
England 1797–Australia 13/09/1849
Australia from 5 August 1829
(Calista)
Ways and means for 1845, or taking it out of the squatters. c. 1860
lithograph, printed in black ink, from one stone; hand-coloured; on thin cream wove paper
printed image 29.3 x 41.8 cm
sheet 33.0 x 50.6 cm
2005.686

WOODHOUSE, Frederick

print after
Great Britain 1820
Australia

DE GRUCHY & LEIGH

lithographers
Australia 1858 – Australia 1866
Flying buck c. 1859
lithograph, printed in colour, from
multiple stones; on paper
printed image (irregular)
31.5 x 48.4 cm
printed image and text
37.0 x 48.4 cm
sheet (sight) 40.2 x 51.3 cm
2006.368

ZIKA, Paul

born Australia 1949
England 1973 – 1974

LOANE, John printer

born Australia 1950
1–82 1988
screenprint, printed in colour, from
five stencils; on thick off-white wove
Dessin Arches paper
printed image 36.8 x 24.0 cm
sheet 52.0 x 37.4 cm
Gift of Dr Thea M. Exley 2005
2005.956

**AUSTRALASIAN ART
– SCULPTURE****BARRIE, Slim**

born Australia 1942
Masterpiece 2003
synthetic polymer paint on
cardboard
66.0 x 67.0 x 9.0 cm
Gift of Peter Fay 2005
2005.832

Lady driver 2000
synthetic polymer paint, and found
objects on cardboard
38.5 x 88.0 x 30.0 cm
Gift of Peter Fay 2005
2005.833

Statue 2002
synthetic polymer paint

on cardboard
45.0 x 33.4 x 21.6 cm
Gift of Peter Fay 2005
2005.941

Statue 2002
synthetic polymer paint on
cardboard
46.0 x 28.0 x 16.0 cm
Gift of Peter Fay 2005
2005.831

CARDOSO, Maria Fernanda

born Colombia 1963
Australia from 1997
Woven water: submarine landscape
2003
starfish, metal wire
dimensions variable
2005.774.1–4

CLARKE, Glen

born Australia 1954
American crater near Hanoi
#2 2005
Vietnamese and US currency, cotton
thread, wood
180.0 x 300.0 x 300.0 cm
2005.775

DWYER, Mikala

born Australia 1959
Wall necklace 2000
coloured das clay with wire
dimensions variable 90.0 x
130.0 x 9.0 cm
Gift of Peter Fay 2005
2005.841

Sculpture 2002
polystyrene and heat shrunk plastic
155.0 x 110.0 x 80.0 cm
Gift of Peter Fay 2005
2005.840

FISHER, Fred

born Australia 1945
Tilt 2005
MDF, synthetic polymer paint
110.0 x 150.0 x 180.0 cm
2005.776

GASCOIGNE, Rosalie

Aotearoa New Zealand 1917–
Australia 1999
Australia from 1943
The white sun 1979
painted wooden construction, two
glass bottles with inserted labels
printed on clear plastic
37.6 x 50.0 x 25.0 cm
Gift of Peter Fay 2005
2005.842

Chatting up 1994
collage of found wooden crates,
Arnotts parrots and fibre-tipped pen
35.0 x 29.0 x 7.0 cm
Gift of Peter Fay 2005
2005.843

Wheat belt 1989
sawn, split soft-drink crates on four
plywood panels
overall (approx.) 94.0 x 276.6 cm
panel a 94.0 x 91.5
panel b 94.0 x 67.1
panel c 94.0 x 66.0
panel d 94.0 x 52.0
Gift of Pauline Hunter 2005
2005.951.A–D

MARRINON, Linda

born Australia 1959
*Corner of the Art Gallery of New
South Wales* 1989
white earthenware
34.2 x 21.5 x 15.5 cm
Gift of Peter Fay 2005
2005.845

MCKENNA, Noel

born Australia 1956
Girls on edge of forest 1991
galvanised tin with enamel paint,
battery operated light, in painted
wooden box
22.9 x 33.7 x 18.5 cm
Gift of Peter Fay 2005
2005.846

Horse falling down slope 1991
enamel on wood, tin, electric light

61.1 x 16.4 x 6.1 cm
Gift of Peter Fay 2005
2005.847

NELSON, Simeon

born England 1964
Australia from 1967
England from 2001
Wall zip (for Brancusi and Barnett Newman) 2005
plywood, wood dye, beeswax
480.0 x 360.0 x 20.0 cm
2005.1051

NIKOU, Michelle

born Australia 1967
The kiss (after Munch) 1998
painted Paperclay with sewn and
stuffed cotton fabric
28.0 x 6.6 x 5.4 cm
Gift of Peter Fay 2005
2005.850

Untitled (ber sweat eats meat) 1995
porcelain figure with underglaze
painting, embroidered cotton body
with teeth
16.5 x 10.0 x 4.0 cm
Gift of Peter Fay 2005
2005.849

OLIVER, Bronwyn

born Australia 1959
Comet 1991
copper wire
25.0 x 99.0 x 25.0 cm
Gift of Peter Fay 2005
2005.954

ROBERTS, Neil

Australia 1954–Australia 2002
Descent (globe/float) 1993/94
metal object, metal and wood
object, metal
dimensions variable 62.0 x 58.0 x
33.0 cm
Gift of Peter Fay 2005
2005.851

SUTHERLAND, Val

born Aotearoa New Zealand 1958
Shell doll 2000
synthetic polymer paint and shells
on papier-mache
18.0 x 12.0 x 5.0 cm
Gift of Peter Fay 2005
2005.855

Horse man 2000
synthetic polymer paint on
papier-mache
18.0 x 7.0 x 9.5 cm
Gift of Peter Fay 2005
2005.856

WEAVER, Louise

born Australia 1966
Snowy Owl 2001
hand-crocheted lambs wool
over plastic
41.5 x 24.0 x 18.0 cm
Gift of Peter Fay 2005
2005.858

Sunflower 2000
hand-crocheted lambs wool
over wood
48.0 x 20.0 x 24.0 cm
Gift of Peter Fay 2005
2005.859

Invisible bird 1997
hand-crocheted cotton thread over
hoopoe bird (*Upupa epops*) sequins,
glass beads, painted wooden base
25.0 x 16.0 x 15.0 cm
Gift of Peter Fay 2005
2005.857

ASIAN ART – DRAWING

Indonesia Malay people

Kalimantan
Illuminated Qur'an in four volumes late 18th-early 19th century
leather, paper, gold leaf, ink; painting,
calligraphy
23.0 x 22.5 x 10.3 cm
2005.665.1–4V

ASIAN ART – PAINTING

YAN Pei Ming

born China 1960
France from 1980
Autoportrait (Mai 2000) 2000
oil on canvas
200.0 x 100.0 cm
Gift of Michael and Rose Chaney
2006
2006.301

India

Rajasthan
Krishnalila Pichhavai c. 1830
opaque watercolour, gold and silver
279.5 x 255.5 cm
2005.354

Gujarat or Rajasthan
Jain pilgrimage picture of Satrunjaya 1897–98
opaque watercolour
363.2 x 251.4 cm
2005.945

Orissa
Ramayana 20th century
pigments
99.0 x 327.0 cm
2006.304

Indonesia

Balinese people

Bali
Ceremonial valance [ider-ider]
19th century
pigments, ink
17.0 x 193.4 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.19

Balinese people

Bali
Ceremonial valance [ider-ider] 19th
century
pigments, ink
28.0 x 1742.0 cm
Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.20

Japan

Muromachi period (1339-1574)

Pine trees by the shore c. 1550

ink, colour, gold

each 175.3 x 365.7 cm

Gift of Andrew and Hiroko Gwinnett and the National Gallery of Australia

Foundation, 2006

2006.246.A-B

ASIAN ART – PRINT

Japan

HIROSHIGE Utagawa

Japan 1797-1858

Okitsu, Sumo wrestlers, having rounded Satta Mountain, ford the Okitsu River 1832-34

from the series *Fifty three stations of the Tokaido* [Tokaido gojusan-tsugi no chi]

colour woodblock print

25.4 x 38.4 cm

Gift of Carolyn Cameron 2006

2006.303

ASIAN ART – SCULPTURE

Afghanistan or Pakistan

Gandhara region

Standing Bodhisattva 3rd-4th century

stone (grey schist)

153.0 x 51.0 x 17.0 cm

2006.295

Cambodia

Khmer people

Battambang

Seal 12th century, Angkor Wat period (1100-75)

bronze

20.4 x 5.4 x 5.0 cm

Gift of an anonymous donor 2006

2006.302

China

Li people

Hainan

Group of three hairpins late 19th-

early 20th century

incised bone

various dimensions

Gift of Jonathan Hope 2006

2006.472-74

India

north India

Nagaraja 6th-8th century

red sandstone

82.5 x 40.5 x 19.9 cm

2006.299

Rajasthan

Lakshmi Narayana 10th-11th

century

sandstone

96.5 x 66.0 x 31.6 cm

2006.298

Chola dynasty (9th-13th century)

Tamil Nadu

Trident with Bhadrakali 11th

century

bronze

46.0 x 29.0 x 16.6 cm

2006.300

Early Mughal Period

northern Deccan

Architectural brackets and lintels

1450-1600

teak

various dimensions

2006.247.A-O

Vijayanagara period (mid 14th-17th century)

Tamil Nadu

Pair of door guardians [dvarapala]

15th century

stone

left 137.2 x 55.9 x 38.1 cm

right 142.2 x 55.9 x 38.1 cm

2005.356.1-2

Indonesia

Sulawesi

Border marker 17th-19th century

stone

39.4 cm, 18.4 cm (diam)

2005.668

West Sumba

Pectoral [marangga] late 19th-early

20th century

gold

16.4 x 24.0 cm

2005.666

Sumba

Comb [bai kara jangga]

late 19th-early 20th century

turtle shell

16.5 x 16.0 cm

2005.1161

Nias

Ancestor figure 19th century

wood

25.4 x 7.0 x 5.0 cm

2005.669

Balinese people

Bali

Offering dish [lelancang]

early 20th century

silver

5.3 cm x diameter 18.2 cm

Gift of Cecilia Ng in memory of

Anthony Forge 2006

2006.654.17

Balinese people

Bali

Vessel for holy water [tirta] with

signs of the zodiac [sangku suddba-

mala] early 20th century

silver

17.0 cm x diameter 15.8 cm

Gift of Cecilia Ng in memory of

Anthony Forge 2006

2006.654.18

Balinese people

Bali

Betel nut cutter [cakat pinang]

19th century

iron, silver

23.3 x 6.3 x 0.8 cm

Gift of Cecilia Ng in memory of
Anthony Forge 2006
2006.654.21

Buginese people

south Sulawesi
Modesty plaque [caping] early
20th century
silver
7.3 x 7.0 cm
Gift of Robyn, John and Simeran
Maxwell 2005
2005.308

Buginese people

south Sulawesi
Container for a talisman
[kelongsong azimat] 19th century
gold, silver, cinnabar
8.6 x 3.7 x 3.7 cm
Gift of Robyn, John and Simeran
Maxwell 2005
2005.306

Buginese people

south Sulawesi
Talismanic disc 19th century
gold, cinnabar
5.6 cm (diam)
Gift of Robyn, John and Simeran
Maxwell 2005
2005.307

Kenyah or Kayan people

Kalimantan
Architectural finial in the form of
a mythical creature [aso]
19th century
wood
161.0 cm
2006.245.A-B

Lamboya people

West Sumba
Stringed instrument in
antropomorphic shape [jungga
roro] 19th century
wood, gourd, pigments
66.6 x 18.6 x 22.0 cm
2005.667

Toba Batak people

Sumatra
Pair of architectural panels in the
form of mythical lions [singa] 19th
century
wood, pigments
each 107.0 x 54.0 cm
2005.439.1-2

Island Southeast Asia

Collected Flores, Indonesia
The Bronze Weaver 6th century
bronze
25.8 x 22.8 x 15.2 cm
2006.412

Madagascar

Funeral guardian figure early
20th century
wood
71.2 x 14.4 x 13.0 cm
2005.1160

Philippines

Ifugao people

Luzon
Guardian figure [bulol]
19th century
wood
66.0 x 26.0 x 25.0 cm
2005.659

Vietnam

Jarai people

Funerary spirit figure late 19th-
early 20th century
teak
84.0 x 22.0 x 20.0 cm
2005.355

ASIAN ART – TEXTILES

Bhutan

Bhutanese people

Tashigang
Woman's skirt-wrap [kira]
20th century
cotton, silk, natural and commercial
dyes
148.0 x 245.0 cm

Gift of Alatheia Vavasour 2006
2006.470

Bhutanese people

Tashigang
Woman's skirt-wrap [kira]
late 20th century
cotton, silk, natural and commercial
dyes; supplementary weft weaving
140.0 x 239.0 cm
Gift of Alatheia Vavasour 2006
2006.471

China

Li people

Hainan
Group of 6 tunics
late 19th-early 20th century
cotton, silk; embroidery
various dimensions
2006.435-7, 441-3

Li people

Hainan
Funerary cloth 19th century
cotton, silk; supplementary weaving
223.5 x 101.5 cm
2006.438

Li people

Hainan
Group of 12 skirts
late 19th-early 20th century
hemp, cotton, silk; supplementary
weft weaving, ikat, embroidery
various dimensions
2006.439, 444-54

Li people

Hainan
Cover or hanging [long bei] late
19th-early 20th century
cotton, silk
212.0 x 42.0 cm; 222.0 x 44.0 cm;
218.0 x 44.0 cm
2006.440

Li people

Hainan
Group of 15 bead cloths late 19th-
early 20th century

cotton, silk, indigo; supplementary weaving, embroidery
various dimensions
2006.455-8, 459-69

India

Coromandel coast
Traded to Indonesia

Heirloom textile [palampore]

c. 1825

cotton, natural dyes and mordants; mordant painting, batik
315.0 x 160.0 cm
2006.475

Andhra Pradesh

Traded to Indonesia

Ceremonial textile [palampore]

19th century

cotton, natural dyes and mordants; mordant painting and printing, batik
395.5 x 234.5 cm
2006.476

Coromandel coast

Traded to Sumatra, Indonesia

Ceremonial textile [kain sembagi]

18th century

cotton, natural mordants and dyes; mordant painting and printing, batik
260.0 x 107.0 cm
2005.778

Coromandel coast

Traded to Sumatra, Indonesia

Ceremonial textile [kain sembagi]

18th century

cotton, natural mordants and dyes; mordant painting and printing, batik
308.0 x 108.0 cm
2005.779

Coromandel coast

Traded to Sumatra, Indonesia

Ceremonial textile [kain sembagi]

18th century

cotton, natural mordants and dyes; mordant painting and printing, batik
265.0 x 111.0 cm
2005.780

Coromandel coast

Traded to Sumatra, Indonesia

Ceremonial textile [kain sembagi]

18th century

cotton, natural mordants and dyes; mordant painting and printing, batik
260.0 x 110.0 cm
2005.777

Indonesia

Javanese people

north-east Java

collected Bali

Ceremonial textile [batik lokcan]

early 20th century

Chinese silk; hand-drawn batik, gold paint or glue work

46.5 x 184.0 cm

Gift of Dr Milton Osborne 2005

2005.661

Malay people

south Sumatra

Ceremonial shoulder cloth

[selendang songket]

early 20th century

silk, gold thread; supplementary weft weaving

158.0 x 39.6 cm

Gift of HE Mr Imron Cotan, former Indonesian Ambassador to Australia, 2005

2005.357

Ceremonial skirt cloth [kain

songket] early 20th century

silk, gold thread; supplementary weft weaving

116.0 cm, 166.5 cm (diam)

Gift of HE Mr Imron Cotan, former Indonesian Ambassador to Australia, 2005

2005.358

Malay people

Sumatra

Group of 11 pairs of pillow ends

[muka bantal] early 20th century

silk, metal-wrapped thread, velvet, sequins, cotton, paper; embroidery: couching, appliqué

various dimensions

2006.248-58

Group of 24 pillow ends [muka

bantal] early 20th century

silk, metal-wrapped thread, velvet, sequins, cotton, newspaper; embroidery: couching, appliqué

various dimensions

2006.259-82

Toba Batak people

Sumatra

Ceremonial cloth [ulos ragi botang]

19th century

cotton, natural dyes; supplementary weft weaving, twining

223.5 x 81.2 cm

2005.664

Village priest's head cloth or

waistcloth c. 1900

cotton, natural dyes; supplementary weft weaving

275.0 x 30.0 cm

2005.662

Ceremonial cloth [ulos pinunsaan]

19th century

cotton, natural dyes; warp ikat, supplementary weft weaving, twining

156.0 x 133.0 cm

2005.663

Malaysia

GADING AK MAYAU

Sarawak

Textile [pua kumbu] 1998-99

silk, natural dyes; warp ikat, twining
221.0 x 103.6 cm

Gift of Y Bhg Datuk Amar (Dr)

Leonard Linggi Jugah and Datin Amar

Margaret Linggi 2005

2005.660

INTERNATIONAL
DECORATIVE ARTS
AND DESIGN

BABETTO, Giampaolo

born Italy 1947

Ring 2001

18 carat white gold, pigment, niello

4.2 x 3.0 x 2.8 cm

2006.15

Necklace 1994

18 carat white gold, pigment

25.0 x 25.0 x 2.0 cm

2006.16

BRENNAND-WOOD, Michael

born Great Britain 1953

Died pretty- Flag of convenience

2005

embroidered flowers, acrylic, plastic
toy soldiers, wire, paint tubes, fabric,
resin on wood panel

114.0 x 165.0 x 10.0 cm

2006.20

CASANOVAS, Claudi

born Spain 1956

Llosa de Leku 2003

porcelain with feldspar and volcanic
grit

34.0 x 86.0 x 65.0 cm

Gift of Raphy Star

2005.591

CHURCH, Sharon

born United States of America 1948

Shimmer 2003

carved boxwood, lemonwood,

diamonds, silver, buttermilk paint

and lacquer

approx. 14.5 x 5.0 x 3.7 cm

2006.14

COOK, Lia

born United States of America 1942

Big beach boy 2003

woven cotton

426.00 x 137.00 x 0.5 cm

2005.947

DA SILVA, Marilyn

born United States of America 1952

Rock, paper, scissors teapot 2003

sterling silver, stainless steel, enamel
paint

15.0 x 20.0 x 13.0 cm

2005.1186

DOBLER, Georg

born Germany 1952

Brooch 2000

oxidised silver, amethyst

6.00 x 7.00 x 1.5 cm

2005.592

FORTESCUE, Donald

born Australia 1957

to United States of America 1997

Lean 2004

rosewood

180.0 x 180.0 x 30.0 cm

2005.1185

FREDA, David

born United States of America 1953

Stag beetles, grubs and raspberries

2001

fine silver, sterling silver, 24 carat

yellow gold, 18 carat yellow gold,

glass enamels

pendant 11.5 x 5.0 x 4.0 cm

2006.13

FUJIMOTO, Tetsuo

born Japan 1952

Work '03 2003

hemp cloth, polyester thread, silver,

sheer Pellon backing, reactive dyes

180.0 x 310.0 x 20.0 cm

2005.1187

FUKAMI, Sueharu

born Japan 1947

Scene II 2004

porcelain with celadon glaze;

mikiage stone stand; copper-plated

stainless steel stand and mounts

180.0 x 43.0 x 41.0 cm

stand 7.5 x 43.0 x 41.0 cm

Acquired with funds donated by

Raphy Star

2005.590.A-B

HOBIN, Agneta

born Finland 1945

Ghiacciaio 2005

woven stainless steel, mica and
nickel

183.0 x 182.0 x 18.0 cm

2005.1180

ISUPOV, Sergi

born Ukraine 1963

to United States of America 1992

To be object of attentions 2004

porcelain with underglaze painting

56.0 x 38.0 x 38.0 cm

2005.1189

JACOBI, Ritzi

born Romania 1941

to West Germany 1970

Trinity 2005

coconut fibre, cotton, painted cloth

195.0 x 215.0 x 20.0 cm

2005.1191

JÜNGER, Hermann

Germany 1928–Germany 2005

Necklace c. 2000

gold, silver, lapis lazuli, painted

medium density fibreboard case

case 1.0 x 15.0 x 15.0 cm

Gift of Helen Drutt English through

The American Friends of the

Australian National Gallery

2005.1031

KANEKO, Jun

born Japan 1942

to United States of America 1963

untitled *triangle Dango* 2004

glazed stoneware

147.0 x 114.0 x 48.0 cm

Acquired with funds donated by

Raphy Star

2005.588

untitled *Oval* 1994

glazed stoneware

7.0 x 72.5 x 56.0 cm

Acquired with funds donated by

Raphy Star

2005.589

LINSSEN, Nel

born The Netherlands 1935

Necklace wave 2005

reinforced paper, elastic thread

4.0 x 18.0 x 18.0 cm

2006.10

Necklace round 2005

reinforced paper, elastic thread

3.5 x 18.0 x 18.0 cm

2006.11

Necklace wave 2005

reinforced paper, elastic thread

4.0 x 18.0 x 18.0 cm

2006.12

MANZ, Bodil

born Denmark 1943

Cylinder no 2 with black and blue and Japanese orange and yellow 2005

glazed porcelain with transfers

10.5 x 12.0 x 12.0 cm

2005.1181

Cylinder no 3 with lilac and black and Japanese yellow 2005

glazed porcelain with transfers

12.0 x 14.0 x 14.0 cm

2005.1182

Cylinder no 4 with black and blue and Japanese red 2005

glazed porcelain with transfers

16.0 x 19.0 x 19.0 cm

2005.1183

Cylinder no 5 with black and Japanese red and yellow 2005

glazed porcelain with transfers

19.0 x 23.0 x 23.0 cm

2005.1184

MAREŠ, Ivan

born Czech Republic 1956

Spool 2005

cast glass

30.0 x 145.0 x 30.0 cm

2006.3

MORRIS, William

born USA 1957

Pair of vessels 1980

blown glass

A 40.0 x 28.0 x 12.0 cm

B 28.0 x 27.0 x 10.0 cm

Gift of Klaus Moje

2006.660.A-B

REGAN, David

born United States of America 1964

Eagle 2004

glazed porcelain

51.0 x 56.0 x 28.0 cm

2005.1190

RODRIGUEZ, Pedro designer
Spain 1895–1990

PEDRO RODRIGUEZ fashion
house

Spain 1917–1978

Evening gown with stole c. 1967

silk with gold thread, sequin and

artificial gemstone embroidery

143.0 x 67.0 cm

Gift of Carmen Scott

2006.658.A–B

SAXE, Adrian

born USA 1943

Nirvanarrhea 2002

glazed stoneware, earthenware

and porcelain; artificial gemstones,

lacquered wood

overall 160.0 x 87.0 x 76.0 cm

stand 35.5 x 61.0 x 61.0 cm

2005.946.A-P

SHIRK, Helen

born United States of America 1942

Violet hood: Commemorative cup

XVIII 2005

copper, patina, coloured pencil

47.0 x 51.0 x 28.0 cm

2005.1188

SMIT, Robert

born The Netherlands 1941

Bello's presence V 2003

gold, silver, zinc, paint

14.8 x 14.5 x 0.7 cm

2005.353

SPECKNER, Bettina

born Germany 1962

Box 2004

silver, photo etching on zinc,

moonstones

1.7 x 7.8 x 5.7 cm

2006.8

Bowl 2000

silver, photo etching on zinc, coral

cameo

2.5 x 6.0 x 6.0 cm

2006.9

SRÁMKOVÁ, Ivana

born Czechoslovakia 1960

Figure - Robot 2004

cast glass

188.5 x 37.0 x 31.0 cm

2006.18

SVENSSON, Tore

born Sweden 1948

The dresses of Queen Margareta

2000

iron and gilt

6.0 x 59.0 x 1.0 cm

Gift of Helen Drutt English through

the American Friends of the

Australian National Gallery

2005.1033

TURNER, Robert

United States of America 1913–

United States of America 2005

Form: Pre-circle/square 1970

glazed stoneware

36.0 x 30.0 x 30.0 cm

Gift of John F. Turner, Robert H.

Turner and Rosalind Turner Zuses in

honour of their father Robert Turner;

courtesy Helen Drutt: Philadelphia.

2005.1032

UNKNOWN MAKER

India

Dance dress c. 1925

silk/cotton voile with bugle bead embroidery
93.0 x 220.0 cm
Gift of Darani Lewers
2006.659

VIGELAND, Tone
born Norway 1938
Necklace 2001
silver
length 105.0 cm
2006.17

WATKINS, David
born United Kingdom 1940
Torus 300: Mist over water 2003
anodised aluminium
30.0 x 30.0 x 0.3 cm
2006.4

In the gardens of Arqua Petrarca, brooch 2003
stainless steel
approx. 11.0 x 11.0 x 0.3 cm
2006.5

In the gardens of Arqua Petrarca, bangle 2003
stainless steel
14.5 x 14.5 x 0.3 cm
2006.6

In the palaces of the night, bangle 2004
stainless steel, plasma-coated
15.0 x 15.0 x 0.3 cm
2006.7

ZYNSKY, Toots
born United States of America 1951
Pennellata 2004
glass 'Filet de Verre'
27.0 x 59.5 x 31.0 cm
2006.19

PACIFIC ART

2005.426.A-B
Solomon Islands
Ceremonial house post 19th century
wood
128 cm (height)

2006.413

INTERNATIONAL ART – PAINTING

BEUYS, Joseph
Germany 1921–1986
Painting version 1–90 1976
oil paint and butter on paper
75.5 x 55.9 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.427

GIMBLETT, Max
born New Zealand 1935
United States of America from 1974
The Master said tears 1990
oil and synthetic polymer paint on canvas
irregular 114.5 x 115.0 x 6.5 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.419

For David and Margery Edwards
1988–90
synthetic polymer paint, metallic pigment
approx. 76.2 x 58.4 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.418

KURAHARA, Ted
born United States of America 1925
Double Mars black over Pyrrole red (For M.E) mid-1980s
oil on canvas
comp 182.8 x 182.8 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.392.A-B

Tama II 1980
synthetic polymer paint, pencil, on board
(overall) 91.2 x 91.0 x 5.6 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.387

POONS, Larry
born Japan 1937
United States from 1940
Mover 1972
synthetic polymer paint on canvas
canvas 173.0 x 271.0 cm
frame 176.0 x 274.0 x 4.0 cm
Gift of Jon Plapp and Richard McMillan 2005
2005.364

INTERNATIONAL ART – SCULPTURE

BEUYS, Joseph
Germany 1921–1986
Ja, ja, ja, ja, ja, nee, nee, nee, nee, nee [Yes, yes, yes, yes, yes, no, no, no, no, no] 1969
felt squares, 32 minute audiotape, comp 15.0 x 25.0 x 25.0 cm
Gift of Dr K David G Edwards
(ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.428.A-T

ERNST, Max
Germany 1891–France 1976
United States
Habakuk 1934/1970/1995–98
bronze, patina
449.9 x 162.9 x 162.9 cm
2006.509

GLASS, Ingo
born Romania 1941
Germany from 1979
Halber Spitzbogen II (Half an arc, point of the bow) 1987
steel
75.0 x 40.0 x 1.8 cm

Gift of Dr K David G Edwards (ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.417

JUDD, Donald

United States of America 1928–1994
Untitled 1967
stainless steel
51.2 x 60.9 x 6.4 cm
Gift of Dr K David G Edwards (ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.429

LIM, Choong-Sup

born Korea 1941
United States of America from 1973
Blebs 1992
wood, metal, Perspex, film
A 28.6 x 28.6 x 23.2 cm
B 28.0 x 28.9 x 23.6 cm
Gift of Dr K David G Edwards (ret.), from the David and Margery Edwards New York Art Collection, 2005
2005.426.A–B

TWOMBLY, Cy

born United States of America 1929
Untitled 2005
bronze
368.3 x 88.9 x 34.3 cm
2006.384

INTERNATIONAL ART –
PHOTOGRAPHY

AUBRY, Charles

France 1811–1877
Study of a flowering potted plant 1865
albumen silver photograph
image 35.2 x 25.7 cm
2005.1195

BOTTO, Ken

born United States of America 1937
Dorothy's house 1986

Type C colour photograph
image 38.2 x 57.2 cm
Gift of Peter Fay 2005
2005.819

Deep shadows 1983

Type C colour photograph
image 38.2 x 57.2 cm
Gift of Peter Fay 2005
2005.818

ACKERMAN LITHOGRAPH

Established New York

BROWN, Eliphalet

Temple at Tumai, Lew Chew (Ryukyu) 1856
from the series Volume 1 of *Hawks, Francis L., compiler: Narrative of the Expedition of an American*
chromolithograph after a daguerreotype
image 23.2 x 16.0 cm
sheet 29.1 x 21.6 cm
2006.319

Regent of Lew Chew 1856
from the series Vol one of *Hawks, Francis L., compiler: Narrative of the Expedition of an American*
chromolithograph after a daguerreotype
oval 16.2 x 12.2 cm
sheet 28.6 x 22.1 cm
2006.320

BROWN, Eliphalet

DUVAL, PS

Established Philadelphia
Buddhist priest at Simoda c. 1856
chromolithograph after a daguerreotype
image 22.0 x 29.2 cm
sheet 15.0 x 22.4 cm
2006.321

Woman of Simoda c. 1856
chromolithograph after a daguerreotype
image 22.0 x 15.0 cm
sheet 22.0 x 22.4 cm
2006.322

BRUEHL, Anton

Australia 1900–United States 1982
United States from 1919
Seated blonde woman in bathing costume with nets 1950s
dye-transfer colour photograph
image 47.8 x 36.8 cm
sheet 50.3 x 40.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.152

Dolores 1933

gelatin silver photograph
image 49.4 x 39.6 cm
sheet 50.2 x 40.3 cm
support 54.4 x 44.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.141

Top bats 1929

gelatin silver photograph
image 35.2 x 27.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.52

Porch with hanging corncobs, Mexico 1933

gelatin silver photograph
image 42.4 x 33.0 cm
sheet 50.8 x 40.6 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.129

Mexican woman with baby in shawl 1933

gelatin silver photograph
image 43.2 x 35.2 cm
sheet 45.8 x 37.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.147

Chemical tanks 1927
gelatin silver photograph
image 42.5 x 35.0 cm
sheet 50.6 x 40.5 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.154

*Mexican woman with baby, flowers
in foreground* 1933
dye-transfer colour photograph
image 34.4 x 27.4 cm
sheet 35.5 x 27.9 cm
support 40.4 x 33.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.138

Ballet in the studio 1952
dye transfer colour photograph
image 35.4 x 27.7 cm
support 40.6 x 33.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.134

Mexican woman 1933
gelatin silver photograph
image 43.2 x 36.0 cm
sheet 50.2 x 40.3 cm
support 59.5 x 50.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.132

*Aerial view of Mexican woman in
market* 1933
gelatin silver photograph
image 49.1 x 39.6 cm
sheet 50.1 x 40.5 cm
support 52.6 x 44.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.162

*Building with verandas and trees
in foreground* 1927
gelatin silver photograph
image 47.9 x 38.0 cm
sheet 50.4 x 40.4 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.148

*Mexican man wearing hat, bands
up to face, resting on bowl* 1933
gelatin silver photograph
image 41.6 x 34.0 cm
sheet 42.7 x 35.6 cm
support 57.2 x 48.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.163

Portrait of a Mexican woman 1933
gelatin silver photograph
image 35.1 x 27.4 cm
sheet 35.4 x 27.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.56

*Portrait of a Mexican boy looking
through branches* 1933
gelatin silver photograph
image 35.2 x 27.2 cm
sheet 35.6 x 27.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.57

*Portrait of Marlene Dietrich, band
up near head* 1935
gelatin silver photograph
image 35.5 x 27.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.61

Cactus 1932
gelatin silver photograph

image 26.8 x 24.2 cm
sheet 27.9 x 35.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.62

*Mexican woman with child on
back in sling* 1933
gelatin silver photograph
image 27.2 x 35.2 cm
sheet 27.8 x 35.4 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.66

*Portrait of a Mexican man, close-
up* 1933
gelatin silver photograph
image 34.9 x 27.4 cm
sheet 35.3 x 27.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.68

*Man at fruit and nut stall in
market* 1933
gelatin silver photograph
image 34.4 x 26.9 cm
sheet 35.4 x 27.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.69

*Mexican woman with shawl over
head* 1933
gelatin silver photograph
image 35.1 x 27.3 cm
sheet 35.4 x 27.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.71

Portrait of a Mexican man 1933
gelatin silver photograph
image 34.0 x 26.4 cm
sheet 35.4 x 27.6 cm

Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.64

Design study 1924–26
gelatin silver photograph
image 12.6 x 10.0 cm
sheet 18.8 x 15.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.84

Carol Edmonson, painter 1935
gelatin silver photograph
image 34.6 x 27.0 cm
sheet 48.3 x 38.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.86

Aerial view of two sailboats 1930s
gelatin silver photograph
image 24.2 x 19.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.95

Dolores seated on chair; another girl seated to the left on the floor 1933
gelatin silver photograph
image 33.4 x 26.5 cm
support
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.140

Pears, all but one in metal dish 1926
gelatin silver photograph
image 42.2 x 34.8 cm
support 50.8 x 41.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.159

Design study (Pennsylvania station glass roof) 1924–26
gelatin silver photograph
image 12.2 x 9.4 cm
sheet 20.4 x 15.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.83

Dolores 1933
gelatin silver photograph
image 35.4 x 28.1 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.136

Hands of the potter 1933
gelatin silver photograph
image 34.3 x 26.6 cm
sheet 35.5 x 35.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.55

Mexican girl with wooden cages above 1933
gelatin silver photograph
image 24.5 x 19.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.81

Portrait of Marlene Dietrich 1935
gelatin silver photograph
image 24.1 x 19.5 cm
sheet 35.2 x 28.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.58

Portrait of Marlene Dietrich, reflected 1935
Direct positive colour photograph
image 35.6 x 27.6 cm
sheet 40.4 x 32.6 cm
Gift of Anton Bruehl Jr through the

American Friends of the National Gallery 2006
2006.111

Portrait of Mexican man with sombrero, head bowed 1933
gelatin silver photograph
image 24.6 x 19.7 cm
sheet 25.4 x 20.5 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.82

Sombreros 1933
gelatin silver photograph
image 35.2 x 27.2 cm
sheet 35.5 x 27.7 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.139

Mexican boy riding donkey 1933
gelatin silver photograph
image 34.5 x 41.6 cm
sheet 35.6 x 42.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.130

Two girls sitting on sofa looking at a book [n.d.]
gelatin silver photograph
image 35.8 x 43.4 cm
support (irreg) 38.5 x 46.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.143

Female nude on rock [n.d.]
gelatin silver photograph
image 26.5 x 34.2 cm
sheet 27.6 x 35.6 cm
support 32.4 x 40.6 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.144

Boy offering bunch of red roses [n.d.]
dye transfer colour photograph
image 33.6 x 40.3 cm
sheet (irregular) 34.9 x 42.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.145

Ballet dressing room [n.d.]
gelatin silver photograph
image 28.4 x 43.2 cm
sheet 33.2 x 46.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.150

Steel pillar, pulley and rope [n.d.]
gelatin silver photograph
image 35.1 x 27.4 cm
sheet 35.5 x 27.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.133

Little girl with sea shell to ear [n.d.]
dye transfer colour photograph
image 32.9 x 24.6 cm
support 35.4 x 27.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.142

Pollarded trees [n.d.]
gelatin silver photograph
image 43.5 x 35.9 cm
sheet 50.2 x 40.6 cm
support 59.4 x 50.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.158

Reclining man [n.d.]
gelatin silver photograph
image 20.8 x 15.6 cm
sheet 21.7 x 16.7 cm

Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.103

*Woman on stage wearing tulle
crinoline dress* [n.d.]
gelatin silver photograph
image 34.7 x 27.2 cm
support 48.2 x 38.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.126

Bowl and jug on table [n.d.]
gelatin silver photograph
image 12.1 x 9.6 cm
sheet 18.7 x 14.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.100

*Actress in leather coat sitting on
trolley* [n.d.]
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.122

Portrait of James Cagney [n.d.]
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.125

*Woman wearing pearl necklace,
band holding sword in
foreground* [n.d.]
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.127

*Woman in bathing costume against
rocks* [n.d.]
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.123

Seamstress with mannequins [n.d.]
gelatin silver photograph
image 43.3 x 36.1 cm
sheet 50.3 x 40.6 cm
support 59.8 x 50.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.156

*Young woman in shorts lying on
rock holding a cigarette* [n.d.]
gelatin silver photograph
image 35.9 x 43.2 cm
sheet 40.8 x 50.4 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.149

Man's hands fixing piano hammers
[n.d.]
gelatin silver photograph
image 43.3 x 36.0 cm
sheet 50.2 x 40.3 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.153

*Seated woman in black dress with
dancer standing behind* [n.d.]
dye transfer colour photograph
image 35.5 x 27.8 cm
support 40.6 x 33.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.118

Little girl in front of blackboard [n.d.]
dye transfer colour photograph
image 31.2 x 39.3 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.160

Actress seated on stage [n.d.]
gelatin silver photograph
image 43.2 x 36.0 cm
sheet 50.6 x 40.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.151

Gear parts [n.d.]
dye-transfer colour photograph
image 29.8 x 25.0 cm
sheet 31.4 x 27.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.73

*Young woman with driftwood,
side-lit* [n.d.]
gelatin silver photograph
image 24.5 x 19.4 cm
sheet 25.2 x 20.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.97

SS. George Washington [n.d.]
gelatin silver photograph
image 19.6 x 24.6 cm
sheet 20.4 x 25.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.98

Self-portrait with camera and lights
[n.d.]
gelatin silver photograph
image 24.8 x 19.6 cm
sheet 25.2 x 20.6 cm

Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.99

*Farmhouses with tree in
foreground* [n.d.]
gelatin silver photograph
image 22.2 x 18.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.102

Vase on window ledge [n.d.]
gelatin silver photograph
image 20.2 x 15.5 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.104

*Elderly woman sitting next to
window* [n.d.]
gelatin silver photograph
image 20.6 x 15.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.105

Still life of pitcher and apples [n.d.]
gelatin silver photograph
image 10.4 x 9.3 cm
sheet (irregular) 20.6 x 15.9 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.108

Pulleys and rope [n.d.]
gelatin silver photograph
image 12.0 x 9.4 cm
sheet 21.5 x 16.5 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.109

*Portrait of a young woman leaning
against wall* [n.d.]

gelatin silver photograph
image 16.5 x 21.9 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.80

Elderly man and woman reading
[n.d.]
gelatin silver photograph
image 12.6 x 15.9 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.110

*Portrait of a man with ship's wheel
in foreground* [n.d.]
gelatin silver photograph
image 34.4 x 26.6 cm
sheet 34.9 x 27.5
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.112

View across boats to buildings
[n.d.]
gelatin silver photograph
image 34.6 x 27.5 cm
sheet 35.3 x 27.9 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.114

*Little girl with pink cheeks wearing
bonnet and coat* [n.d.]
dye transfer colour photograph
image 29.0 x 25.6 cm
support (irreg) 33.6 x 27.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.117

*Portrait of Marlene Dietrich
wearing fur coat* 1935
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.0 cm

Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.121

Rope and barrels [n.d.]
gelatin silver photograph
image 27.3 x 34.8 cm
sheet 27.8 x 35.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.54

New York fire escape [n.d.]
gelatin silver photograph
image 35.8 x 24.9 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.59

Lamp [n.d.]
gelatin silver photograph
image 35.0 x 27.5 cm
sheet 35.3 x 28.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.63

Mary - of New York [n.d.]
gelatin silver photograph
image 27.4 x 34.8 cm
sheet 28.0 x 35.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.65

Fishing boat with nets [n.d.]
gelatin silver photograph
image 31.9 x 26.9 cm
sheet 35.4 x 28.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.70

Woman in bathing costume against rocks [n.d.]
gelatin silver photograph
image 32.0 x 25.2 cm
sheet 32.4 x 25.7 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.74

Portrait of a man with pipe [n.d.]
gelatin silver photograph
image 21.5 x 17.2 cm
support 34.0 x 26.6 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.53

Two children looking at Abraham Lincoln statue [n.d.]
gelatin silver photograph
image 26.5 x 32.9 cm
sheet 26.8 x 33.5 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.75

Washing on line outside tenement [n.d.]
gelatin silver photograph
image 20.5 x 15.8 cm
sheet 21.5 x 16.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.76

Two lines of washing outside tenement [n.d.]
gelatin silver photograph
image 9.3 x 12.2 cm
sheet 15.6 x 19.1 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.78

Design study - wooden construction [n.d.]
gelatin silver photograph
image 12.0 x 9.4 cm
sheet 20.2 x 15.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.79

Woman wearing hat sitting on step [n.d.]
gelatin silver photograph
image 12.1 x 9.3 cm
sheet 20.4 x 14.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.85

Coiled rope with shadow of mast [n.d.]
gelatin silver photograph
image 24.8 x 19.8 cm
sheet 25.7 x 20.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.77

Wooden house with tree and fence in foreground [n.d.]
gelatin silver photograph
image 35.0 x 27.4 cm
sheet 35.3 x 27.9 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.87

Jetty with barrels [n.d.]
gelatin silver photograph
image 34.6 x 27.5 cm
sheet 35.3 x 27.9 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.88

Young woman in doorway, arm raised [n.d.]
gelatin silver photograph
image 34.6 x 25.0 cm
sheet 37.4 x 27.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.90

Flamenco dancer with musicians
c. 1935
Gasparcolor colour photograph
image 35.6 x 27.7 cm
sheet 40.6 x 33.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.91

Female nude on rock [n.d.]
gelatin silver photograph
image 27.3 x 34.6 cm
sheet 38.0 x 48.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.92

Pulleys and bell [n.d.]
gelatin silver photograph
image 24.6 x 19.6 cm
sheet 25.0 x 20.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.93

On board a boat - grappling iron [n.d.]
gelatin silver photograph
image 24.9 x 19.4 cm
sheet 25.7 x 20.3 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.94

Tableau of Mary and Joseph with shepherds [n.d.]
Gasparcolor colour photograph
image 26.0 x 33.0 cm

sheet 26.2 x 33.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.67

Man wearing hat smoking pipe [n.d.]
gelatin silver photograph
image 20.0 x 15.1 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.106

Boxer leaning against ropes seen from below [n.d.]
gelatin silver photograph
image 34.8 x 27.4 cm
support 48.2 x 38.1 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.120

Boxer leaning against ropes seen from below [n.d.]
gelatin silver photograph
image 42.6 x 35.2 cm
support 55.4 x 45.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.157

Tribal man, drumming [n.d.]
gelatin silver photograph
image 42.9 x 35.6 cm
sheet 50.2 x 40.4 cm
support 59.0 x 50.6 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.155

Camera and lights set up to photograph model reindeers in pretend snow [n.d.]
gelatin silver photograph
image 18.2 x 12.2 cm
Gift of Anton Bruehl Jr through the American Friends of the National

Gallery 2006
2006.107

GE lightbulbs [n.d.]
gelatin silver photograph
image 34.5 x 26.9 cm
sheet 35.4 x 28.0 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.146

Pipes and light [n.d.]
gelatin silver photograph
image 24.4 x 19.5 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.96

Cotton reels [n.d.]
gelatin silver photograph
image 24.8 x 19.8 cm
sheet 35.2 x 27.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.72

Four roses c. 1950
direct positive colour photograph
image 26.6 x 34.2 cm
sheet 27.8 x 35.4 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.128

Marlene Dietrich, Hollywood 1935
direct positive colour photograph
printed 1998
image 34.6 x 26.8 cm
sheet 35.3 x 27.8 cm
Gift of Anton Bruehl Jr through the American Friends of the National Gallery 2006
2006.113

Naked woman with yarn wound around her [n.d.]
gelatin silver photograph
image 44.0 x 33.5 cm

sheet 46.2 x 37.0 cm
support 57.4 x 50.7 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.135

*Portrait of a young woman in
black dress, side-lit* [n.d.]
gelatin silver photograph
image 35.2 x 27.9 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.89

Portrait of Charles Laughton [n.d.]
gelatin silver photograph
image 43.6 x 35.8 cm
sheet 50.6 x 40.4 cm
support 60.0 x 50.4 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.161

Tableau from the musical 'Carousel'
c. 1945
Gasparcolor colour photograph
image 40.6 x 32.6 cm
sheet 41.4 x 33.3 cm
support 57.2 x 48.1 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.131

Threading the needle [n.d.]
gelatin silver photograph
image 35.5 x 27.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.60

Pollarded trees [n.d.]
gelatin silver photograph
image 34.6 x 27.2 cm
support 48.2 x 38.0 cm
Gift of Anton Bruehl Jr through the
American Friends of the National

Gallery 2006
2006.124

Woman picking apples [n.d.]
Direct positive colour photograph
image 34.0 x 26.7 cm
sheet 35.4 x 27.8 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.137

*Woman wearing ornate necklace
looking at man* [n.d.]
dye transfer colour photograph
image 38.9 x 30.8 cm
sheet 39.6 x 31.6 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.119

*Ballerina tableau from
'Swan Lake'* [n.d.]
dye transfer colour photograph
image 35.6 x 27.8 cm
support 40.6 x 33.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.115

Boy getting his hair cut [n.d.]
dye transfer colour photograph
image 31.2 x 34.4 cm
support 35.2 x 38.2 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.116

Backlit man [n.d.]
gelatin silver photograph
image 20.0 x 15.4 cm
Gift of Anton Bruehl Jr through the
American Friends of the National
Gallery 2006
2006.101

CHIT, Francis
Thailand 1830–Thailand 1891
Her Majesty Queen SriSavarindira
1890–91

albumen silver photograph
image 30.0 x 23.0 cm
2006.429

*His Majesty King Chulalongkorn,
Fifth Rama of the Chakri Dynasty*
1890–91
albumen silver photograph
image 30.0 x 23.0 cm
2006.428

*H. M. King Chulalongkorn, Rama V,
on his second coronation, October
1873* 1873
albumen silver photograph
image 27.0 x 21.5 cm
2006.427

*King Chulalongkorn (Rama V)
and his son, Crown Prince Maba
Vajirunbis at a ceremony to mark
the Prince's 9th birthday, Bangkok*
1887
albumen silver photograph
image 27.5 x 21.5 cm
2006.662
*'Golden Mountain' inside the
Palace on the occasion of the
ceremonial haircut of the heir to
the throne* 1891
albumen silver photograph
image 21.1 x 27.2 cm
2006.663

*Prince Vajirunbis was escorted to
the Grand Palace for his investiture
as crown prince. Bangkok 14
January* 1886 1886
albumen silver photograph
image 21.1 x 27.2 cm
2006.664

Reception Bangkok, Grand Palace
1891
albumen silver photograph
image 21.1 x 27.2 cm
2006.665

*Royal Palace Garden statues,
Bangkok* 1891
albumen silver photograph
image 27.2 x 21.1 cm
2006.666

DELTON, Louis Jean

France 1807–1891

John 1861

albumen silver carte-de-visite

photograph

image 5.8 x 9.8 cm

card 7.2 x 11.8 cm

2006.244

Tour du Bois 1884

photogravure, letterpress

album closed 21.5 x 32.0 cm

2006.243.1–25

DUBOSCQ-SOLEIL, Louis Jules

France

Seated female nude with mirror and newspaper c. 1852

stereo daguerreotype, colour dyes

image each 6.6 x 5.6 cm

overall 8.4 x 17.2 cm

2005.1192

FUKUHARA, Shinzo

Japan 1888–1948

Beautiful west lake: the Light with its harmony 1931

rotogravures

images each 20.3 x 25.4 cm

2005.657.1–24

HAMON, Neil

born United Kingdom 1975

Albert Springer; Unteroffizier; 1941–1944 2002

gelatin silver photograph, colour

dyes

image 39.6 x 32.0 cm

framed 58.0 x 49.0 cm

Gift of Peter Fay 2005

2005.823

KIMBEI

Japan 1841–1934

Girl in kimono 1880s–1890s

albumen silver photograph,

colour dyes

image 24.0 x 19.2 cm

album page 30.3 x 36.5 cm

2006.230

992 Hatoba at Yokohama

1880s–1890s

albumen silver photograph,

colour dyes

image 19.5 x 25.3 cm

album page 30.3 x 36.5 cm

2006.236

European style buildings with flag

pole 1880s–1890s

albumen silver photograph, colour

dyes

image 19.4 x 25.3 cm

album 30.3 x 36.5 cm

2006.238

No.1064 Fuji from Kasbiwabara

1880s–1890s

albumen silver photograph,

colour dyes

image 19.6 x 24.6 cm

album page 30.3 x 36.5 cm

2006.237

Portrait of a young woman, head

and shoulders 1880s–1890s

albumen silver photograph,

colour dyes

image 24.0 x 19.1 cm

album page 30.3 x 36.5 cm

2006.234

Three geishas in rickshaws

1880s–1890s

albumen silver photograph,

colour dyes

image 19.2 x 24.0 cm

album page 30.3 x 36.5 cm

2006.232

Kioto town from Maruyama

1880s–1890s

albumen silver photograph,

colour dyes

image 19.4 x 25.4 cm

album 30.3 x 36.5 cm

2006.239

Sleeping girl 1880s–1890s

albumen silver photograph, colour

dyes

image 15.1 x 22.0 cm

sheet 19.2 x 24.1 cm

album page 30.3 x 36.5 cm

2006.229

Street with fish flags 1880s–1890s

albumen silver photograph, colour

dyes

image 19.3 x 24.6 cm

album page 30.3 x 36.5 cm

2006.235

Girl looking at hair in mirror

1880s–1890s

albumen silver photograph,

colour dyes

image 24.1 x 19.2 cm

album page 30.3 x 36.5 cm

2006.231

Kimbei studio advertisement

c. 1885

albumen silver photograph, colour

dyes

image 26.0 x 20.0 cm

2006.323

No 418 Grand Hotel 1880s–1890s

albumen silver photograph, colour

dyes

image 19.4 x 25.3 cm

album page 30.3 x 36.5 cm

2006.228

Portrait of a young Japanese couple

in western clothes 1885–95

albumen silver photograph, colour

dyes

image 24.0 x 19.1 cm

album page 30.3 x 36.5 cm

2006.233

Album of views of Japan 1885–95

albumen silver photographs,

colour dyes

album 28.0 x 38.0 cm

2005.1193.1–62

LEVITSKY, Lev

Tsar Nicholas II of Russia and

Tsarina Alexandra with their

children, Peterhof, 16th August

1901 1901

albumen silver cabinet card

image 16.5 x 10.8 cm

2006.430

LIN, Shu-Min

born Taiwan 1963
 United States of America from 1989
Glass ceiling 1997–2001
 12 holograms, 132 granite tiles
 installed 1200.0 x 1200.0 cm
 2005.556.1–144

MARVILLE, Charles

France 1816–1880
Ancien Restaurant de la Cascade
 1858
 albumen silver photograph
 image 22.3 x 36.0 cm
 2005.1198

Le Bois de Boulogne tree study
 1858

albumen silver photograph
 image 22.3 x 36.0 cm
 2005.658

MENNIE, Donald

United States of America 1899
The grandeur of the gorges.
 Fifty photographic studies, with
 descriptive notes, of China's great
 waterway, the Yangtze Kiang,
 including twelve hand-coloured
 prints
 photogravures, colour pigments
 2005.1194.1–50

NAGASAKI ENLARGING CO

established 1910
Chinese girl with beadress in profile
 1920
 gelatin silver photograph, colour
 dyes
 image 14.5 x 10.2 cm
 frame 30.0 x 23.9 cm
 2006.241

NEGRETTI & ZAMBRA

established 1845 – 1899

ROBINSON, William

United Kingdom working 1880s–
 1890s
Members of R.A. Cunningbam's
Australian Aboriginal international
touring company; Crystal Palace,
London, April 1884 1884

albumen silver carte-de-visite
 photograph
 image 6.3 x 10.4 cm
 card 6.5 x 10.6 cm
 2005.1196

PUSHPAMALA, N

born India 1956
Sunbere Sapne (Golden Dreams):
 A photoromance by Pushpamala N
 1998
 hand coloured gelatin silver
 photographs
 image (each) 18.0 x 22.0 cm
 2006.661.1–10

SINGH, Dayanita

born India 1961
Visitors at Anand Bhavan,
Allabad 2000
 gelatin silver photograph
 image 100.0 x 100.0 cm
 NGA Photography Fund: Farrell
 Family Foundation donation
 2006.316

Sumona Ghosh, Calcutta 1999
 gelatin silver photograph
 image 60.0 x 60.0 cm
 NGA Photography Fund: Farrell
 Family Foundation donation
 2006.317

Sybil and Sunanda, Calcutta 1997
 gelatin silver photograph
 image 40.0 x 40.0 cm
 NGA Photography Fund: Farrell
 Family Foundation donation
 2006.318

SMITH, Kiki

born Germany 1954
 United States of America from 1976
Untitled 1997
 ink jet print on beige chine colle on
 paper
 image 60.5 x 45.5 cm
 sheet 66.4 x 48.0 cm
 Gift of Peter Fay 2005
 2005.829

STONE, Clive

born Aotearoa New Zealand 1950
The Earnslaw in a light bulb
 – 5/6/95 1997
 gelatin silver photograph
 image 32.8 x 44.0 cm
 Gift of Peter Fay 2005
 2005.830

UNKNOWN PHOTOGRAPHER

working Japan 1880s
Studio portrait Japanese father
with small son 1883
 ambrotype in kiri wood case
 image 8.9 x 6.4 cm
 2005.656

UNKNOWN PHOTOGRAPHER

working Japan 1880s
Elderly Japanese couple 1890
 gelatin silver photograph
 image 27.2 x 21.2 cm
 card 39.1 x 33.1 cm
 2006.242

UNKNOWN PHOTOGRAPHER

working Sri Lanka 1880s
Ceylon 1880s–1890s
 albumen silver photograph
 comp 21.2 x 26.2 cm
 card 23.8 x 30.8
 2006.205

UNKNOWN PHOTOGRAPHER

working Sri Lanka 1880s
Untitled [Village family] No 3369
 1880s–1890s
 albumen silver photograph
 image 21.5 x 26.3 cm
 2006.209

UNKNOWN PHOTOGRAPHER

working Japan 1880s
Portrait of a Japanese man with
'kiseru' pipe and tobacco pouch
 c. 1880
 ambrotype in kiri wood case
 overall 12.0 x 10.0 cm
 2006.324.A–B

UNKNOWN PHOTOGRAPHER

working India c. 1885–95
Parsees c. 1885–95

albumen silver photograph
image 18.3 x 17.9 cm
card 20.2 x 20.8 cm
2006.240

INTERNATIONAL ART – DRAWING

FRANKENTHALER, Helen

United States of America born 1928
K.T's mulberry juice plus! 1977
drawing, painted sketch
sheet 15.6 x 24.8 cm
Gift of Kenneth Tyler and Marabeth
Cohen-Tyler 2006
2006.326

KURAHARA, Ted

United States of America born 1925
White square in black 1980
synthetic polymer paint, pencil,
charcoal on paper
overall (approx.) 76.6 x 77 cm
sheet a 76.3 x 38.5 cm
sheet b 76.6 x 38 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.388.A–B

White cross in black square 1980
charcoal, pastel and pencil on paper
75.7 x 77 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.389

INTERNATIONAL PRINTS AND ILLUSTRATED BOOKS

ALBERS, Anni

Germany 1899–United States of
America 1994
E 1969
colour screenprint
image 44.5 x 40.6 cm
sheet 62.2 x 58.4 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery

Edwards New York Art Collection,
2005
2005.384

Fox II 1972

colour lithograph
image 33.5 x 37.2 cm
sheet 50.5 x 51.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.382

Do I 1973

screenprint
image 43 x 43 cm
sheet 64 x 64 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.385

BUCAN, Boris

Croatia born 1947
Firebird Petrushka [Zar Ptica] 1983
colour photolithograph
sheet 196.0 x 204.0 cm
The Poynton Bequest, 2005
2005.371

CAPPIELLO, Leonetto

Italy 1878–France 1942
Maurin Quina 1906
colour photolithograph
image 150.2 x 108.2 cm
sheet 160 x 119.8 cm
The Poynton Bequest, 2005
2005.367

Chapman Brothers

Great Britain born 1962 and 1966
Disasters of war 1999
a portfolio of 83 etchings
etching, drypoint and aquatint
each sheet 27.0 x 35 cm
The Poynton Bequest, 2005
2005.605.1–83

CLOSE, Chuck

United States of America born 1940

Lyle 2003

colour screenprint
65.5 x 53.78 cm
Gift of the American Friends of
the Australian National Gallery in
memory of William Lieberman, 2006
2006.434

COLIN, Jean

France 1912–1982
Omo 1960
colour photolithograph
sheet 155.2 x 114.4 cm
The Poynton Bequest, 2005
2005.368

DEGAS, Edgar

France 1834–1917
*Mademoiselle Bécât aux
Ambassadeurs [Mlle Bécât at the
Ambassadeurs café]* 1877–78
lithograph
image 33.5 x 26.5 cm
The Poynton Bequest, 2005
2005.949

DELAUNAY, Sonia

Ukraine 1885–France 1979
Design for tapestry 1933–69
lithograph
image 43.2 x 46.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.380

Noire [Night] 1933–69

lithograph
image 49.4 x 41.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.378

Valet de Carreau 1959

colour lithograph
image 41.8 x 36.4 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,

2005
2005.375

Composition #8 1973–74
etching with aquatint
image 49.0 x 39.6 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.377

Composition #0 1973–74
etching with aquatint
image 49.3 x 39.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.376

*Petit Carré Rouge [Little Red
Square]* 1971
colour lithograph
image 57.2 x 44.2 cm
sheet 76.3 x 57.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.379

ERNST, Max
Germany 1891–France 1976
I like girls 1965
colour lithograph
image 46.8 x 38.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.383

GAUGUIN, Paul
France 1848–French Polynesia 1903
Misères bumaines [Human misery]
1898–99
colour woodcut
image 19.2 x 29 cm
sheet 22.2 x 29.8 cm
The Poynton Bequest, 2005
2005.948

PIERRE et GILLES
France born 1949 and 1953
Le Male 1992
colour photolithograph
sheet 173.4 x 119.4 cm
The Poynton Bequest, 2005
2005.372

GUSTON, Philip
Canada 1913–United States of
America 1980
Room 1980
colour lithograph
81.0 x 101.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.381

HIRST, Damien
Great Britain born 1965
Methamphetamine 2004
colour etching, aquatint
image 177.8 x 86.4 cm
sheet 203.5 x 109.2 cm
The Poynton Bequest, 2005
2005.604

JONES, Allen
Great Britain born 1937
Shoebax 1968
mixed media
box 40.0 x 32.4 x 10.0 cm
sheet 36.0 x 27.2 cm
multiple overall size 25.0 x 15.0 x
7.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.386

JONES, Bill
Great Britain, working 1920s
*Be Fair! Don't be blinded by
prejudice...* 1928
colour photolithograph
image 68.6 x 53.2 cm
sheet 71.0 x 55.8 cm
The Poynton Bequest, 2005

2005.601

KANPO, Yoshikawa
Japan 1894–1979
The actor Kataoka Gado as Miyuki
colour woodblock print
image 39.8 x 26.6 cm
sheet 42.6 x 32.8 cm
The Poynton Bequest, 2005
2005.1162

KAPOOR, Anish
India born 1954
Wounds and absent objects 1998
a portfolio of 9 hand printed
pigment transfer prints
four colour pigment transfer
each sheet 48.0 x 55.9 cm
The Poynton Bequest, 2005
2005.606.1–9

KURAHARA, Ted
United States of America born 1925
The Seasons 1989
an illustrated book containing four
etchings
colour etching
each page 46.0 x 11.6 cm
overall sheet 46.0 x 174 cm
case 46.1 x 12.2 x 4.4 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.390

KURAHARA, Ted
United States of America born 1925
By the blue wall 1993
colour etching
sheet 22.8 x 22.8 cm
book 23.0 x 23.0 x 2.0 cm
case 25.0 x 24.4 x 3.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.391

LEWITT, Sol
United States of America born 1928
Four colour drawing (Composite)
1970

lithograph
sheet 41.4 x 184 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.393

LICHTENSTEIN, Roy

United States of America 1923–1997
Red Lamp 1992
four colour lithograph
image 40.5 x 46.8 cm
sheet 54.7 x 60.8 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.394

Still life with red jar 1994
colour screenprint
image 38.1 x 33.7 cm
sheet 54.2 x 49.0 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.395

MIRÓ, Joan

Spain 1893–1983
no. 7 from *Serie Noire et Rouge*
[*Black and Red series*], 1938
colour etching
sheet 17.0 x 25.7 cm
The Poynton Bequest, 2006
2006.431

no. 3 from *Serie Noire et Rouge*
[*Black and Red series*], 1938
colour etching
sheet 25.7 x 17.0 cm
The Poynton Bequest, 2006
2006.432

MIRÓ, Joan

Spain 1893–1983

ULLAN, José-Miguel

Spain born 1944
Almarío 1985

deluxe illustrated book containing
five drypoints and one colour
aquatint
image sizes 98.0 x 80.0; 16.8 x 14.8;
16.8 x 14.8 cm; 16.8 x 14.8; 23.7 x
17.8; 21.7 x 14.5 cm
Gift of Robert McDougall, 2006
2006.433

MOTHERWELL, Robert

United States of America 1915–1991
Madrid Suite 1955–56
colour lithograph
image 45.7 x 56.2 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.437

Tricolor 1973
colour lithograph
image 31.7 x 24.1 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.433

RAUSCHENBERG, Robert

United States of America born 1925
General delivery 1971
colour screenprint
image 124.8 x 86.3 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.430

Untitled 1976
colour screenprint
115.6 x 74.9 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.399

The Paris Review 1965
colour screenprint

image 50.8 x 40.6 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.396

Untitled 1992
colour screenprint
image 25.4 x 25.4 cm
Gift of Dr K David G Edwards, (ret.)
from the David and Margery
Edwards New York Art Collection,
2005
2005.398

colour screenprint
image 58.4 x 63.5 cm
Gift of Dr K. David G. Edwards,
(Ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.436

Ray 1973
colour screenprint
image 134.6 x 99.1 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.397

SERRA, Richard

United States of America born 1939
Untitled 1990
etching
image 16.5 x 21.1 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.431

TÀPIES, Antoni

Spain born 1923
Untitled (Goat) c. 1974
colour lithograph
image 31.75 x 41.50 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,

2005
2005.401

Lacet de Cercle 1969
colour embossed etching
image 34.29 x 49.73 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.400

TOULOUSE-LAUTREC,

Henri de

France 1864–1901
Au Hanneton [At the Hanneton]
1898
lithograph
image 35.96 x 25.4 cm
sheet 47.19 x 33.42 cm
The Poynton Bequest, 2006
2006.325

VILLEMOT, Bernard

France 1911–1989
Bally – La femme en noir [Bally
– The woman in black] 1982
colour photolithograph
sheet 160.0 x 115.6 cm
The Poynton Bequest, 2005
2005.369

Orangina 1983
colour photolithograph
sheet 160.0 x 234.0 cm
The Poynton Bequest, 2005
2005.370

WARHOL, Andy

United States of America 1928–1987
*Cow wallpaper (multiple images
of cows)*
colour screenprint
sheet 67.30 x 51.66 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.374

Flash – November 22, 1963 1968
colour screenprint

cover 57.1 x 113.7 cm
Gift of Dr K David G Edwards,
(ret.) from the David and Margery
Edwards New York Art Collection,
2005
2005.373

YOSHITOSHI, Tsukioka

Japan 1839–1892
*Sadanobu threating a demon in
the palace at night* [*Sadanobu-ko
yuru kyuchu ni kai o osoreshimu
no zu*] 1889
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.6 x 25 cm
The Poynton Bequest, 2005
2005.1163
*A fox who visited a trapper in the
disguise of a priest is gradually
transformed back into a fox on his
way home* c. 1886
from the series *One hundred aspects
of the moon* [*Tsuki byakushi*]
colour woodblock print
sheet 34.8 x 23.6 cm
The Poynton Bequest, 2005
2005.1177

*Ii no Hayata killing a nue at the
Imperial palace* 1890
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1164
*Gamo Sadabide's servant, Toki
Motosada, hurling a demon king to
the ground at Mount Inobana* 1890
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1165

*Taira no Koremochi vanquishing
the demon of Mount Togakushi*
1890
from the series *New form of thirty-*

six ghosts [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1166

*Ranmaru and the mysterious sago
palm* 1891
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1171

*Kobayakawa Takakage debating
with the Tengu of Mount Hiko* 1891
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1172

*Fujiwara no Hidesato shooting the
centipede at the dragon* 1890
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1167

The heavy basket 1892
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1176

*"The ever-reflecting water is frozen
and covered with ice, it does not
mirror the evening moon in the
sky."* – *Sogi* 1892
from the series *New forms of thirty-
six ghosts* [*Sbinkei sanjūrokkaisen*]
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1173

The good woman's spirit praying in the waterfall 1892
from the series *New forms of thirty-six ghosts [Shinkei sanjūrokkaisen]*
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1174

Nitta Tadatsune seeing an apparition in a cave 1890
from the series *New forms of thirty-six ghosts [Shinkei sanjūrokkaisen]*
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1168

The Yotsuya ghost story 1892
from the series *New forms of thirty-six ghosts [Shinkei sanjūrokkaisen]*
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1175

Kiyomori sees hundreds of skulls at Fukubara 1890
from the series *New forms of thirty-six ghosts [Shinkei sanjūrokkaisen]*
colour woodblock print
sheet 36.4 x 24.6 cm
The Poynton Bequest, 2005
2005.1169

Chikako, the filial daughter of Zeniya Gobei, jumping into the river; Asanogawa, after a snowfall c. 1885
from the series *One hundred aspects of the moon [Tsuki hyakushi]*
colour woodblock print
sheet 35.4 x 24 cm
The Poynton Bequest, 2005
2005.1178

Hakuga no Sammi and the blind tenth-century noble Semimaru playing the flute by moonlight at the gate, Suzakumon, in Kyoto c. 1886
from the series *One hundred aspects of the moon [Tsuki hyakushi]*

colour woodblock print
sheet 36.4 x 24.8 cm
The Poynton Bequest, 2005
2005.1179

Midnight [Gozen J niji] 1880
from the series *Twenty-four hours at Shinbasbi & Yanagibasbi (Shinryū nijūshi toki)*
colour woodblock print
sheet 37.5 x 24.1 cm
The Poynton Bequest, 2005

the \mathbb{R}^n is a linear space over \mathbb{R} with the usual addition and scalar multiplication. The inner product is defined by

$$\langle x, y \rangle = x_1 y_1 + x_2 y_2 + \dots + x_n y_n \quad (1)$$

where $x = (x_1, x_2, \dots, x_n)$ and $y = (y_1, y_2, \dots, y_n)$ are vectors in \mathbb{R}^n .

The norm of a vector x is defined by

$$\|x\| = \sqrt{\langle x, x \rangle} = \sqrt{x_1^2 + x_2^2 + \dots + x_n^2} \quad (2)$$

The distance between two vectors x and y is defined by

$$d(x, y) = \|x - y\| = \sqrt{(x_1 - y_1)^2 + (x_2 - y_2)^2 + \dots + (x_n - y_n)^2} \quad (3)$$

The angle between two vectors x and y is defined by

$$\cos \theta = \frac{\langle x, y \rangle}{\|x\| \|y\|} \quad (4)$$

The orthogonal projection of a vector x onto a vector y is defined by

$$\text{proj}_y x = \frac{\langle x, y \rangle}{\|y\|^2} y \quad (5)$$

The orthogonal distance from a vector x to a vector y is defined by

$$d(x, y) = \|x - \text{proj}_y x\| \quad (6)$$

The orthogonal distance from a vector x to a subspace S is defined by

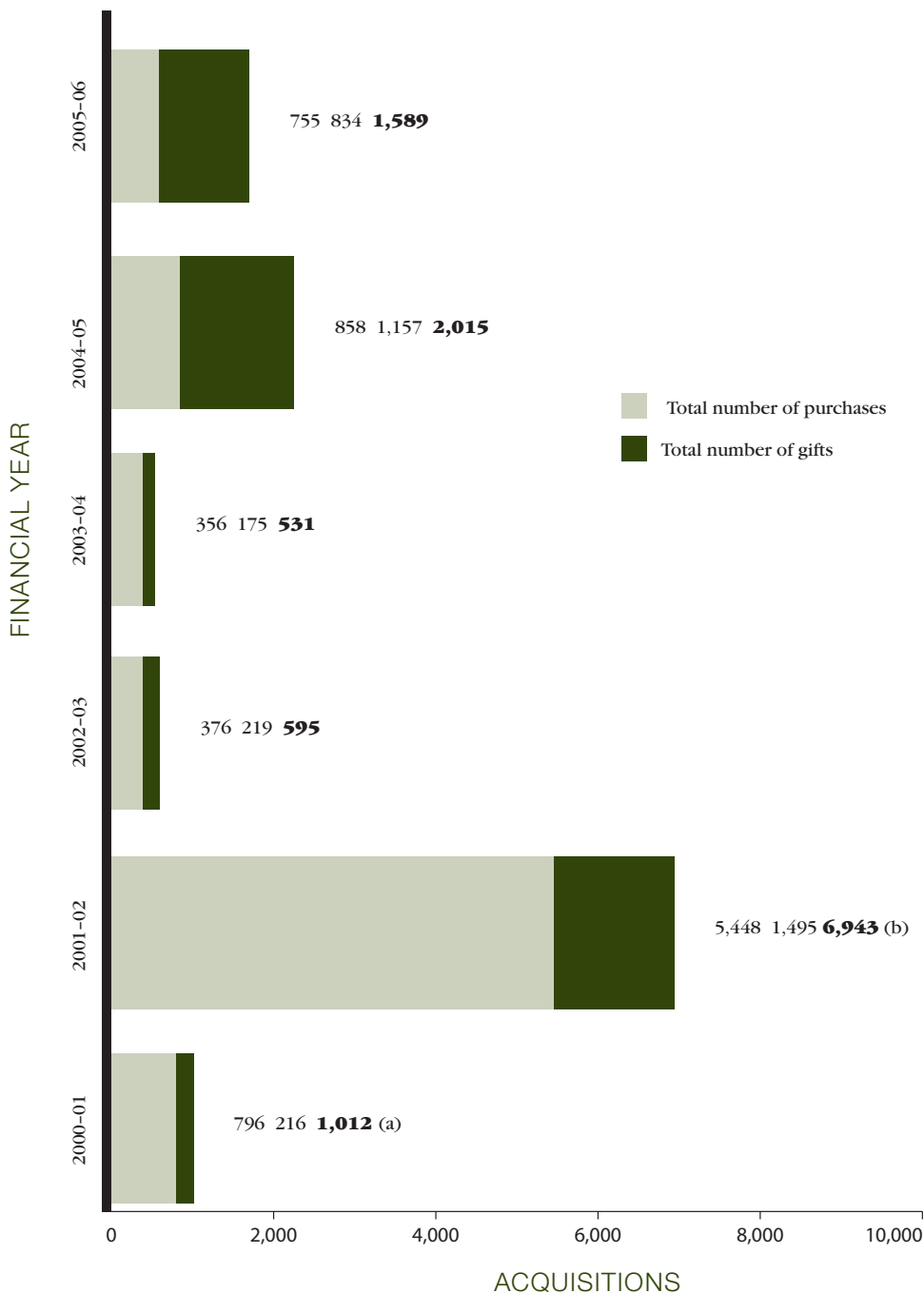
$$d(x, S) = \inf_{y \in S} \|x - y\| \quad (7)$$

The orthogonal distance from a point x to a line L is defined by

$$d(x, L) = \inf_{y \in L} \|x - y\| \quad (8)$$

Come rain or shine

25 March - 16 July 2006



(a) Includes Holmgren/Spertus (397 Southeast Asian Textiles)

(b) Includes Tyler Graphics Collection (800 works purchased 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)

APPENDIX 6 EXHIBITIONS HELD AT THE NATIONAL GALLERY OF AUSTRALIA 2005–06

Australian Art works on paper*

completed 17 September 2005
completed 14 April 2006

Asian Art*

completed 1 October 2005

Australian Art*

completed 27 August 2005
completed 10 December 2005
completed 29 April 2006

Aboriginal and Torres Strait Islander Art*

completed 17 September 2005
completed 18 March 2006

International Art*

completed 18 June 2005
completed 26 November 2005
completed 8 April 2006

*Denotes permanent collection
rehang

Home Sweet Home: Works from the Peter Fay collection

Tour dates: 17 April 2004 -
18 September 2005 (Australian tour)
New Zealand tour: 9 July -
18 September 2005

Dunedin Public Art Gallery
9 July - 18 September 2005

After Image: screenprints of Andy Warhol

Tour dates: 22 May - 10 July 2005

Museum & Art Gallery of the
Northern Territory, Darwin NT
16 April - 10 July 2005

No ordinary place: The art of David Malangi

Supported by Visions of Australia
Tour dates: 23 April 2005 -
4 June 2006

Queensland Art Gallery, Brisbane
QLD
23 April - 17 July 2005

Flinders University City Gallery,
Adelaide SA
12 August - 2 October 2005

Museum & Art Gallery of the
Northern Territory, Darwin NT
12 November 2005 - 8 January 2006
Lawrence Wilson Art Gallery, Perth
WA
23 April - 6 June 2006

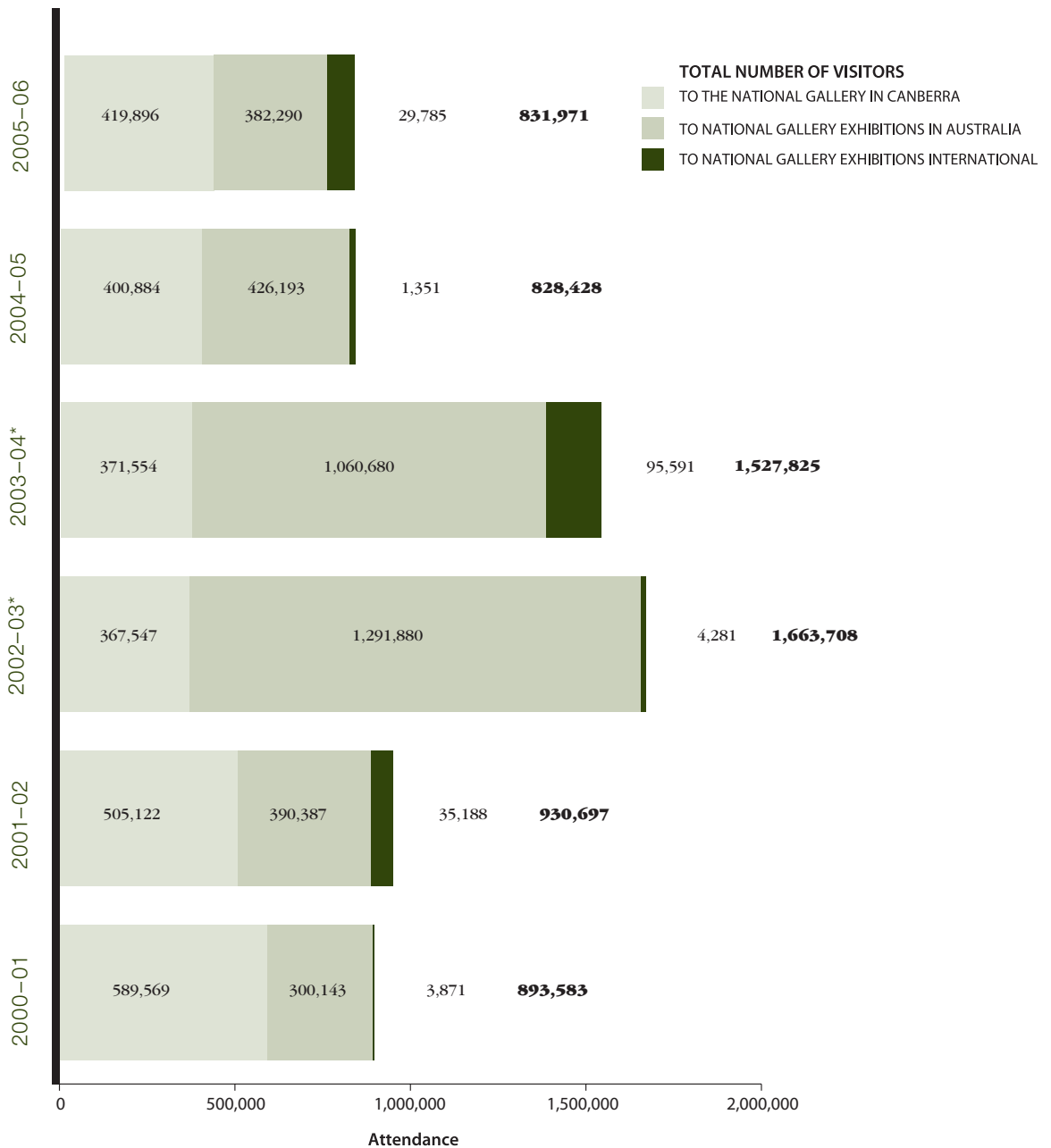
Place made: Australian Print Workshop

Supported by Visions of Australia
Tour dates: 20 May 2005 -
4 June 2006

Gladstone Regional Art Gallery and
Museum, Gladstone QLD
15 July - 20 August 2005

Dell Gallery, Queensland College of
Art, Brisbane QLD
2 September - 30 October 2005

APPENDIX 7 ATTENDANCE 2000–06



*The *Out and about: The National Gallery tours Australia* touring program significantly increased attendances during 2002–03 and 2003–04.

APPENDIX 8 TRAVELLING EXHIBITIONS 2005–06

Albury Regional Art Gallery, Albury NSW
3 February – 26 March 2006

Geelong Gallery, Geelong Vic.
7 April – 4 June 2006

National Sculpture Prize & Exhibition 2005

Partnership with Macquarie Bank
Tour dates: 24 October 2005 – 16 April 2006

Macquarie Bank, 101 Collins Street, Melbourne Vic.
24 October – 18 November 2005

Macquarie Bank, 1 Martin Place, Sydney NSW
16 January – 10 February 2006

DELL Gallery, Queensland College of Art, Brisbane QLD
18 February – 16 April 2006

Grace Cossington Smith: A retrospective exhibition

Sponsored by MARSH
Tour dates: 28 July 2005 – 1 May 2006

Art Gallery of South Australia, Adelaide SA
28 July – 9 October 2005

Art Gallery of NSW, Sydney NSW
3 November 2005 – 15 January 2006

Queensland Art Gallery, Brisbane QLD
18 February – 1 May 2006

Moist: Australian watercolours

Tour dates: 24 March 2006 – 18 February 2007
Araluen Galleries, Alice Springs
Cultural Precinct, Alice Springs NT
24 March – 7 May 2006
Perc Tucker Regional Art Gallery,

Townsville QLD
26 May – 9 July 2006

The Elaine and Jim Wolfensohn Gift Travelling Exhibitions

Suitcase Kits

Red case: myths and rituals and Yellow case: form, space and design

Gab Titui Cultural Centre Tour,
Thursday Island QLD 11 July – 30 September 2005
Our Lady of the Sacred Heart Primary School, Thursday Island, 8 August 2005
Thursday Island State School, Thursday Island, 11–12 August 2005
Horn Island State School, Horn Island, 29 August 2005

Cairns Regional Gallery Tour,
10 October – 16 December 2005
Freshwater Primary School, Cairns
(Yellow & Red),

18–31 October 2005
Woree Primary School, Cairns
(Red), 1–22 Nov 2005

Cairns Regional Gallery, Cairns
(Yellow), 1–22 Nov 2005
Woree Primary School, Cairns
(Yellow), 22 November – 9 December 2005

Freshwater Primary School, Cairns
(Red), 22 November–9 December 2005

Cairns Regional Gallery, Cairns
(Red, Yellow & Blue),
9–16 December 2005

Early Childhood Workshop, National Gallery of Australia, Canberra ACT
10–11 January 2006

Goulburn Regional Art Gallery Tour,
1 February – 26 March 2006

Goulburn Regional Art Gallery,
Goulburn NSW, 4–14 February 2006
Biga Primary School, Biga NSW, 3 February 2006

Five Mile Creek, Five Mile Creek NSW, 3 February 2006

Binda Primary School, Binda NSW,
3 February 2006

Collector Public, Collector NSW,
15 February 2006
Gunning Public, Gunning NSW,
15 February 2006

The Crescent School, The Crescent NSW, 21 February 2006

Tirranna Public, Tirranna NSW,
23 February 2006

Windellamam Public, Windellamam NSW, 23 February 2006

The Crescent School, The Crescent NSW, 24 February 2006

Bungendore Public School,
Bungendore NSW, 27 February 2006
Laggan Public, Laggan NSW,
28 February 2006

St Bede's Primary School, Braidwood NSW, 2 March 2006

Crookwell Public, Crookwell NSW,
7 March 2006

Breadalbane Public, Breadalbane NSW, 10 March 2006

Dalton Public School, Dalton NSW,
10 March 2006

Mittagong Public, Mittagong NSW,
14 March 2006

Colo Vale Public, Colo Vale NSW,
16 March 2006

Marulan Public, Marulan NSW,
17 March 2006

CLS, NSW, 20 March 2006

Essential Personnel, NSW, 20 March 2006

Bowral Rudolf Steiner, Bowral NSW,
21 March 2006

Penrose Public, Penrose NSW,
22 March 2006

Wingello Public, Wingello NSW,
22 March 2006

Tallong Public, Tallong NSW,
22 March 2006

Bundanoon Primary, Bundanoon NSW, 22 March 2006

Australian Embassy in Washington
Tour, Washington DC, 10 April – 25 June 2006

Teachers preview, Australian Embassy
in Washington DC, USA, 5 April 2006

Temple Community Middle School,

Florida USA, 20 April 2006
Clark Elementary School, Florida
USA, 21 April 2006
Chiles Elementary School, Florida
USA, 24 April 2006
Tampa Palms Elementary School,
Florida USA, 25 April 2006
Liberty Middle School, Florida USA,
26 April 2006
Sanderlin Elementary, Florida USA,
26 April 2006
Australian Embassy in Washington,
Washington DC, USA, 25 May -
15 June 2006

Blue case: technology

Coffs Harbour Regional Gallery, Coffs
Harbour NSW, 23 May - 3 July 2005
Gab Titui Cultural Centre Tour,
Thursday Island QLD, 11 July -
30 September 2005
Our Lady of the Sacred Heart
Primary School, Thursday Island,
8 August 2005
Thursday Island State School,
Thursday Island, 11-12 August 2005
Horn Island State School, Horn
Island, 29 August 2005
Cairns Regional Gallery Tour,
10 October - 16 December 2005
Woree Primary School, Cairns,
12 October - 1 November 2005
Freshwater Primary School, Cairns,
1-22 Nov 05
Cairns Regional Gallery, Cairns, 22
November - 9 December 2005
Cairns Regional Gallery, Cairns
(Red, Yellow & Blue) 9-16
December 2005
Early Childhood Workshop, National
Gallery of Australia, Canberra ACT,
10 -11 January 2006
Bundaberg Arts Centre, 1 February
- 26 March 2006
Shalom College, Bundaberg,
1-8 February 2006
Thabeban State School Bundaberg,
9-14 February 2006
St Luke's Anglican School Bundaberg,
15-22 February 2006
Isis High School, Isis Qld, 3 March

2006
Yandaran School, Yandaran Qld,
10-17 March 2006
Australian Embassy in Washington,
Washington DC, 10 April - 25 June
2006
Teachers preview, Australian Embassy
in Washington DC, USA, 5 April 2006
Temple Community Middle School,
Florida USA, 20 April 2006
Clark Elementary School, Florida
USA, 21 April 2006
Chiles Elementary School, Florida
USA, 24 April 2006
Tampa Palms Elementary School,
Florida USA, 25 April 2006
Liberty Middle School, Florida USA,
26 April 2006
Sanderlin Elementary, Florida USA,
26 April 2006
Australian Embassy in Washington,
Washington DC, USA, 25 May -
15 June 2006

The 1888 Melbourne Cup

Wagga Wagga Art Gallery, Wagga
Wagga NSW 18 April - 3 July 2005
Tweed River Regional Art Gallery,
Murwillumbah NSW, 5 October -
18 December 2005
Australian Embassy in Washington,
Washington DC, USA, 10 April -
25 June 2006
Australian Embassy, Washington DC,
USA, 10 April - 9 May 2006
The Ambassador's Residence,
Washington DC, 10 May -
23 May 2006
Australian Embassy, Washington DC,
USA 24 May - 30 June 2006

APPENDIX 9 OUTWARD LOANS TO EXHIBITIONS – AUSTRALIA AND INTERNATIONAL

LOANS TO EXHIBITIONS – AUSTRALIA: 379

AUSTRALIAN CAPITAL TERRITORY

Canberra Museum and Gallery Michael Taylor
9 works

Canberra Museum and Gallery
2 April – 30 July 2006

Commonwealth of Australia, represented by the National Portrait Gallery, part of the Department of Communications, Information Technology and the Arts Clifton Pugh - Portraits
3 works

National Portrait Gallery, Canberra
9 December 2005 – 26 March 2006

National Museum of Australia Dari a Krar: Headdresses and Masks of the Torres Strait
3 works

National Museum of Australia
28 June 2006 – 1 June 2008

People of the Cedar: Northwest Coast Native Art from Canada
13 works

National Museum of Australia
2 March – 28 May 2006

NEW SOUTH WALES

Art Exhibitions Australia Limited, Sydney Picasso: Love and War
1935-45
1 work

National Gallery of Victoria
30 June – 8 October 2006

The Golden Age: Highlights of the Rijksmuseum
1 work

National Gallery of Victoria
24 June – 2 October 2005

Art Gallery of New South Wales Asian Art contemporary program
8 works

Art Gallery of New South Wales
3 February – 19 March 2006

Bill Henson
2 works

Art Gallery of New South Wales
7 January – 3 April 2005
National Gallery of Victoria
23 April – 10 July 2005

Kevin Connor, sketchbook drawings for paintings and sculpture
1 work

Art Gallery of New South Wales
28 April – 25 June 2006

Margaret Preston: Art and Life
52 works

Art Gallery of New South Wales
30 July – 23 October 2005
The Ian Potter Centre: NGV
Australia at Federation Square
12 November 2005 – 29 January 2006

Queensland Art Gallery
18 February – 7 May 2006

Art Gallery of South Australia
26 May – 13 August 2006

Self-Portraits: Paintings from the Renaissance to the Contemporary
2 works

Art Gallery of New South Wales
17 February – 4 May 2006

Theo Scharf
1 work

Art Gallery of New South Wales
5 April – 14 May 2006

Australian Centre for Photography, Sydney Beyond Real: Dressing Up
27 works

Australian Centre for Photography
7 October – 13 November 2005

Beyond Real: Making a Scene
30 works

Australian Centre for Photography
18 November – 24 December 2005

Australian National Maritime Museum, Sydney Commemorating Nelson 1805-2005
1 work

Australian National Maritime Museum
21 September 2005 – 21 September 2007

Bundanon Trust Limited Editions – Arthur Boyd in print
2 works

Mornington Peninsula Regional Gallery

15 March – 8 May 2005

Benalla Art Gallery

22 May – 3 July 2005

Nolan Gallery

16 September – 6 November 2005

Grafton Regional Art Gallery

16 November 2005 – 8 January 2006

Queensland University of Technology Art Museum

16 January – 12 March 2006

Newcastle Region Art Gallery

25 March – 21 May 2006

New England Regional Art Museum
7 July – 27 August 2006

Campbelltown Arts Centre John Peart Survey Exhibition
1 work

Campbelltown Arts Centre
17 March – 7 May 2006

Hazelhurst Regional Gallery and Arts Centre Country Life
12 works

Hazelhurst Regional Gallery and Arts Centre
1 October – 27 November 2005

Heaven on Earth: Visions of Arcadia

2 works

Hazelhurst Regional Gallery and Arts Centre

1 October - 27 November 2005

Historic Houses Trust of New South Wales, Sydney Australian Convict Sites

1 work

Hyde Park Barracks Museum

4 June 2005 - 4 June 2006

Joseph Lycett: Convict Artist

4 works

Museum of Sydney

1 April - 18 June 2006

Newcastle Region Art Gallery

8 July - 27 August 2006

National Library of Australia

1 March - 11 June 2007

Thoroughly modern Sydney: 1920s and 30s glamour and style

2 works

Museum of Sydney

1 July - 15 October 2006

Macquarie University Art Gallery

Berowra Visions: Margaret Preston and Beyond

6 works

Macquarie University Art Gallery

5 September - 17 November 2005

Manly Art Gallery and Museum

Joshua Smith - Artist: retrospective exhibition

2 works

Manly Art Gallery and Museum

2 December 2005 -

22 January 2006

Mosman Art Gallery and Community Centre

Wit and Wonder

1 work

Mosman Art Gallery

10 June - 16 July 2006

Museum of Contemporary Art, Sydney

Mike Parr

1 work

Museum of Contemporary Art, Sydney

3 March - 21 May 2006

National Trust of Australia (NSW)

Jean Bellette Retrospective

8 works

Bathurst Regional Art Gallery

10 December 2004 -

15 February 2005

SH Ervin Gallery

12 March - 24 April 2005

University of Queensland

6 May - 12 June 2005

Mornington Peninsula Regional

Gallery

12 July - 28 August 2005

Drill Hall Gallery, Canberra

3 November - 18 December 2005

Powerhouse Museum, Sydney On the box: Great moments in Australian television 1956-2006

1 work

Powerhouse Museum

6 April - 15 October 2006

The art of Japanese fashion

6 works

Powerhouse Museum

27 September 2005 - 29 January

2006

Wagga Wagga Art Gallery

The Cutting Edge - cut and engraved glass

4 works

Wagga Wagga Art Gallery

9 September 2005 - 1 January 2006

Newcastle Region Art Gallery

28 January - 19 March 2006

Geelong Art Gallery

31 March - 2 July 2006

Gold Coast City Art Gallery

15 July - 27 August 2006

Hazelhurst Regional Gallery and

Arts Centre

2 September - 29 October 2006

NORTHERN TERRITORY

Museum and Art Gallery of the Northern Territory

The Sound of the Sky

10 works

Museum and Art Gallery of the

Northern Territory

18 March - 16 July 2006

QUEENSLAND

Bacon, Mr Philip

Jeffrey Smart

1 work

Bacon, Mr Philip

30 August - 11 September 2005

Cairns Regional Gallery

Encounters with country: the landscapes of Ray Crooke

3 works

Cairns Regional Gallery

8 September - 23 October 2005

Mornington Peninsula Regional

Gallery

24 January - 26 March 2006

S H Ervin Gallery

19 May - 25 June 2006

Orange Regional Gallery

30 June - 6 August 2006

Queensland University of

Technology Art Museum

12 August - 1 October 2006

Broken Hill Regional Art Gallery

13 October - 20 November 2006

Gold Coast City Art Gallery

Diane Arbus

30 works

Gold Coast City Art Gallery

18 March - 17 April 2006

**Institute of Modern Art,
Brisbane**

**New Tapa - Summer
Collection**

1 work

Institute of Modern Art, Brisbane
10 December 2005 - 28 January
2006

**Queensland Art Gallery
Fiona Hall: A Retrospective**

4 works

Queensland Art Gallery
19 March - 5 June 2005
Art Gallery of South Australia
8 July - 11 September 2005

Kiss of the Beast

3 works

Queensland Art Gallery
16 November 2005 - 22 January
2006

**University of Queensland
Defending the North
(Queensland at War)**

1 work

University of Queensland
12 August - 13 November 2005

SOUTH AUSTRALIA

Adelaide Festival Corporation

Francis Bacon

1 work

Art Gallery of South Australia
24 February - 2 April 2006

Gladys Reynell

11 works

Art Gallery of South Australia
30 June - 24 September 2006

South Australian Museum

13 Canoes

3 works

South Australian Museum
24 February - 26 March 2006

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
21 April - 17 July 2005
State Library of Victoria
5 August - 30 October 2005

**Bendigo Art Gallery
Designs for a Modern World:
Charles Rennie Mackintosh**

2 works

Bendigo Art Gallery
4 February - 9 April 2006
**Town and Country: Portraits
of Colonial Homes and
Gardens**

8 works

Bendigo Art Gallery
12 March - 17 April 2005
Newcastle Region Art Gallery
30 April - 13 June 2005
S H Ervin Gallery
1 July - 14 August 2005
Latrobe Regional Gallery
10 September - 23 October 2005
Geelong Art Gallery
26 November - 5 February 2006
Queen Victoria Museum and Art
Gallery
17 February - 2 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 - 1 May 2005
Mornington Peninsula Regional
Gallery
17 May - 3 July 2005
Geelong Art Gallery
1 October - 20 November 2005

**Sybil Craig 1901-89
Modernist Painter**

5 works

Castlemaine Art Gallery and
Historical Museum
4 June - 30 July 2006
Geelong Art Gallery
11 August - 17 September 2006
Mornington Peninsula Regional
Gallery
3 October - 19 November 2006

**Jewish Museum of Australia
Diane Arbus**

25 works

Jewish Museum of Australia
10 July - 28 August 2005

**McClelland Gallery and
Sculpture Park
Bronwyn Oliver: Botanic**

1 work

McClelland Gallery + Sculpture
Park
13 November 2005 - 29 January
2006

Guy Grey-Smith

2 works

McClelland Gallery + Sculpture
Park
30 April - 2 July 2006

**Monash Gallery of Art
Tracey Moffatt**

8 works

Monash Gallery of Art
3 June - 7 August 2005

**Mornington Peninsula
Regional Gallery
After Van Gogh: Australian
artists in homage to Vincent**

11 works

Mornington Peninsula Regional
Gallery

5 September - 30 October 2005

WARNING: SMOKING has been linked to some of the most powerful images of the twentieth century

7 works

Mornington Peninsula Regional Gallery
4 April - 28 May 2006

**National Gallery of Victoria
Bruce Nauman: Mapping the Studio**

3 works

National Gallery of Victoria
11 June - 20 August 2005

Exiles and Emigrants: Epic Journeys to Australia in the Victorian Era

2 works

National Gallery of Victoria
9 December 2005 - 26 March 2006
National Museum of Australia
21 April - 4 June 2006

Gwyn Hanssen Pigott Retrospective 1955-2005

2 works

National Gallery of Victoria
4 November 2005 - 19 March 2006

Royal Melbourne Institute of Technology Gallery, Melbourne

Threading the

Commonwealth: Textile Tradition, Culture, Trade and Politics

20 works

RMIT Gallery
1 March - 30 April 2006

**The Ian Potter Centre: NGV Australia at Federation Square
Deborah Halpern Survey Exhibition**

1 work

The Ian Potter Centre: National Gallery of Victoria at Federation Square
10 May - 23 July 2006

**The Ian Potter Museum of Art
The drowned world: Jon Cattapan, works and collaborations**

1 work

The Ian Potter Museum of Art
13 May - 17 September 2006

Welcome to my mind: Gareth Sansom 1964-2005

1 work

The Ian Potter Museum of Art
22 October 2005 - 5 February 2006

LOANS TO EXHIBITIONS - INTERNATIONAL: 14

ENGLAND

Tate Britain

Degas, Sickert and Toulouse-Lautrec: London and Paris

1 work

Tate Britain
6 October 2005 - 15 January 2006
The Phillips Collection, Washington D.C.

18 February - 14 May 2006

SINGAPORE

Singapore Tyler

Print Institute

Robert Motherwell

1 work

Singapore Tyler Print Institute
19 August - 16 October 2005

SWEDEN

Museum of World Cultures

HIV/AIDS in the Age of

Globalization

1 work

Museum of World Cultures
29 December 2004 - 29 December 2005

SWITZERLAND

**Museum Tinguely
rarrk - John Mawurndjul:
A Journey Through Time in
Northern Australia**

4 works

Museum Tinguely
20 September 2005 - 31 January 2006
Sprengel Museum
19 February - 5 June 2006

THE NETHERLANDS

**Rijksmuseum voor
Volkenkunde**

**Australië, het land en de
mensen**

2 works

Rijksmuseum voor Volkenkunde
6 October 2005 - 27 August 2006

UNITED STATES OF AMERICA

**San Francisco Museum of
Modern Art**

Diane Arbus Revelations

2 works

San Francisco Museum of
Modern Art
25 October 2003 - 8 February 2004
Los Angeles County Museum of Art
29 February - 31 May 2004
The Museum of Fine Arts, Houston
27 June - 6 September 2004
Metropolitan Museum of Art
28 February - 30 May 2005
Museum Folkwang Essen
17 June - 17 September 2005
Victoria and Albert Museum
13 October 2005 - 15 January 2006
Fundació "la Caixa"
14 February - 14 May 2006
Walker Art Center
18 June - 10 September 2006

**The Museum of Contemporary
Art, Los Angeles**

Robert Smithson

1 work

The Museum of Contemporary Art,
Los Angeles

12 September - 13 December 2004

Dallas Museum of Art

14 January - 3 April 2005

Whitney Museum of American Art

23 June - 23 October 2005

**National Museum of
Women in the Arts**

Dreaming their Way:

Australian Aboriginal Women

Painters

2 works

National Museum of Women in
the Arts

30 June - 24 September 2006

Hood Museum of Art

7 October - 10 December 2006

SUMMARY OF
OUTWARD LOANS

Loans to exhibitions -

Australia: 379

Australian Capital Territory 28

New South Wales 177

Northern Territory 10

Queensland 43

South Australia 15

Victoria 106

Loans to exhibitions -

International: 14

**Other new and continuing
loans: 383**

National Gallery of Australia

Travelling Exhibitions and

Education Lending

Programs: 317

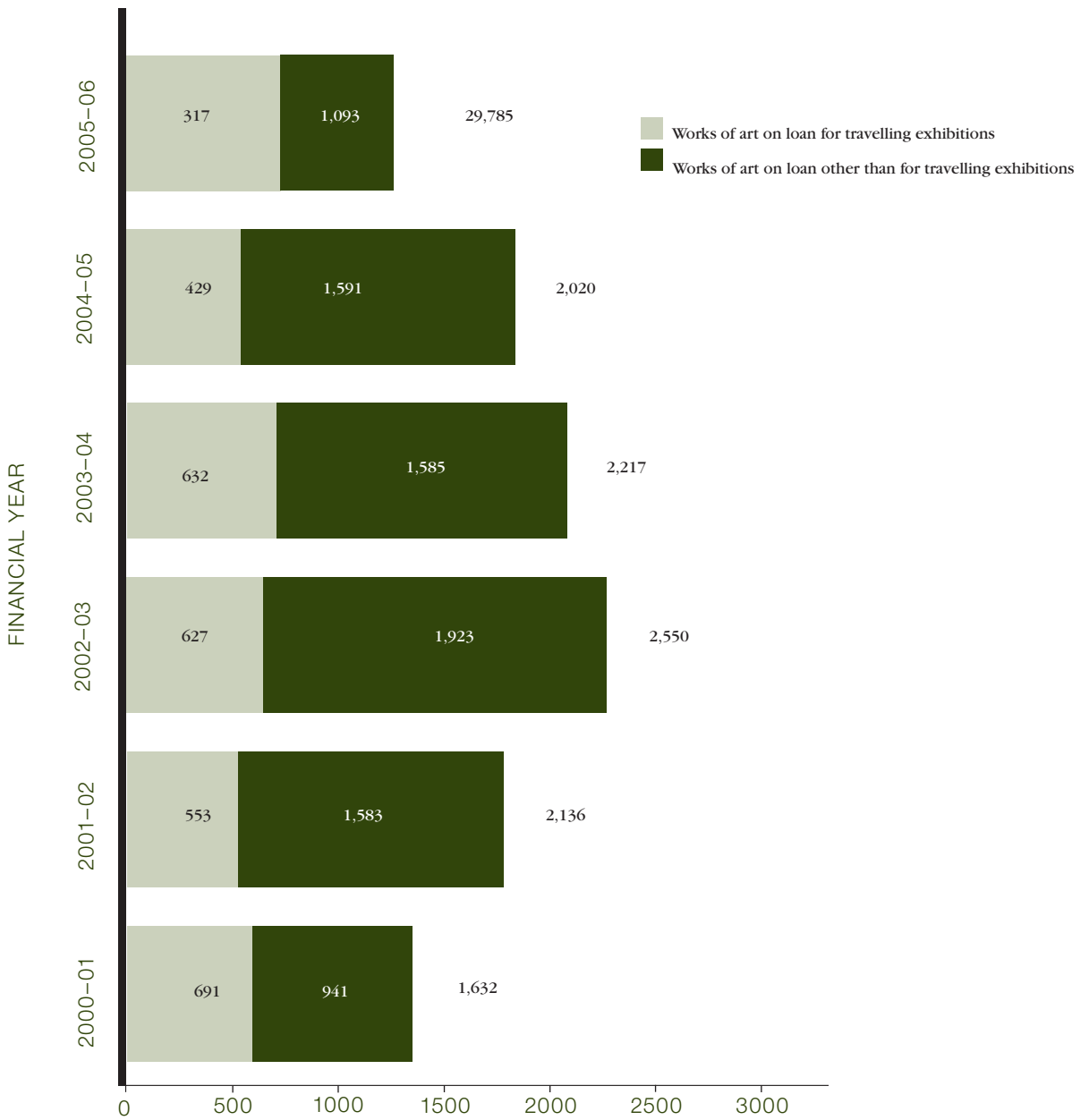
APPENDIX 10 INWARD LOANS

	CONTINUING LOAN	CONSERVATION /RESTORATION	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
ABC TV Sydney, Ultimo, NSW	0	0	6	0	6
Aboriginal and Torres Strait Islander Commission, Woden, ACT	6	0	0	0	6
ACT Legislative Assembly, Canberra, ACT	0	0	1	0	1
Annandale Galleries, Annandale, NSW	0	0	0	10	10
Art Gallery of New South Wales, Sydney, NSW	0	0	28	22	50
Art Gallery of South Australia, Adelaide, SA	0	0	21	5	26
Art Gallery of Western Australia, Perth, WA	0	0	6	10	16
Asian Civilisations Museum, Singapore, Singapore	0	0	9	0	9
Auckland Art Gallery, Auckland, NZ	0	0	2	0	2
Auckland Art Gallery/Toi O Tamaki, Auckland, NZ	0	0	1	0	1
Australian Academy of Science, Canberra City, ACT	1	0	0	0	1
Australian Council of National Trusts, Campbell, ACT	1	0	0	0	1
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, ACT	0	0	1	0	1
Australian Museum, Sydney, NSW	0	0	1	0	1
Australian National University, Canberra, ACT	0	0	1	0	1
Ballarat Fine Art Gallery, Ballarat, Vic.	0	0	1	1	2
Bathurst Regional Art Gallery, Bathurst, NSW	0	0	2	0	2
Bayt Al-Qur'an dan Museum Istiqlal, Jakarta Timur, Indonesia	0	0	1	0	1
Bendigo Art Gallery, Bendigo, Vic.	0	0	1	1	2
Berndt Museum of Anthropology, Crawley, Perth, WA	0	0	1	0	1
Birmingham Museums and Art Gallery, Birmingham, England	0	0	1	0	1
Black Fella's Dreaming Museum, Bangalow, NSW	0	0	1	0	1
Boomalli Aboriginal Artist Co-Operative Ltd, Leichhardt, NSW	0	0	10	0	10
Brunei Museums Department, Bandar Seri Begawan BD 1510, Brunei Darrusalam	0	0	1	0	1
Canberra Museum and Gallery, Canberra City, ACT	0	0	1	0	1
Commonwealth of Australia, represented by National Portrait Gallery, Canberra, part of the Department of Information Technology and the Arts, ACT	0	0	0	1	1
Department of Museums and Antiquities (National Museum of Malaysia, Kuala Lumpur), Kuala Lumpur, Malaysia	0	0	21	0	21

	CONTINUING LOAN	CONSERVATION /RESTORATION	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
Dewan Bahasa dan Pustaka, Kuala Lumpur, Kuala Lumpur, Malaysia	0	0	1	0	1
Dubbo Regional Art Gallery, Dubbo, NSW	0	0	18	0	18
Dunedin Public Art Gallery, Dunedin, NZ	0	0	1	0	1
Ferrin Gallery, Croton, USA	0	0	2	0	2
Film Australia, Lindfield, NSW	0	0	3	0	3
Fitzwilliam Museum, Cambridge, England	0	0	11	0	11
Flinders University Art Museum, Bedford Park, SA	0	0	0	1	1
Galerie Dusseldorf, Mosman Park, WA	0	0	3	0	3
Heller Gallery, New York, USA	0	0	2	0	2
Kerry Stokes Collection, West Perth, WA	1	0	0	0	1
Kraton Kasepuhan, Cirebon, Indonesia	0	0	4	0	4
Lawrence Wilson Art Gallery, Crawley, WA	0	0	2	0	2
Leeds Museums and Galleries, Leeds, England	0	0	1	0	1
Manchester City Art Galleries, Manchester, England	0	0	1	0	1
Manly Art Gallery and Museum, Manly, NSW	0	0	1	1	2
Monash Gallery of Art, Wheelers Hill, Vic.	0	0	1	0	1
Moree Plains Gallery, Moree, NSW	0	0	15	0	15
Mosman Art Gallery and Community Centre, Mosman, NSW	0	0	1	0	1
Musée du Louvre, Paris, France	0	0	2	0	2
Museum and Art Gallery of the Northern Territory, Darwin, NT	0	0	3	11	14
Museum of Asian Art, University of Malaya, Kuala Lumpur, Kuala Lumpur, Malaysia	0	0	9	0	9
Museum of Contemporary Art, Sydney, Sydney, NSW	0	0	1	4	5
Museum of New Zealand Te Papa Tongarewa, Wellington, NZ	0	0	2	0	2
Museum of Sydney, Sydney, NSW	0	0	40	0	40
Museum Prabu Geusan Ulun Yayasan Pangeran Sumedang, Srimanganti - Sumedang, Indonesia	0	0	1	0	1
Museum Tekstil (Jakarta Textile Museum), Jakarta, Indonesia	0	0	2	0	2
Museum Victoria, Melbourne, Vic.	0	0	0	1	1
National Gallery of Scotland, Edinburgh, Scotland	0	0	1	0	1
National Gallery of Victoria, Melbourne, Vic.	0	0	21	82	103
National Gallery of Victoria, North Melbourne, Vic.	0	0	7	0	7
National Library of Australia, Parkes, ACT	33	0	0	0	33
National Museum and Gallery of Wales, Cardiff, Wales	0	0	1	0	1

	CONTINUING LOAN	CONSERVATION /RESTORATION	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
National Museum of Australia, Acton, ACT	0	0	0	2	2
National Portrait Gallery, Canberra, Parkes, ACT	0	0	1	0	1
National Portrait Gallery, London, London, England	0	0	1	0	1
Newcastle Region Art Gallery, Newcastle, NSW	0	0	6	4	10
Orange Regional Gallery, Orange, NSW	0	0	3	2	5
Parliament House Art Collection, Canberra, ACT	0	0	0	1	1
Perpetual Trustee Company Limited, Canberra, ACT	1	0	0	0	1
Perpustakaan Nasional RI (National Library of Indonesia), Jakarta, Indonesia	0	0	7	0	7
Perpustakaan Negara Malaysia (National Library of Malaysia), Kuala Lumpur, Kuala Lumpur, Malaysia	0	0	5	0	5
Philadelphia Museum of Art, Philadelphia, USA	0	0	4	0	4
Powerhouse Museum, Ultimo, NSW	0	0	2	0	2
Queen Victoria Museum and Art Gallery, Launceston, Tasmania	0	0	1	0	1
Queensland Art Gallery, Brisbane, Queensland	0	0	3	3	6
Queensland University of Technology Art Museum, Brisbane, Queensland	0	0	1	0	1
Roslyn Oxley 9 Gallery, Paddington, NSW	0	0	1	0	1
Royal Academy of Arts, Piccadilly, England	0	0	9	0	9
Sarawak Islamic Museum, Kuching, Malaysia	0	0	9	0	9
SBS TV, Crows Nest, NSW	0	0	2	0	2
Shepparton Art Gallery, Shepparton, Vic	0	0	1	1	2
State Library of New South Wales, Sydney, NSW	0	0	3	0	3
Tate Britain, London, England	0	0	6	0	6
The Detroit Institute of Arts, Detroit, USA	0	0	1	0	1
The Estate of Sir Edwin Manton, New York, USA	0	0	1	0	1
The Frick Collection, New York, USA	0	0	2	0	2
The Holmes à Court Collection, East Perth, WA	0	0	1	1	2
The J. Paul Getty Museum, Los Angeles, USA	0	0	0	14	14
The Wadsworth Atheneum, Hartford, USA	0	0	1	0	1
Uniting Church in Australia, Sydney, NSW	1	0	0	0	1
Victoria and Albert Museum, London, England	0	0	19	0	19
Yale Center for British Art, New Haven, USA	0	0	6	0	6
Total	44	0	371	87	593
PRIVATE LENDERS	174	1	289	186	650
TOTAL	218	1	660	273	1,243

APPENDIX 11 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS
2000-01/2005-06



APPENDIX 12 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2005–06

The National Gallery acknowledges the following sponsors for their generous financial and in kind support throughout the 2005–06 year.

- ActewAGL as a major sponsor of *Bill Viola: the passions*
- Australian Air Express for its ongoing support of the Gallery's Travelling Exhibitions program
- The Australia Council for support of *Michael Riley: sights unseen*
- The Australia Indonesia Institute for supporting *Crescent Moon: Islamic Art and Civilisation in Southeast Asia*
- Booz Allen Hamilton for support of *Constable: impressions of land, sea and sky*
- The Brassey of Canberra for providing accommodation for the *Summer Scholarship* 2006 students
- Canberra Arts Teachers Association for supporting the *Summer Scholarship* 2006
- Casella Wines for providing wines for various exhibition openings throughout the year
- Corrs Chambers Westgarth Lawyers for their support of *Moist: Australian Watercolours*
- Faculty of Arts, Australian National University for supporting the *Summer Scholarship Group* 2006
- Forrest Inn and Apartments for providing accommodation for guests throughout the year
- Gordon Darling Australasian Print Fund for its continuing support of the development and promotion of the Australasian Print Collection
- Gordon Darling Foundation for supporting the *Crescent Moon: Islamic Art and Civilisation in Southeast Asia* exhibition
- Griffin Hotel for providing accommodation for the Viola family
- HINDMARSH as principal sponsor of *Bill Viola: the passions*
- The Hyatt Hotel, Canberra for providing accommodation for special guests throughout the year
- International Art Services for support of the *National Sculpture Prize and exhibition* 2005 and *Transformations: the language of craft*
- Macquarie Bank Foundation as principal sponsor of the *National Sculpture Prize and exhibition* 2005
- Malaysia Airlines for supporting the *Crescent Moon: Islamic Art and Civilisation of Southeast Asia* exhibition
- 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 Myer Foundation for their support of *Bill Viola: the passions* and *Crescent Moon: Islamic Art and Civilisation in Southeast Asia*
- NAIDOC Committee/ATSIC and Torres Strait Regional Authority for supporting NAIDOC week.
- Newmont Australia Ltd as sponsor of *No ordinary Place: the art of David Malangi*
- Nine Network for assisting with advertising
- The Sidney Myer Fund for their support of *Crescent Moon: Islamic Art and Civilisation in Southeast Asia*
- QANTAS Airways Australia for their continuing support
- QANTAS Freight as sponsor of *Bill Viola: the passions* and support of *Transformations: the language of craft* and *Constable: impressions of land, sea and sky*
- Santos as principal sponsor of *Crescent Moon: Islamic Art and Civilisation in Southeast Asia*.
- Saville Park Suites, Canberra for supporting the *National Sculpture Prize and exhibition* 2005, *Transformations: the language of craft* and *Constable: impressions of land, sea and sky*
- The Seven Network for assisting with the advertising of *Transformations: the language of craft* and *Constable: impressions of land, sea and sky*
- SMS Management & Technology for support of *Moist: Australian watercolours*
- Sony Foundation for major sponsorship of the Summer Scholarship Program 2006
- The Thomas Foundation for their support of *Transformations: the language of craft*
- Visions of Australia for supporting the Travelling Exhibitions tour of *No ordinary place: the art of David Malangi, Place made: Australian Print Workshop and Stage fright: The art of theatre*
- 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 2006

MEMBERSHIP VOLUNTEERS

Dorothy Anderson
Janet Batho
Elizabeth Brooks
Judy Burns
Doreen Butler
Betty Campbell
Maureen Chan
Audrey Harvey
Barry Clarke
Helen Deane
Sylvia Dicker
Helen Douglas
Kay Dunne
Tony Eastaway
Mollie Fitzhardinge
Karin Fyfe
Margaret Gerahty
Isabelle Hayward
Meredith Hinchliffe
Joan Johns
Beryle Legge-Wilkinson
Anne Luker
Doris Mccauley
Heather Mears
Nigel Neilson
Estelle Neilson
Jean Nolan
Alison Thomas
Gene Willsford
Rita Williams
Elizabeth Woolston
Rose Swan
Gerda Zietek

CONSERVATION VOLUNTEERS

William Hamilton
Gudrun Genee

CURATORIAL VOLUNTEERS

*Australian Decorative Arts and
Design*
Meredith Hinchliffe
Petronella Wensing
Diana Woollard
Jane Herring
Penelope Roberts
Sarah Edge

Australian Prints, Drawings and Illustrated Books

Keith Avent
Gregory Heath
Sarina Noordhuis-Fairfax
Gyongi Smee
Marina Wilson

Australian Photography

Robert Deane
Bernard Lilienthal
Brooke Babbington
Georgina Gavaghan

RESEARCH LIBRARY VOLUNTEERS

Kay Smith
Pam Cossey
Bill Geering

VOLUNTARY GUIDES

Win Abernethy
Janet Aitken
Gail Allen
Elizabeth Allison
Ingrid Anderson
Patricia Back
Anna Bannan
Susan Bastian
Hilary Batten
Elizabeth Bennett
Lynne Booth
Lena Britton
Jasmine Brodie
Betty Browning
Laurel Brummell
Helen Campbell
Shelley Clarke
Sally Collignon
Bruce Cook
Beverley Copeland
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
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
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
Bettye 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
Jan Smith
Robin Smith
Jane Smyth
Els Sondaal
Gabrielle Stewart
Flora Strickland
Carol Summerhayes

Bob Sutherland
Catherine Sykes
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Roberta Turner
Meryl Turner
Pamela Walker
Deirdre Ward
Pamela Weiss
Sally Wells
Frances Wild
Marjorie Wilson
Robert Worley

APPENDIX 14 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2005–06

National Sculpture Prize and exhibition 2005

Elena Taylor, exhibition curator
Paige Amor, editor
David James Alcorn, designer

Transformations: the language of craft

Robert Bell, exhibition curator
Paige Amor, editor
Sarah Robinson, designer

Constable: impressions of land, sea and sky

Anne Gray, coordinating curator
John Gage, co-curator
Pauline Green, editor
Kirsty Morrison, designer

Four issues of artonview

No. 43 Spring 2005
No. 44 Summer 2005–06
No. 45 Autumn 2006
No. 46 Winter 2006
Commissioning editor: Eve Sullivan
Designer: Sarah Robinson

APPENDIX 15 CONSULTANTS 2005–06

NAME	NATURE OF SERVICES	AMOUNT	KEY
Anthony Asher Wright	Visual Design Concept Plan	14,625	a
Australian Government Solicitor	Legal	56,783	a
Australian National Audit Office	External audit services	77,420	c
Australian Valuation Office	Valuation services	12,091	c
Bill Viola Studios	Exhibition design services	13,014	b
Blake Dawson Waldron	Legal	10,624	a
Brizulis Associates	Engineering services	75,872	a
Caruana Fine Arts	Valuation services	14,800	b
Davidson Trahaire Corppsych	Human Resource Management	12,630	b
Enterprise Outsourcing	Tender & contract services	18,917	a
Environmetrics	Customer survey analysis	14,591	b
Ernst & Young	Tender & contract services	19,307	a
Evans & Peck	Waste Management Plan	12,860	b
George Sexton & Associates	Lighting design plan	77,714	a
Heritage Management Consultants Pty Ltd	Conservation planning	13,122	b
Infront Systems	Development of storage & strategic directions plan	42,250	b
Ken Begg and Associates	Public affairs advice	85,300	b
Mallesons Stephen Jaques	Legal	47,464	a
Manteena Pty Ltd	Managing building enhancement project	60,867	a
Market Analysis	Customer survey analysis	16,054	b
Mcgregor & Partners	Landscaping design services	96,175	a
Professor Norman Palmer	Legal	82,809	a
Page Kirkland Lorimer Pty Ltd	Cost planning for building enhancement project	385,460	a
PTW Architects	Architectural services	759,973	a
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	411,486	a
Taylor Nelson	Membership review	15,735	a
Virginia Henderson	Fundraising and operational advice for the National Gallery of Australia Foundation	79,591	a
Walter Turnbull	Internal audit	56,296	c
Total		2,583,830	

APPENDIX 16 PERFORMANCE MEASURES AND OUTCOMES AGAINST 2005–06 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	1,589
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	466 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 growing collection is being addressed in 2006 with the implementation of a major storage project Plan. 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	9% of the national collection reviewed
Works of art conserved to appropriate standards	1,712 conservation treatments were undertaken

GOAL 4

Key Performance Measure	Performance Outcome
The extent to which people's experience of Gallery exhibitions and displays enhances their understanding and enjoyment of the visual arts	93% of visitors believed their understanding and knowledge of the visual arts was improved
The satisfaction of visitors and the art community with Gallery exhibitions and displays	88% of visitors to Gallery exhibitions and displays enjoyed their experience of the visual arts
The number of people attending Gallery exhibitions and displays and other exhibitions with loans from the national collection	3,473,930 people viewed works of art from the national collection in Canberra, around Australia and abroad

GOAL 5

Key Performance Measure	Performance Outcome
The level of satisfaction of people who access Gallery programs and activities	88% of visitors to Gallery programs and activities enjoyed their experience of the visual arts

The number of people accessing Gallery programs and activities	148,501 people accessed Gallery educational and public programs and activities
The Number of users accessing information using multimedia, collection study room and research library	4,304,358 users accessed information using multimedia, collection study room and research library
Increased awareness and association with the national collection and Gallery programs	3,473,930 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	1,093 works of art loaned
Venues visited by travelling exhibitions	86 venues visited by Gallery travelling exhibitions, including 70 for the Wolfensohn Gift Education programs

GOAL 6

Key Performance Measure	Performance Outcome
The level of staff satisfaction and feedback	Feedback from 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 arrival and entry facilities for the Gallery, and for the provision of additional facilities including increased display space for the collection, was advanced in the year
The extent to which building program objectives are met	The building refurbishment program is continuing satisfactorily.
Funding secured for the building program beyond Stage 1	Funding for Stage 1 has not yet been secured. This was the focus in this year.

GOAL 8

Key Performance Measure	Performance Outcome
An increase in operational funding from Government	Operational funding from the Government increased by \$1.405 million
An increase in revenue from non-Government sources	Revenue from non-government sources decreased by \$0.247 million
An increase in capital funding from Government	Funding from Government to be applied to meet capital expenditure increased by \$1.45 million

APPENDIX 17 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2005-06* has been prepared in accordance with the Commonwealth Authorities and Companies (Report of Operations) Orders 2005 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 Foreward
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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