



■ national gallery of **australia**

ANNUAL REPORT 2006-07

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.

The Gallery's governing body, the Council of the National Gallery of Australia, has expertise in arts administration, corporate governance, administration and financial and business management.

In 2006–07 the National Gallery of Australia received an appropriation from the Australian Government totalling \$46.263 million (including an equity injection of \$4 million for development of the national collection), raised \$9.624 million, and employed 243 full-time equivalent staff.

© National Gallery of Australia 2007

ISSN 1323 5192

All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without permission in writing from the publisher.

Produced by the Publications Department of the National Gallery of Australia

Edited by Leora Kirwan, Eric Meredith

Index by Puddingburn Publishing Services PTY LTD

Designed by ZOO

Printed by PIRION Pty Limited

National Gallery of Australia  
GPO Box 1150  
Canberra ACT 2601  
[nga.gov.au/Reports](http://nga.gov.au/Reports)

Cover: Giorgio de Chirico *La Mort d'un esprit* [*Death of a spirit*] 1916 oil on canvas Purchased with the assistance of Harold and Bevelly Mitchell, Rupert and Annabel Myer, and the NGA Foundation © Giorgio de Chirico. Licensed by VISCOPY, Australia, 2007

Back cover: Max Ernst *Habakuk* 1934/70 bronze Purchased with the assistance of the National Australia Bank © Max Ernst. Licensed by VISCOPY, Australia, 2007

September 2007

Senator the Hon. George Brandis, SC  
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 2006 to 30 June 2007.

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', with a long, sweeping underline that extends to the left.

Rupert Myer, AM  
Chairman of Council

# CONTENTS

<b>LETTER OF TRANSMITTAL</b>	iii
<b>CHAIRMAN'S FOREWORD</b>	1
<b>DIRECTOR'S REPORT</b>	3
<b>CORPORATE OVERVIEW</b>	7
<b>PERFORMANCE REPORT 2006–07</b>	11
Outcome and Outputs	12
Report Against Strategic Plan 2004–2007	15
<b>GOAL 1</b> Acquire premium works of art	18
<b>GOAL 2</b> Strengthen and refine the national collection	19
<b>GOAL 3</b> Maintain and protect the national collection	31
<b>GOAL 4</b> Deliver outstanding displays and exhibitions	35
<b>GOAL 5</b> Provide and promote access to the national collection	41
<b>GOAL 6</b> Sustain an encouraging and productive environment for all staff	49
<b>GOAL 7</b> Refurbish and enhance the Gallery's building and precinct	57
<b>GOAL 8</b> Strengthen the Gallery's resource base	61
<b>FINANCIAL REPORTS</b>	65

<b>APPENDICES</b>		97
APPENDIX 1	Council of the National Gallery of Australia	98
APPENDIX 2	Management structure at 30 June 2007	100
APPENDIX 3	Staff of the National Gallery of Australia at 30 June 2007	101
APPENDIX 4	Acquisitions 2006–07	103
APPENDIX 5	Total acquisitions including purchases and gifts 2001–02 to 2006–07	173
APPENDIX 6	Exhibitions and new displays shown at the National Gallery of Australia 2006–07	174
APPENDIX 7	Attendance 2001–02 to 2006–07	175
APPENDIX 8	Travelling exhibitions 2006–07	176
APPENDIX 9	Outward loans to exhibitions – Australia and international	178
APPENDIX 10	Inward loans	182
APPENDIX 11	Outward loans including travelling exhibitions 2001–02 to 2006–07	185
APPENDIX 12	National Gallery of Australia sponsors 2006–07	186
APPENDIX 13	National Gallery of Australia volunteers at 30 June 2007	188
APPENDIX 14	Publications of the National Gallery of Australia 2006–07	190
APPENDIX 15	Consultants 2006–07	191
APPENDIX 16	Compliance index and contact officers	192
<b>INDEX</b>		193



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



## CHAIRMAN'S FOREWORD

When the Annual Report for 1981–82 was published it recorded that the Gallery had witnessed 'intense activity' leading up to 12 October 1982, when it had been announced Her Majesty the Queen would formally open the National Gallery of Australia. Now, 25 years on, I am pleased to report that the Gallery has experienced another year of intense activity as the Gallery prepares for the anniversary of that significant occasion.

Since then, the Australian Government, generous benefactors and sponsors, successive Gallery Councils and inspired Directors and their dedicated staff have positioned the Gallery to enter its second quarter century as a highly influential cultural institution for all Australians.

There have been many significant milestones in the past year. Particularly important for the Gallery's future growth and public access was securing government approval to refurbish and extend the building and obtaining final approval for the design for the Stage 1 building extensions project. Similarly, significant improvements were made to many collection display spaces, a highlight being the opening of the new sculpture gallery with the generous support of the National Australia Bank. It also gave me great pleasure during the year to announce the inaugural *National Indigenous Art Triennial*, sponsored by BHP Billiton, which will not only be a fitting event to mark the Gallery's 25th birthday but will also give ongoing national recognition to the important contribution of Australia's Indigenous artists to our cultural heritage.

The Gallery Council focussed this year on implementing policies and structural changes to achieve Director Ron Radford's Vision for the National Gallery of Australia. It was a year of significant achievement in collection development, exhibitions, publications and delivery of educational and public programs again due largely to the support received from generous benefactors and sponsors.

In the year, the Council approved a revised Acquisitions Policy and ten-year acquisition strategies for each collecting area to guide future collection development. A smaller, more tightly aligned management structure was introduced. The Strategic Plan 2004–07 was concluded with all goals met and the Strategic Plan 2007–10 was developed.

I would like to acknowledge the efforts of my colleagues on the Gallery Council for their ongoing efforts to ensure the success of the Gallery. In this year, Ms Elizabeth Nosworthy, AO, and Mr Michael Chaney, AO, concluded their service on the Council. I would like to acknowledge their outstanding contributions while welcoming to the Council Mr John Calvert-Jones, AM, and Mr Warwick Hemsley.

During the year, Mr Charles Curran, AC, was appointed Deputy Chair of the Gallery Council. Mr Curran is Chairman of the National Gallery of Australia Foundation and Chair of the Building Committee. Mrs Roslyn Packer, AO, took over as Chair of the Acquisitions Committee and Mr Warwick Hemsley as Chair of the Risk Management and Audit Committee. I thank all of my colleagues on the Council as well as the Board of the National Gallery of Australia Foundation for their hard work, generous support and sincere commitment to the Gallery. Many of them provided an extraordinary level of support for the development of the national collection during the year.

I would also like to warmly thank our Gallery guides and all the many volunteers who continue to make an outstanding contribution.

The Council acknowledges with appreciation the ongoing support of the Australian Government through the former Minister for the Arts and Sport, Senator the Hon. Rod Kemp, and his successor during the year Senator the Hon. George Brandis, SC, and the Minister for Communications, Information Technology and the Arts, Senator the Hon. Helen Coonan. The



support provided by officials from the Department of Communications, Information Technology and the Arts, particularly secretaries Helen Williams, AO, and Patricia Scott and Acting Deputy Secretary Lynn Bean is also acknowledged with appreciation.

To Director Ron Radford, AM, and the Gallery's dedicated and talented staff, on behalf of the Council, I express my sincere appreciation for another year of outstanding achievement.

A handwritten signature in black ink, appearing to read 'Rupert Myer', with a long, sweeping underline that extends to the left.

Rupert Myer, AM

## DIRECTOR'S REPORT

This, the National Gallery of Australia's 25th Anniversary year, has been a year of great achievement. The Gallery has received government funding of \$92.9 million and planning approval for our Stage 1 building extension, while at the same time radically reconfiguring the major collection displays and restoring the current building. This new look National Gallery of Australia has also benefited by major new acquisitions in every display area. And it has been a year of outstanding Gallery exhibitions and publications. All this was achieved while the Gallery undertook a management restructure.

The Stage 1 extension will provide a new and accessible ground-level entrance and entrance facilities, and a large function and education space opening onto a new Australian garden. Importantly, Stage 1 includes a suite of five large and five smaller galleries to show our extensive Aboriginal and Torres Strait Islander Art collection, the largest that exists. This will give the Gallery its first increase in collection display space since the building was conceived in 1969. Relocating the bookshop to a larger and better-designed space at the new ground-level entrance will leave room for a new gallery for our iconic Sidney Nolan *Ned Kelly* series and small spaces for photography and the decorative arts. A new loading dock and registration facilities will much improve collection handling and management. Building will commence in September 2007.

Throughout the year, the Gallery successfully and radically rearranged the first floor collection displays while also restoring and completely relighting these galleries. The initial display to be completed was a gallery devoted to our strength in Indian art, the first such gallery to be established in Australia. This was followed by the opening of the Southeast Asian gallery of mixed media, which connects with the Indian gallery. Galleries 1 and 2, just off the main entrance foyer, were reconfigured and rehung with new chronological mixed-media displays of European and American art from the late nineteenth to late twentieth centuries. These international displays, entitled *Impressionism*

*to Pop Art*, show the development of Modernism and also include works of Australian art. Our purpose-built sculpture gallery, which had to be used for other purposes from 1990 onwards, has now been fully restored and reopened as the National Australia Bank Sculpture Gallery, clearly revealing the space as our grandest gallery. By contrast our first permanent gallery for our revived Pacific arts collections is an intimate jewel-box space, gallery 3b, on the level between the first floor and the second floor Australian displays. New Australian art displays of the nineteenth and early twentieth centuries have been planned to be completed in September.

It has been a particularly exhilarating year for major acquisitions, helped by generous benefaction. Our dramatic giant-sized Max Ernst bronze *Habakuk* 1934/70 and our gem-like metaphysical 1916 painting by Giorgio de Chirico are the first early European Modernist works the Gallery has been able to acquire for 15 years and are key works to telling a story of the development of European Modernism. They are vital works for our outstanding Surrealist collection. The National Australia Bank generously helped us acquire the Max Ernst sculpture; Harold and Bevelly Mitchell and Rupert and Annabel Myer along with the Gallery Foundation helped purchase the de Chirico painting. Another major acquisition was the Indian second-century red sandstone Buddha from Mathura. This large and powerful image of the Buddha is by far the earliest in Australia and a central work not only to our fine Indian collection but our entire Asian collection. Ros Packer generously assisted in the acquisition of this ancient sculpture.

As well as these masterpieces the Gallery acquired numerous other fine works in all of the Gallery's collecting areas. To add to our international Modernist and costume collection the Gallery acquired further major Ballet Russe costumes by de Chirico and Picasso to add to our already substantial collection of the Ballet Russe. Significantly, we also acquired hundreds of early examples of photography from the Asia and Pacific

region, particularly India. Within two years our Asia and Pacific photographic collection has become the most representative in our region and is fast becoming the most balanced that exists. We have also acquired large numbers of contemporary Australian Indigenous works from all parts of Australia and in all media. In preparation for the groundbreaking exhibition *The story of Australian printmaking 1801–2005* and its planned three-volume publication, we have filled many gaps in our matchless survey of the history of Australian printmaking.

There has been a deliberate attempt in Australian painting this year to acquire earlier works from the smaller states that are not well enough represented in the national collection. From Western Australia we have acquired a major still life by Kate O'Connor from the 1920s and a rainbow landscape by Howard Taylor. From South Australia we acquired a remarkable early painting by Jeffrey Smart, paid for with money raised for the Masterpieces for the Nation Fund. From Queensland we acquired two late nineteenth-century paintings by Isaac Jenner, two early twentieth-century watercolour landscapes by Kenneth Macquoen, and early works by Margaret Olley and Ray Crooke. Phillip Bacon has generously assisted with Queensland acquisitions.

There have been notable acquisitions of decorative arts and design, both Australian and international. Among them, the stained glass *Window panel* c. 1910 attributed to Marion Mahony Griffin in collaboration with Walter Burley Griffin, two rare hooked rugs by Margaret Preston, *Hakea* c. 1934 and *Eucalyptus* c. 1934, and a pair of eucalyptus panels carved in 1921 by John Kendrick Blogg: *'Grim-visaged war' and 'Peace and prosperity'*. The Gallery has also continued to buy contemporary Australian art from around the country in all media. Among significant contemporary works given to the National Gallery of Australia were Tim Maguire's large abstract painting *Untitled 98U55* 1998, a gift of Corbett Lyon and Yeuji Lyon Collection of Australian Contemporary Art, Melbourne. Imants Tillers's large, multi-panelled *Terra incognita* 2005 is another major contemporary acquisition.

Further acquisition highlights from our Indian collection include a large head of a crowned bodhisattva (3rd–4th century) from the ancient Gandharan civilisation now part of present-day Pakistan. The

Gallery also acquired its first Asian Christian work, a large ivory crucifix carved in the eighteenth century at Goa on the west coast of India.

In all there were 1257 works acquired during the year, which included almost \$4 million of gifts. Furthermore, substantial private funding for acquisitions was pledged to the Gallery for subsequent years.

A new, updated and more succinct Acquisitions Policy was published and an extensive Ten-Year Acquisitions Strategy was prepared by the Director and curators and endorsed by the Council.

It has been an impressive year for temporary exhibitions. The major blockbuster was *Egyptian antiquities from the Louvre: journey to the afterlife*, a dramatic exhibition which received 153 000 visitors in Canberra and then successfully toured to Adelaide and Perth.

Other major exhibitions include *The story of Australian printmaking 1801–2005*, an important and comprehensive survey of Australian printmaking from the beginning to the present. This pioneering exhibition will be supported by three planned volumes of which volume 1, *Printed images in colonial Australia 1801–1901*, is already published, and the other two are planned to be published next financial year with the help of the Gordon Darling Foundation.

Major retrospective exhibitions of Australia's two leading early-twentieth-century artists were staged: George W Lambert and Grace Crowley. *George W Lambert retrospective: heroes and icons* presented a comprehensive showing of work created over his 35-year career and included paintings, drawings and sculpture. This exhibition was the artist's first major retrospective. The smaller Grace Crowley retrospective, *Grace Crowley: being modern*, showed this remarkable Modernist artist as one of Australia's first painters committed to abstract painting.

The Gallery also showed two very different contemporary artists, Imants Tillers and Michael Riley. *Imants Tillers: one world many visions* was a survey exhibition tracing the high points of Tillers's artistic development over more than 20 years. *Michael Riley: sights unseen* revealed the prolific talents of a quiet observer whose photomedia work had a profound

effect on Australia's contemporary representation and comprehension of Indigenous Australia.

Other interesting exhibitions of the eleven staged and drawn from our strong holdings at the Gallery included *VIP: very important photographs from the European, American and Australian photography collection 1840s–1940s*, *The birth of the modern poster*, *Revolutionary Russians*, *The crafted object 60s–80s* and *Rosenquist: welcome to the water planet*.

The exhibitions were supported by publications, many of them very substantial. Indeed it was a record year for the publishing of major books, confirming the Gallery as Australia's major art publishing house.

In addition to exhibitions shown at the Gallery, 11 exhibitions toured to 76 venues throughout Australia and our exhibition *Constable: impressions of land, sea and sky*, travelled to the Museum of New Zealand Te Papa Tongarewa in Wellington. In addition, planning was completed for our 25th Anniversary exhibition to tour country Australia, *Ocean to Outback: Australian landscape painting 1850–1950*.

It has been a year of increased visitation to the National Gallery of Australia. Almost 680 000 people visited the Gallery or one of the National Gallery of Australia's touring exhibitions during the year. The nearly 490 000 people who visited the Gallery in Canberra represents an increase of 70 000 on last year and was the fourth successive yearly increase in attendance. In October we celebrated our seven millionth visitor to our travelling exhibitions program, which commenced more than a decade and a half ago. Our education staff and volunteer guides assisted over 60 000 school children who visited the Gallery. Access to the national collection was also afforded through publications and merchandising and through educational and other public programs.

Attendance at exhibitions arranged by other institutions that included a work or works from the national collection exceeded 2.6 million people. A further almost 4.4 million people visited our website or research library.

During the year 1 560 works of art received conservation treatment while almost 11 000 condition checks were undertaken and work continued on

improving facilities for storing the collection.

Reframing of key works in our Australian painting collection continued to ensure these works are presented in appropriate period-style frames. Since this intensive reframing program began nearly two years ago, 50 paintings have been reframed.

Our continuing efforts to improve occupational health and safety practice continued and we received a 4-star rating (maximum 5) in the National Safety Council of Australia's annual audit.

I would like to acknowledge the work of my assistant directors and Deputy Director Alan Froud. I would like also to acknowledge the significant assistance and support provided by the Gallery Council, especially the Chair Rupert Myer, and the National Gallery of Australia Foundation and its Chair Charles Curran, and the fine work of our very professional staff and loyal volunteers, in particular the hard-working Gallery guides. Together they have made this a very memorable and highly productive year for the National Gallery of Australia.

The Gallery's ambitious program of activity places a constant strain on our resources and it is only with the support of the Australian Government and our many generous partners, sponsors, and benefactors that we were able to achieve what we did in the past year. As we approach the date for our 25th Anniversary of our opening on 12 October 2007, we look forward to that support continuing and increasing as we enter our next exciting phase of growth and development.



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 of Australia during the year were Senator the Hon. Helen Coonan, Minister for Communications, Information Technology and the Arts and Senator the Hon. Rod Kemp and subsequently Senator the Hon. George Brandis, SC, 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 of Australia 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 of Australia Council members
- convene a meeting of the National Gallery of Australia Council
- grant the Director of the National Gallery of Australia leave of absence other than recreation leave
- appoint a person to act temporarily in the position of Director of the National Gallery of Australia 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
- issue directions regarding the form and timing of submission of budget estimates of the National Gallery of Australia each financial year.

## EXERCISE OF MINISTER'S POWERS

During 2006–07 the Minister appointed a person to act temporarily in the position of Director three times and approved the deaccessioning of a number of works of art. The Minister also approved Commonwealth indemnity for one exhibition in which the National Gallery of Australia was involved.

## NATIONAL GALLERY OF AUSTRALIA'S POWERS AND FUNCTIONS

The powers of the National Gallery of Australia 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
- use every endeavour to make the most advantageous use of the national collection in the national interest.

## STRATEGIC PLAN 2004–07

The vision of the Gallery, as stated in the Strategic Plan 2004–07, 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 its staff.

The plan maps out the goals, key strategies and direction of the Gallery for 2004–07, with the following key priorities:

- continue building, for the nation, of an outstanding collection of works of art
- maintain and protect the national collection
- provide engaging displays, exhibitions and public programs
- provide extensive access to and publication and promotion of the national collection and the visual arts
- complete the refurbishment of the Gallery building and secure funding for Stage 1 of extensions to the building.

## COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery of Australia is governed by a Council of up to 11 members. The Director of the Gallery is the Executive Officer and a member of the Council. Council members 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.

Mr Rupert Myer, AM, was appointed Chairman of the Council from 20 December 2005 and Mr Charles Curran, AC, was appointed Deputy Chairman from 27 June 2007.

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 structure of the National Gallery of Australia was revised during the year, with the main outcome being the reduction from six programs to four. The appointment of three Assistant Directors was finalised in early 2007. The new members of the Gallery's

leadership team to join Director Ron Radford and Deputy Director Alan Froud are Simon Elliott, Assistant Director (Curatorial and Educational Services), Adam Worrall, Assistant Director (Exhibitions and Collections Services), and Ron Ramsey, Assistant Director (Development, Marketing and Commercial Operations).

The management structure is at Appendix 2.

## 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 65 to 96.

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
- maintenance of an effective and efficient audit.

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

- Review of Performance Management Scheme
- Internal Audit Status Report (June 2007)
- Strategic Internal Audit Plan 2007–10

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 51 to 53.

## 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.

The Gallery's Risk Management Policy was revised and updated in December 2006. As a result of the Gallery's organisation restructure, the senior management group has formally adopted a revised planning and budgeting framework underpinned by enterprise-wide risk management.

The Gallery achieved a score of 7.4 (maximum 10) in Comcover's Benchmarking Risk Management Survey for 2006–07, which resulted in a 7.4 per cent discount on the insurance premium. The Gallery welcomes Comcover's ongoing support and assistance.

## BUSINESS CONTINUITY MANAGEMENT

As a result of the Gallery's staffing restructure, the Business Continuity Plan was updated and a detailed testing plan for the calendar year 2007 was developed.

The purpose of Business Continuity Management 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.

In accordance with federal government initiatives, the Gallery developed a pandemic plan under the umbrella of business continuity management planning.

## SERVICE CHARTER

The National Gallery of Australia'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.

Services that are measured against standards include:

- a welcome and safe environment
- development and care of the collection
- permanent collection displays
- exhibitions, including travelling exhibitions

- education, public programs and research
- membership
- websites
- merchandise and publications
- 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](http://nga.gov.au/info/charter)>, or by fax, letter or telephone to the Gallery.

During 2006–07 the Gallery received 288 comments, a 53 per cent decrease over the previous year. The majority of the comments related to:

- exhibitions and displays
- parking.

All comments were acknowledged and responded to within an average of 10 days.

## SOCIAL JUSTICE AND EQUITY

The National Gallery of Australia 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 41).

## ADVERTISING AND MARKET RESEARCH

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

A total of \$29 224 was spent on market research in 2006–07 compared to \$39 637 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, outdoor and electronic media. Total expenditure on advertising in 2006–07 was \$623 069 compared to \$705 969 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 related professional bodies nationally and internationally. Reference to the interaction that occurred in 2006–07 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 2006–07.

## FRAUD CONTROL

During 2006–07 the National Gallery of Australia completed a detailed fraud risk assessment. An updated Fraud Control Plan will encompass the results of the fraud risk assessment, appropriate fraud prevention, detection, investigation and reporting procedures and processes. Implementation of the updated plan will occur in the later half of 2007.

## FREEDOM OF INFORMATION

In 2006–2007 the National Gallery of Australia received one request for access to documents under the *Freedom of Information Act 1982* (FOI Act).

Members of the public may inquire in person about FOI matters, submit formal requests for access,

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

Freedom of Information Coordinator  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601  
telephone: (02) 6240 6677  
facsimile: (02) 6240 6529  
email: john.santolin@nga.gov.au  
website: nga.gov.au

The Director, Deputy Director, Head of Human Resource Management 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 1982*. The categories of documents held by the Gallery are detailed in the *Personal Information Digest*, published annually by the Privacy Commissioner, Human Rights Australia.

## PRIVACY LEGISLATION

The Gallery developed a Privacy Policy following extensive consultation with staff and stakeholders. 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 program was completed to ensure compliance with the *Privacy Act 1988*.

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 2006–07.

## OMBUDSMAN

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

# PERFORMANCE REPORT

2006-07

## 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 or 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
- 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 of Australia 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 2006–07. 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, who 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, who enjoyed their experience of the visual arts	85%	92%
Increased access to works of art	Number of people who saw works of art from the national collection or exhibitions *	1 350 000	3 297 358
	Number of works of art from the national collection loaned nationally and internationally	1200	1106

### Outputs

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
<b>OUTPUT 1.1</b>	<b>QUALITY</b>		
Collection Development	% of works of art acquired consistent with acquisition policy	100%	100%
	% of works of art acquired, researched and documented	100%	100%
	<b>QUANTITY</b>		
	Number of works of art acquired during the year	–	1257
	Number of works of art deaccessioned during the year	–	188
	<b>PRICE</b>		
	Costs associated with acquiring and deaccessioning works of art	\$6.555m	\$4.984m
<b>OUTPUT 1.2</b>	<b>QUALITY</b>		
Collection Management	% of the national collection reviewed to assess condition and maintenance requirements	4%	7.85%
	% of works of art kept in appropriate environmental conditions	100%	100%
	% of works of art identified for maintenance treated in accordance with priorities	100%	100%
	<b>QUANTITY</b>		
	Number of works of art in the national collection	134 000	143 597
	Number of works of art subjected to conservation treatment	1800	1560
	<b>PRICE</b>		
	Cost per item stored	\$60.73	\$52.51
	Cost per work of art treated	\$1317.37	\$920.57
	Costs associated with collection management	\$10.509m	\$8.788m

*continued*

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
<b>OUTPUT 1.3</b>	<b>QUALITY</b>		
Access to and Promotion of Works of Art	% of visitors satisfied with displays and exhibitions	85%	89%
	% of attendees satisfied with Gallery events	85%	88%
	<b>QUANTITY</b>		
	Number of people who saw works of art from the national collection or exhibitions *	1 350 000	3 297 358
	Number of attendees at Gallery events	110 000	124 000
	Number of people who accessed information via the Gallery's Research Library, Collection Study Room and website	2 000 000	4 380 000
	<b>PRICE</b>		
	Cost per visitor	\$18.94	\$8.12
	Cost per attendee at events	\$48.19	\$44.39
	Cost per user access	\$0.53	\$0.22
	Cost per user access	\$0.53	\$0.22
	Costs associated with access to and promotion of works of art	\$31.929m	\$33.242m

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

## **REPORT AGAINST STRATEGIC PLAN 2004–07**

This report on performance is made against the eight goals expressed in the National Gallery of Australia's Strategic Plan 2004–07. A detailed discussion of performance follows.

### **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

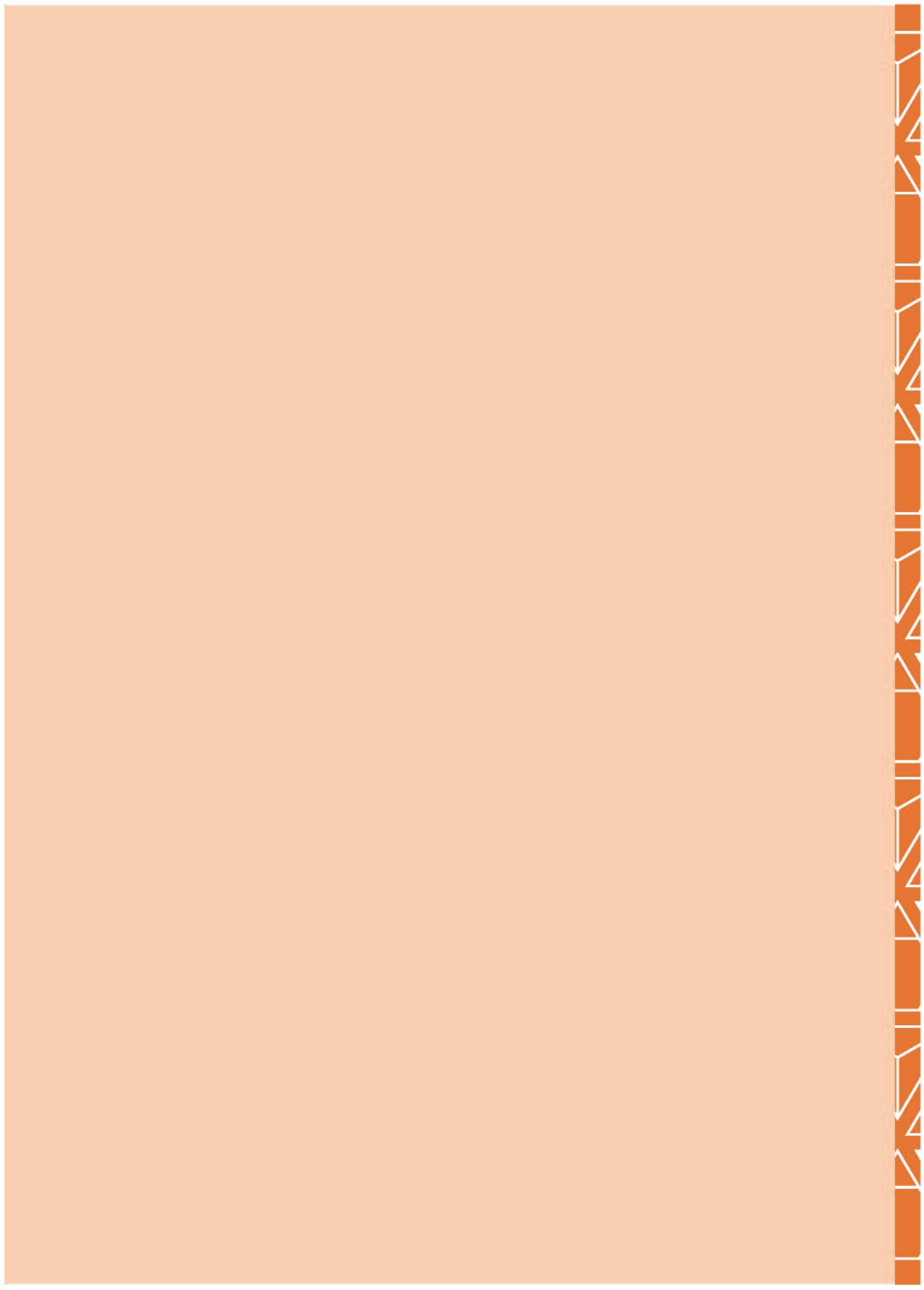
### **GOAL 7**

Refurbish and enhance the National Gallery of Australia's building and precinct

### **GOAL 8**

Strengthen the National Gallery of Australia's resource base





GOALS 1 & 2

## **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 1257 works of art in the year, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art and works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government, and through the generosity of donors and benefactors. 289 works of art valued \$2.199 million were acquired as gifts while \$1.579 million was received in cash donations 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 188 works were deaccessioned.

Works deaccessioned comprised:

- 79 works from the Dulhunty Family Collection of nineteenth-century photographs, which were transferred as gifts to the Queanbeyan Public Library, Queanbeyan City Council
- 109 (35 mm) slides of modern Rumanian artists' works, which were transferred to the NGA Research Library.

### ACQUISITIONS 2006–07

#### Aboriginal and Torres Strait Islander Art

During 2006–07 the Aboriginal and Torres Strait Islander Art Department acquired seventy nine works of art by established and emerging artists, comprising of bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, metalwork, carvings, digital media and a large number of photographic works. Highlights of the Aboriginal and Torres Strait Islander art purchases include 32 works acquired to be featured for the first time in the inaugural *National Indigenous Art Triennial: Culture Warriors* which is a significant and important initiative by the Gallery to increase the stature of, and raise awareness of Aboriginal and Torres Strait Islander art in Australia today. It will include works that represent a diversity of regions throughout Australia with every state and territory represented, and will demonstrate the incredible range of contemporary Indigenous art practice today.

Important acquisitions for this exhibition include two spectacular paintings by senior Tiwi artist Jean Baptiste Aputimi, *Jikapayinga* and *Yirrikapayi*, based on the male and female crocodile, a painting on canvas and several hollow logs by Liyagalawumirr artist Philip Gudthaykudthay and a lorrkon by Kuninjku (Eastern Kunwinjku) artist John Mawurndjul. Each of these

works will significantly strengthen the Gallery's large holdings of hollow logs. The addition of two rare body design paintings by Wik-Mungkan/Winchanam, senior artist Arthur Pambegan Jnr along with two newly made sculptures based on the Flying fox dreaming increase the Gallery's holdings of Aurukun works. Stunning large-scale fibreworks by emerging Kuninjku artist Anniebell Marrngamarrnga styled on the Yawkyawk mythological ancestors of the Kuninjku people of Maningrida along with the works by Melbourne based artist Turbo Brown (Latje Latje), Christian Thompson (Bidjara), Sydney based Elaine Russell (Kamilaroi) and Iwatja/Iwaidja Darwin based artist Christine Christophersen highlight and complement the Gallery's collection of works by urban based artists.

The exhibition *Michael Riley: sights unseen* saw several important acquisitions of four early vintage gelatin silver prints – *Tracey Moffatt, John, Avril, and Gary* – by Wiradjuri/Kamilaroi artist Michael Riley that feature in the current touring exhibition. Several significant auction purchases, including an early twentieth-century painting on bark and a ceremonial figure sculpture from an unknown Western Australian artist, complement the Gallery's targeted collection of late nineteenth-century and early twentieth-century works. Several works exhibited in the *24th Telstra National Aboriginal and Torres Strait Islander Art Award* in Darwin include a spectacular large-scale *Tuitini* (Pukamani pole) by John Martin Tipungwuti and a sleek and elegant bronze bird (egret) by fellow Tiwi artist Glen Farmer Illortaminni.

Two acquisitions, *Nannarri* by Weaver Jack (Yulparija people) and *Untitled* by emerging Pintupi artist Yukultji Napangati, were shown for the first time in the exhibition *Right here right now: recent Aboriginal and Torres Strait Islander art acquisitions* at the Gallery in 2006.

The Gallery was also fortunate to acquire two paintings by senior Pitjantjatjara artist Kunmanara Dawson, *Minyma Kutjara [Two Sisters Dreaming]* and *Minyma Kutjara Tjukurpa*, shortly after he represented Tommy Watson at the opening of the Musée du Quai Branly in Paris and prior to his death in late 2006. The collaborative work *Milingimbi Easter panel*, the only existing side of a two part panel painted in c. 1965 by Gupapuyngu artists Jonnie Dayngananggan, Tony Djikululu, Djimbarrdjimbarrowuy, Billy Djoma,

Lipundja 2, Jimmy Mamalunhawuy, Jimmy Wululu and Tony Yawati was a highly significant acquisition.

## Australian Decorative Arts and Design

The Gallery's early twentieth-century Australian Decorative Arts and Design collection was extended through the acquisition of *Hakea* and *Eucalyptus*, two hooked textile floor rugs designed and made by Margaret Preston in c. 1934 – revealing another aspect of this artist's work. The subject of Australian native plants as an anti-war metaphor was also expressed in *Grim-visaged war* and *Peace and prosperity*, a pair of 1921 carved eucalyptus panels by Victorian carver John Blogg. *Kookaburras*, a 1925 carved blackwood panel by Robert Prenzel, also expresses this environmental narrative. Contemporary works drawing from environmental themes include ceramics by Queensland artists, Johanna De Maine and Kevin Grealy, and Western Australian artists, Pippin Drysdale and Garry Zeck, each building the representation of craft practice from these states. Expressive ceramics on the subject of our relationship to the natural environment were acquired, including works by Milton Moon, donated by Jessie Birch, Paul Davis and Gudrun Klix.

A woven aluminium wall textile by Margaret Grafton exemplifies her elegant and restrained late work, in contrast to two vividly coloured and patterned works in leather by Mark Arbut, each a satirical narrative on the subject of federal politics and Canberra. Glass works by South Australian artists, Clare Belfrage, Tim Edwards and Tom Moore build upon the Gallery's growing strength in contemporary Australian glass, while a stainless steel jug by Canberra artist Christopher Robertson adds to the representation of his metalwork in the collection.

*Bits of face*, a group of six gold and lacquered wood pendants, and *Big 2*, a greenstone brooch, both by Warwick Freeman, were acquired to build on the Gallery's collection of this New Zealand artist's jewellery.

## Australian Painting and Sculpture

A number of significant gifts under the Australian Government's Cultural Gifts Program were received during 2006–07. These included Tim Maguire's large abstract painting *Untitled 98U55* 1998, a gift from the

Corbett Lyon and Yueji Lyon Collection of Australian Contemporary Art, Melbourne. Howard Taylor's radiant *Rainbow and supernumerary* 1976 featured in the exhibition *Australia and Constable* and was presented to the Gallery by Sue and Ian Bernadt. In this painting, Taylor demonstrated his commitment to looking, his fascination with the natural world and his sensitivity to recording the transient effects of light. An important recent work by New York-based artist David Rankin, *Black prophecy diptych* 1998, was a gift of Adrian Slinger. Based on the Old Testament prophecy of Ezekiel, it is a sombre meditative work which expresses the artist's spiritual concerns. Philip Bacon, AM, presented three works to the Gallery: Queensland colonial artist Isaac Jenner's *A martyr to civilisation* 1889; Barry Humphries's satirical sculpture *Platy-Tox* c. 1957; and an early, evocative painting by Margaret Olley, *Evening, Stanley House, South Brisbane* 1947.

The collection of contemporary Australian painting was improved with the purchase of several major works. These included Dale Frank's *He garaged his new Range Rover as the ABC was due the next day to interview him on what it was like being an artist today even though Sue thought he should park it in the front drive* 2006, Paul Partos's *A window to the past* 1991 is a valuable addition to the Gallery's strong holding of earlier works by this significant Melbourne painter and enables us to show the development of his painting over several decades. A significant purchase was Imants Tillers's *Terra incognita* 2005. At over three by eight metres and painted on 288 canvas boards, *Terra incognita* was a highlight of the Gallery's recent Tillers retrospective *Imants Tillers: one world many visions. Terra incognita* complements the Gallery's outstanding collection of works by this important contemporary artist.

The collection of works by Queensland artists was improved by the purchase of Isaac Jenner's *Moreton Island, Moreton Bay Queensland, looking south* 1892 and Ray Crooke's *'Kingfisher', Thursday Island* 1950, which feature in the *Ocean to Outback* travelling exhibition. West Australian artist Kathleen O'Connor's *In the studio* c. 1928 is a Modernist still life by one of the leading woman artists of the time, focusing on formal arrangement, design and pattern, and using strong colours. It is an important addition to the Gallery's collection of Modernist painting.

Jeffrey Smart's *Lovers by house* 1956 is a rare example of an early work. It contains a number of conceptual and compositional devices that Smart has utilised in his paintings since the mid 1940s. The work suggests ideas of physical and psychological states of being – of human connection and isolation. This painting was a focus for the Masterpieces for the Nation appeal.

George Bell's charming (*The beach*) *Les petites dalles* 1913 is a fine seascape, showing figures on a pebbled beach and capturing the reflections of light on the sea. This Edwardian artist's subsequent shift from an academic vocabulary to Modernism galvanised Melbourne's artistic community.

## Australian Photography

Despite a focus on developing the new Asia and Pacific collection, as in previous years, works were acquired from the three major divisions of firstly the nineteenth and early twentieth centuries, then classic modern postwar photography, and thirdly recent contemporary. Miniature in size but of huge importance was the purchase in February 2007 of a 1/6 plate daguerreotype portrait of an Aboriginal man and two companions made in 1847 by Douglas T Kilburn one of the first resident photographers in Australia. Kilburn a pioneer settler in Melbourne had just established the first portrait photography studio in Melbourne.

Kilburn is known to have made eight daguerreotypes of various plate sizes in the misplaced hope of finding a market for Indigenous portraits in Europe, which despite some interest didn't result in orders. Kilburn's failure to find a market may have preserved the plates for posterity and, against the odds, six of the small group of plates have survived. The Kilburn portrait for the collection has been sought for over 20 years.

The Kilburn daguerreotype came in a larger group of important and rare photographs, which included views of Victorian gold towns and diggings in the 1860s by the major pioneer geologist and photographer Richard Daintree. Also among these rare photographs were images of the erection of the great Melbourne telescope, rich albums by Australian colonial photographers and a self-portrait of the elderly South Australian photographer Samuel W Sweet (aka Captain Sweet). A near mint condition copy of the finest photographically illustrated books in Australia and the Asia and Pacific

region, *Narrative of the expedition of the Australian Squadron to New Guinea 1884* with 35 photographs by Augustine Dyer of the New South Wales Government Printing Office.

Equally sought after for many years was a specially inscribed vintage print of the portrait *Max after surfing* in which photographer Olive Cotton portrays Max Dupain, her soon to be husband, as a Hollywood-style matinee idol. The rich-toned vintage print had been inscribed as a gift to Dupain from Baron George Hoyningen-Huene, the world famous fashion and celebrity photographer who made a brief stopover in Sydney in December 1937 after visiting Bali.

Acquisitions included a large recent colour work, *Forrest River, north-west of Wyndham, Kimberley, Western Australia* 2002, by Richard Woldendorp from Western Australia, and a group of his only surviving early exhibition prints from the 1960s. Other acquisitions included several contemporary mid-career artists, including Bill Henson, Robyn Stacey and Peter Peryer, as well as Laurence Aberhart and Anne Noble of New Zealand and younger artists such as New Zealand's Ben Cauchi. Contemporary artists whose works had previously been acquired were also generous in support of the Gallery with New York-based photomedia artist Tracey Moffatt, presenting her 1998 *Laudanum series* of 19 photogravures addressing colonial race and power. Joachim Froese donated the remaining works form his Biblical tableaux suite *Species*. Dr Peter Farrell continued support for the collection with a special donation of funds, given in memory of Sydney art consultant Linda Slutzkin, to purchase Trent Parke's *Today coldwater, George Street, Sydney* 2005.

An early self-portrait by Dupain and two modern prints made by Jill White of the Max Dupain Exhibition Archive were also received with the Cotton portrait of Dupain. The Gallery's unrivalled collection of Indigenous photographers, now under the Aboriginal Torres Strait Island Art Department, continued to grow in stature and size with photomedia acquisitions of works by Michael Riley and Christian Thompson.

In the Asia and Pacific region the acquisition of the Ricketts collection also brought superb New Zealand landscape photographs, including a rare album made in 1901 for visiting Royalty of mammoth plate prints from Burton Brothers negatives of the 1880s. Other

rare works acquired were a set of four *carte-de-visite* ethnographic studies of west Papuan natives in 1975 by the successors of Walter Woodbury's firm; and a studio portrait of a Maori woman looking like a bandit queen, Kariona (aka Caroline and Lucy Lord), who fought in the Wainui region with the British regiments in the New Zealand Wars of the late 1860s. Other special miniature works acquired include a *cartes de visite* of a portrait by a Sydney studio of Reverend George Brown, one of the influential Christian missionaries in the Pacific, shown with one of his indigenous Islander converts.

## Australian Prints and Drawings

The Gallery received a number of Australian drawings in 2006–07: Phyllis I Somerville gifted a Desiderius Orban untitled pastel c. 1945, Mary and Peter Burns presented a group of 27 drawings (1947–90) by Peter Burns, Doreen Coburn donated three sketchbooks (1970–73) by her late husband John Coburn, and Aida Tomescu donated her drawings *Negru I* and *Negru II* 1994.

Significant gifts of Australian prints were again an important part of the Gallery's acquisitions, including gifts of their own works by Peter Burgess, Ruth Faerber, Robert Jacks, Green Ant Research Arts and Publishing, Jane Bradhurst, Vincent Bray and Salvatore Zofrea, and Mary and Peter Burns gift of works by Peter Burns. John McPhee continued his support of the collection with his gift of the only known impression of Tom Roberts's etching *Summer morning tiff* 1886, as did Theo Tremblay with Freddie Timms's screenprint and matrices of *Lissadell Station* 1996 and the *Chiang Mai, Sweet Chiang Mai* portfolio of prints. A group of 19 woodcuts by Karl Duldig was donated by the artist's grandson Antony de Jong. Margaret Sulikowski's *Guardian angel* 1988 was presented by Dr Beverley Wood, a suite of Aida Tomescu's etchings *Seria Unu I–IV* 1993 from Sara Kelly, Arthur Wicks *Solstice voyeur series* 1975–2005 from Ineke Kolder-Wicks, Donald Friend's *Four seasons* 1981 from Philip Berry, Brent Harris's *Grotesquerie* series 2002 from John McBride, and two Gayfield Shaw etchings from Presbyterian Ladies College in Sydney. Berkeley Editions donated prints by Jason Benjamin, Fred Cress and Garry Shead; and Charles Nodrum donated Peter Kaiser's *Tourettes* etchings.



The Australian Prints and Drawings Department have endeavoured to acquire nineteenth-century works to complement the twentieth-century collection. In the area of Australian drawings, these include William Nicholas's *Lady and child* c. 1847 and George Gilbert's pencil drawings *Lake Connewaree* 1858 and *View from Mount Topheli[?] on the Kororite Creek* 1858. Highlights of twentieth-century Australian drawings acquisitions include Kenneth Macqueen's watercolours *Darling Downs landscape* c. 1935 and *Summer anvil* 1935, and Sidney Nolan's 1962 oil wash study *Moonboy*. Among the contemporary works acquired were Virginia Coventry's *At/to a point* 1980/2004, David Warren's watercolour portrait *Study 2 Steven Cox* 1993 and Gareth Sansom's mixed media work *The year I lost my virginity* 1966.

In the area of Australian prints the nineteenth-century collection has been enriched with the acquisition of John Shillibeer's *A narrative of the Briton's voyage to Pitcairn's Island* 1817; James Wallis's *An historical account of the colony of New South Wales and its dependent settlements* 1821; John Skinner Prout's *The Wellington Falls, Hobart Town* 1845; Robert Russell's *Sydney St Mary's Catholic Chapel* c. 1845; *Heads of the people*, published by William Baker 1847; Edmund Thomas's *Australian Album* 1857; and Henry Sadd's 1861 mezzotint engravings of *R O'Hara Burke* and *William John Wills*.

Acquisition of twentieth-century prints include *Interior* 1910, *Afternoon in Collins Street* 1911 and *The hunter, Philip Island* 1930, which add to the important collection of Jessie Traill prints, as well as Victor Cobb's *A Melbourne coffee stall* 1912 and Penleigh Boyd's *Landscape* c. 1920. *Unreal shields* 2006, a portfolio by students from the Baanggu Minjanny Arts and Cultural Centre, and Mike Parr's monumental *LAMD (Lamella, Australopithecus, Manix-Depression)* 2001 are also important additions to the collection.

Contemporary prints acquired through the Gordon Darling Australasian Print Fund (Gordon Darling Australia Pacific Print Fund from 1 July 2007) include a collection of Melbourne stencil art covering the period 1998–2004; Aida Tomescu's *Ithaca I–X* 1997; Dennis Nona's large and highly detailed linocut *Dhogai Zug* 2005; a group of woodcuts by Vanuatu-born artist John Timothy; Mark Howlett Foundation Projects 7, 9 and 10 by Penny Bovell, Theo Koning and Galliano

Fardin; a group of woodcuts and etchings by Western Australian Nyungar artist Laurel Nannup; screenprints by Aotearoa New Zealand artists Reuben Patterson and Sara Hughes; etchings by Wiradjuri artist Roy Kennedy; Brent Harris's suite of *Deities* prints 2004; Kate Lohse's screenprinted fine linen handkerchief's *Tools of the trade* 2003; Fiona Hall's etchings from the *Replant* folio 2006; and Savanhdry Vongpoothorn's finely detailed etchings *Timbre I–III* 2005.

## Asian Art

The Asian collection has been strengthened through strategic purchases of South and Southeast Asian art, especially in sculpture and textile, areas in which the national collection is nationally and internationally recognised.

In the field of Indian sculpture, a number of acquisitions have introduced new forms and styles. The purchase, with significant financial support from Roslyn Packer, of a large and imposing red sandstone *Seated Buddha* from the Kushan dynasty – which ruled northern India and Pakistan in the first centuries of the Current Era – introduces the earliest and most enduring iconic Buddha form. A huge grey schist *Head of a bodhisattva* from contemporaneous Gandhara shows the distinctive Hellenic influence on that centre of Kushan art. A strikingly large ivory figure of *Christ crucified* from Goa demonstrates the importance of Christian imagery in appreciating the richness and breadth of Indian art. Indian sculpture was enhanced by the acquisition of key images in Hindu legend – a stele displaying a plump dancing elephant-headed Ganesha and a large basalt figure of his multi-headed brother Skanda astride his peacock.

The acquisition of key elements of Islamic architecture was an important development in the field of Indian sculpture. Two ornamental panels – one with intricate geometric patterning in yellow fine sandstone and the other in mottled red sandstone with floral vases within characteristic Islamic arches – allow the Gallery to demonstrate the consummate skills patronised by the Mughal rulers. The installation of an impressive white marble arcade into Australia's first dedicated Indian gallery has greatly enhanced visitor appreciation of the variety and depth of Indian art. This purchase was made possible by a substantial financial contribution from the artist Margaret Olley. The collection of large Indian *picchavai* paintings was expanded further, with

different vignettes from the life of the playful blue god Krishna and his devoted milkmaids and cows.

A number of large and exceptional textiles enhanced the Indian textile collection. A group of rare and unpublished Indian cloths, both silk and cotton, traded to Indonesia in the seventeenth and eighteenth centuries and since stored carefully as valued heirlooms and clan treasures, were important additions to the Gallery's already famous collection of Indian export textiles. An impressive and intricately hand-drawn *palampore* with the influential flowering tree motif intended for the eighteenth-century European market is also an important addition to the Indian textile collection. A fine double ikat *patola* silk with an unusual elephant design, and an enormous mordant painted floral cloth with cartouches of Islamic calligraphy add to the relatively small group of high-status fabrics created for the Indian domestic market. The gift of a group of luminous embroidered *phulkari* shawls from the Punjab region also extends the Gallery's Indian textile holdings.

In the field of Southeast Asian art, animist sculpture has been a particular focus for key acquisitions this year. Among these are ancestral figures from outer-island Indonesia. The superb sculptural traditions of these islands are now represented in the collection with ancestor figures in wood from Flores and Tanimbar, a granary door with a protective image in human form from the Toraja people of central Sulawesi, and a charming yet ferocious green and red dragon from Kalimantan (Indonesian Borneo). Also part of the animist traditions are smaller objects created from precious metals. From Sumatra, for example, are the bold Batak spiral cloth ornaments in silver and a large Minangkabau gold container in the shape of a crab. The affinities in opulent art of the Islamic peoples across the Southeast Asian Malay world is demonstrated in the silk and gold brocades from Kelantan in east Malaysia and Palembang in southern Sumatra.

While East Asia is less central to the Gallery's acquisition strategies, it was satisfying to discover the final print in Natori Shunsen's *Thirty-six Portraits of Actors* series, most of which had been acquired through gifts in recent years. Donations of Chinese textiles also added to the Gallery's potential to display an important aspect of Chinese art in the new East Asian gallery, to be opened in the coming year.

## International Decorative Arts and Design

The International Decorative Arts and Design collection's major acquisition was a group of costumes from two productions of the Ballets Russes, adding to the Gallery's substantial collection of costumes from this influential company. These include a set of male dancer costume components, originally designed by Pablo Picasso, for the Ballets Russes de Serge Diaghilev 1919 production of *Le Tricorne* and used by the Ballets Russes de Monte Carlo for subsequent productions of this ballet during the 1930s. A group of eight male and female costumes from the Ballets Russes de Monte Carlo 1932 production of *Pulcinella*, designed by Giorgio de Chirico, add to this artist's representation as a designer for the Ballets Russes.

Different design from the same period was represented in an acquisition of a c. 1910 coloured and iridised glass window panel designed by the American architect, Marion Mahoney Griffin in association with Walter Burley Griffin and Frank Lloyd Wright. This geometric work connects American and Australian design in the context of the Griffins's work on the design of the city Canberra.

A flamboyant acrylic and resin bracelet by British jeweller Peter Chang extends the Gallery's growing collection of contemporary international jewellery.

## International Painting and Sculpture

The Gallery acquired one European painting this year, *Death of a spirit* 1916 by Giorgio de Chirico. The only metaphysical work in Australia, *Death of a spirit* demonstrates an extraordinary moment in modern art: the turning point between Cubist invention and Surrealist dreams, which occurred in Italy in the second decade of the twentieth century. De Chirico's odd combination of biscuits and the elements of architecture concentrates attention on an imaginary and claustrophobic space, where human inventions are present but there are no people. The painting was purchased with the assistance of Harold and Bevelly Mitchell, Rupert and Annabel Myer and the NGA Foundation.

## African Art

A *Dandogo* (Chief's costume), made by the Yoruba people of Nigeria, was given by the Lax family in memory of Anthony Walter Lax, to whom it was presented at the time of Nigerian independence in 1962. Consisting of an embroidered robe, trousers and cap, the large cloth costume evokes success, power and influence.

## Pacific Arts

The Gallery appointed a curator for Pacific Arts, Crispin Howarth, in January 2007 after a number of years where the collection had no ongoing curatorial custodian.

A review of the collection was undertaken and a program of acquisitions developed. In 2007 the Gallery purchased an important nineteenth-century female *Kulap* funerary figure from southern New Ireland, an area unrepresented in the collection. The appropriate housing of specific works in the Vanuatu collection was addressed alongside the continuing care and documentation of the collection. Gallery 3a has been refurbished in the first half of 2007 to become the Pacific Arts gallery in which 40 works are exhibited creating the first of several stages in promoting our holdings from the Pacific. The introduction of a curator for the Pacific Arts collection has also led to better access to the collection for international researchers in the fields of anthropology and art history.

## International Photography

The year was one of rapid growth for the new Asia and Pacific collection which was transformed by the acquisition of Indian, Sri Lankan and Burmese colonial era of photography by the best known photographers of these regions. An energetic program of acquisition of South and Southeast Asian photographs began in 2006 after the Gallery adopted a more central role for art of the Asia and Pacific region. Particularly pleasing was the acquisition of works by a number of pioneer Asian-born photographers including Kusakabe Kimbei (Japan) Afong Lai (Hong Kong, Chinese), Kassian Cephas (Indonesia) and Lala Deen Dayal (India), and a Dutch–Sinhalese Modernist photographer Lionel Wendt of Sri Lanka.

One of the first countries outside Europe and America to take up photography was India, where by January 1840 daguerreotype apparatus was for sale in Calcutta (now Kolkata). In February 2007, over 200 nineteenth-century photographs, chiefly from India with small groups from Burma and Ceylon, were acquired from a collection assembled over 30 years in London by well-known Indian art collectors Howard and Jane Ricketts. In recent years their collection and research has formed the basis of major pioneering survey shows of Indian photography.

Chiefly dating from the 1850s to the 1980s, the Ricketts collection includes works by the best known British photographers who made the earliest series, albums and illustrated books in South Asia, beginning with 26 views of the aftermath of the First War of Independence (known to Europeans as the Indian Mutiny) of 1857. The views were taken by Italian-born British professional photographer Felice Beato and military officers Dr John Murray, Colonel Thomas Biggs and Dr William H Pigou, who accounted for extensive official surveys and often massive-scale prints of antiquities, pioneer and topographical and ethnographic studies. The largest group in the collection is the 64 prints by Samuel Bourne whose distinctive abstract sense of design and grand views of his Indian journeys to the Himalayas in the 1860s won him medals in Britain.

A number of special purchases from Leo Haks, the pre-eminent collector of Indonesian photography to the 1940s, included the earliest portrait of Indonesian people made by British-born photographer Walter Woodbury after his relocation to Java from Australia in 1857.

Further research on these collections has led to attribution of authorship and earlier dates for a number of works, and confirmation that the major albums and groups of New Zealand landscape photographs by Alfred Burton of Burton Brothers, for example, are extremely rare in this size print and not known as images from our New Zealand holdings.

Modernism in Asia was also addressed with acquisitions of vintage exhibition prints by Lionel Wendt which parallel the Surrealist work of Max Dupain in Australia, as well as a waterlily study by a Vietnamese photographer of the 1960s pre the War and a Hawaiian

Pictorialist of the 1920s. Several large prints of dancers in Bali taken in 1956 by Ernst Haas, the Austrian-born American pioneer of colour photojournalism, were also acquired posthumously from the Haas Estate.

### International Prints, Drawings and Illustrated Books

The Gallery was fortunate to acquire two major monotypes by Edgar Degas, *Pauline et Virginie barvardant avec des admirateurs* [*Pauline and Virginia conversing with admirers*] and *Le fameux dîner du vendredi* [*The famous Good Friday dinner*] of 1876–77. It was Degas's exploration of the medium of the monotype in the mid 1870s that had a dramatic effect on all of Degas's art, and these works represent the adoption of the artist's thoroughly Parisian subject matter – the café, the orchestra, the ballet at the opera, the café concert, milliners, laundresses, nude women bathing and brothel scenes. His art became increasingly intimate, informal and radical in its composition and execution. A consummate technician, the experience of the monotype provided Degas with a sense of freedom and experimentation. A lithograph *Après le bain III* [*After the bath III*] from the early 1890s further develops the collection of this leading figure in the nineteenth-century French Impressionist group.

The collection of Analytic Cubism was augmented by the purchase of *Bass*, composed by Georges Braque in 1911, which displays the characteristic multi-faceting of a subject matter inspired by Paris café life.

Andy Warhol's iconic *Campbell's Soup I* series of ten colour screenprints added to the department's rich collection of prints and multiples from the Pop Art movement. The choice of the soup can for his art astonished the art world of the 1960s and provided Warhol with instant notoriety and a lasting place in twentieth-century art. A group of 55 film posters from the 1960s to the present day, including *I shot Andy Warhol* 1996 added to the poster collection.

All works were acquired with funds from the Poynton Bequest, established by the department's late great benefactor, Orde Poynton, Esq., AO, CMG.

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. Through the American Friends of the National Gallery of Australia, Ken Tyler continued to generously fund the Tyler curatorial staffing and website, the results of which can be viewed on the Kenneth Tyler website <[nga.gov.au/InternationalPrints/Tyler](http://nga.gov.au/InternationalPrints/Tyler)>.

### RESEARCH AND PUBLISHING

The Gallery supports the research undertaken by staff with an active publishing program. This program provides access to research material in both print and electronic formats. This publishing program is informed by the Gallery's exhibition program and includes material such as room brochures, educational material and exhibition websites.

Appendix 14 details major print publications released in the year. Research-based online publishing has been further expanded in the year.

### Aboriginal and Torres Strait Islander Art

Supported through the Australia Council's Emerging and Established Curators Program, Tina Baum, Acting Senior Curator of Aboriginal and Torres Strait Islander Art, and Simona Barkus, Acting Assistant Curator of Aboriginal and Torres Strait Islander Art, attended the 2007 Venice Biennale from 1 to 17 June.

### Australian Art

Dr Anna Gray, Head of Australian Art and Senior Curator of Australian Painting and Sculpture Pre 1920 presented a public lecture on *Constable: impressions of land, sea and sky* at Te Papa Tongarewa, Wellington, in July 2006 and participated in the international study day on Constable at the National Gallery of Art, Washington, in October 2006. She researched and wrote the catalogue for the major retrospective exhibition of the important Australian artist, George Lambert, which opened on 29 June 2007.

Dr Deborah Hart, Senior Curator of Australian Painting and Sculpture After 1920 undertook research and wrote the main catalogue essay for the major survey exhibition of contemporary painter Imants Tillers, which opened at the National Gallery of Australia in October 2006. She also wrote a catalogue

essay for the focus exhibition *Colin McCahon*, currently touring Australia.

Elena Taylor, Curator of Australian Painting and Sculpture, researched and wrote the first major publication on Grace Crowley to accompany the exhibition *Grace Crowley: being modern*, which opened in December 2006.

Beatrice Gralton, Associate Curator of Australian Painting and Sculpture, has been researching works and writing for the catalogue of the *Ocean to Outback* exhibition, which will commence its national tour in August 2007.

Roger Butler, Senior Curator of Australian Prints and Drawings, continued research for the major exhibition *The story of Australian printmaking 1801–2005*, and for the related three volume publication *Printed images*. Roger has received curatorial assistance with research and planning from Deborah Hill and Sarina Noordhuis-Fairfax for these projects. Volume one, *Printed images in colonial Australia 1801–1901*, was published in March 2007. The new Australian prints website <[www.printsandprintmaking.gov.au](http://www.printsandprintmaking.gov.au)> was launched at the same time.

Also coinciding with these events was the extremely successful Sixth Australian Print Symposium, which was well attended by artists, curators and art historians from around Australia. Canberra artist eX de Medici was this year's keynote speaker. This was followed by a one-day forum, Works of Art on Paper Curators, attended by curators from state and regional galleries.

Anne McDonald, Curator of Australian Prints and Drawings, undertook the Harold Wright Scholarship at the British Museum's Print Room from July to December 2006. She is preparing a publication on the Australian watercolour collection and has contributed a catalogue essay for the Kenneth MacQueen retrospective at the Queensland Art Gallery. Mary Lou Nugent undertook research as part of the cataloguing and documentation of the Australian Print Workshop Archive 2. Acting Curator of Australian Prints and Drawings Jaklyn Babington contributed an essay on Colin McCahon's works on paper to the catalogue for the National Gallery of Australia's *Colin McCahon* travelling exhibition.

## International Art

Senior Curator of International Prints, Drawings and Illustrated Books Jane Kinsman carried out studies on early Modernist and postwar prints, contributed to the Tyler website and undertook studies towards a PhD on the prints of David Hockney. She also carried out research on Edgar Degas and his monotypes.

Curator of International Prints, Drawings and Illustrated Books Mark Henshaw published his essay for the room brochure for the exhibition *The birth of the modern poster*, which opened in January 2006.

Acting Curator Jaklyn Babington undertook research on prints by artists in the Tyler collection for publication on the website. She prepared her essay for the exhibition devoted to Rauschenberg, which opens in September 2007.

Research Officer Amanda Morley undertook the itemising of the Tyler Archive and prepared this collection for exhibitions and the website.

All members of the International Prints, Drawings and Illustrated Books Department carried out research on artists whose works are to be installed in the International Art galleries to be installed.

## Photography

Gael Newton, Senior Curator of Photography, continued research on the history of photography across the Asia and Pacific for both the development of this new area of the collection and in particular for the period 1840s to 1940s covered in the 2008 National Photography Festival exhibition *Wide-Angle: photography in the Asia-Pacific 1840s–1940s*. She completed surveys covering the history of photography in two regions of Southeast Asia; Malaya, Singapore, Philippines and Thailand, Burma and then Indochina (Cambodia, Vietnam, Laos) for a Routledge Reference imprint *Encyclopaedia of 19th-century photography* to be published July 2007 of which she is an adviser and reviewer. Research contacts built up for the encyclopaedia work, and a research trip overseas in October–November 2006 and attendance at the Oracle International Meeting of Photography Curators in Prague have proved of great benefit for exhibition and collection development. Newton has made contact with



most of the leading researchers in the field across all Asian and Pacific countries.

The National Gallery of Australia photography collection has developed strengths and expertise in the history of postwar colour photography. Gael Newton continued this research program with an essay for the West Wind Press 2007 monograph on the late Tasmanian wilderness photographer Peter Dombrovskis – *Simply Dombrovskis*, one of the few critical studies of the artist – and with continued biographical research on West Australian photographer Richard Woldendorp. Original research was also undertaken for collection and exhibition promotion through articles for *Art & Antiques* – redating from 1939 to 1937 a new acquisition of a rare vintage print of Olive Cotton's portrait of *Max after surfing* (acquired by the Gallery in 2006) – and for the quarterly *World of Antiques and Art* – with research assistance by volunteer Bernard Lilienthal. The second article was on German-born British photographer and author EO Hoppé's 1931 book *The fifth continent*, the first photobook by one photographer on Australia. Newton also provided an essay on Australian Pictorial photographers for Vancouver Art Gallery's touring exhibition *Truth and beauty: Pictorialism and the golden age of photography* in 2008, the first international survey to include Australian Pictorialists (12 works will be on loan from the National Gallery of Australia collection).

Assistant Curator Anne O'Hehir contributed the critical essay to a monograph published by Sydney arts press T&G Publishing in 2006, *Ingeborg Tyssen: photographs 1974–1992*, on the Dutch-born Australian photographer who died in a road accident in Holland in 2003. O'Hehir also undertook research on Modernist photographers of the 1920s–1940s for the essay for the exhibition *VIP: very important photographs 1840s–1940s* for which she was co-curator. She also continued contemporary art research through her attendance at Photo-London and the Venice Biennale under the Australia Council's Emerging and Established Curators Program in May and June 2007 and undertook to visit the Alkhazi collection of Indian photography in India in July and to build on relationships with contemporary photographers Dayanita Singh and Pushpamala made on a previous visit to India.

Robert Deane, the Honorary Researcher volunteer in the department, has supported the research program for the Asia and Pacific exhibition. In May 2007, the first Photography *Occasional Research Paper* was published on 'The new photography'. It is planned to publish Deane's earlier papers in 2007–08. Gillian Currie in the Gallery Research Library continued in her role as designated acquisitions librarian for Asian and Pacific materials, a role involving considerable research support for the 2008 photography exhibition.

## Asian Art

Asian Art staff members were involved in a range of research and publishing projects. Melanie Eastburn, Curator of Asian Art, wrote the introductory essay to the book on the artist Otagaki Rengetsu whose life is to be the subject of the exhibition *Black robe, white mist: art of the Japanese Buddhist nun Rengetsu* to open in September 2007.

Melanie Eastburn was the author of *Papua New Guinea prints* (NGA, 2006), a path-breaking publication based on research undertaken as the inaugural recipient of a Gordon Darling Australasian Print Fellowship. She also contributed a number of catalogue entries to *Angkor – Göttliches Erbe Kambodschas* (München, Prestel, 2006).

The NGA publication *The bronze weaver* (2006) focussed the research of Senior Curator of Asian Art Robyn Maxwell on one of the Gallery's most important Southeast Asian acquisitions. She gave a lecture on the same topic to the Asian Arts Society of Australia (TAASA) at the Powerhouse Museum (Sydney) in November 2006. Her paper 'Piety and protection: talismanic textiles in Islamic Southeast Asia', delivered at an international conference in Bangkok in August 2006, drew on her research for her essay in *Crescent moon: art and civilisation of Islamic Southeast Asia* (Art Gallery of South Australia, Adelaide, 2005). 'Piety and protection' was published in 2007 in Jane Puranananda (ed.), *The secrets of Southeast Asian textiles: myth, status and the supernatural* (The James HW Thompson Foundation Symposium Papers, Bangkok, 2007). She also delivered a paper on 'Indian trade textiles in Indonesia' at the symposium on *Textile globalization: from Indonesia to the world* at the National Museum of Ethnology, Osaka, Japan, in December 2006, where she

continued her research on Indian and Javanese textiles in Japanese collections.

Hwei-f'en Cheah, Assistant Curator of Asian Art, took up a six-month Endeavour-Malaysia Research Fellowship researching Malaysian gold-thread embroidery at the Museum of Asian Art in Kuala Lumpur in December 2006. Her article on Straits Chinese beadwork, "'Made in China'? A Case Study of Nonya Beadwork', was published in *Textile History* (Britain) in 2007.

Together with Robyn Maxwell and Melanie Eastburn, she wrote 'In the public domain: great traditions, new beginnings' for *TAASA Review*, vol. 15, no. 3, September 2006.

An article by Assistant Curator Lucie Folan (with Hab Touch), 'Body of evidence: reuniting fragments of Cambodian art history', appeared in *Orientalism*, vol. 37, no. 8, 2006.

## Decorative Arts and Design

Robert Bell, Senior Curator Decorative Arts and Design, developed a catalogue for the exhibition *The crafted object 60s–80s*. This catalogue, and the associated website, documented aspects of the Gallery's extensive collection of Australian studio craft from its early formative period from the 1960s to the 1980s. The exhibition was developed with the assistance of Sarah Edge, Curatorial Assistant, and Pen Roberts, 2006 Decorative Arts and Design Intern. Extensive biographies on the 92 artists in the exhibition were prepared by Meredith Hinchliffe, Decorative Arts and Design Volunteer.

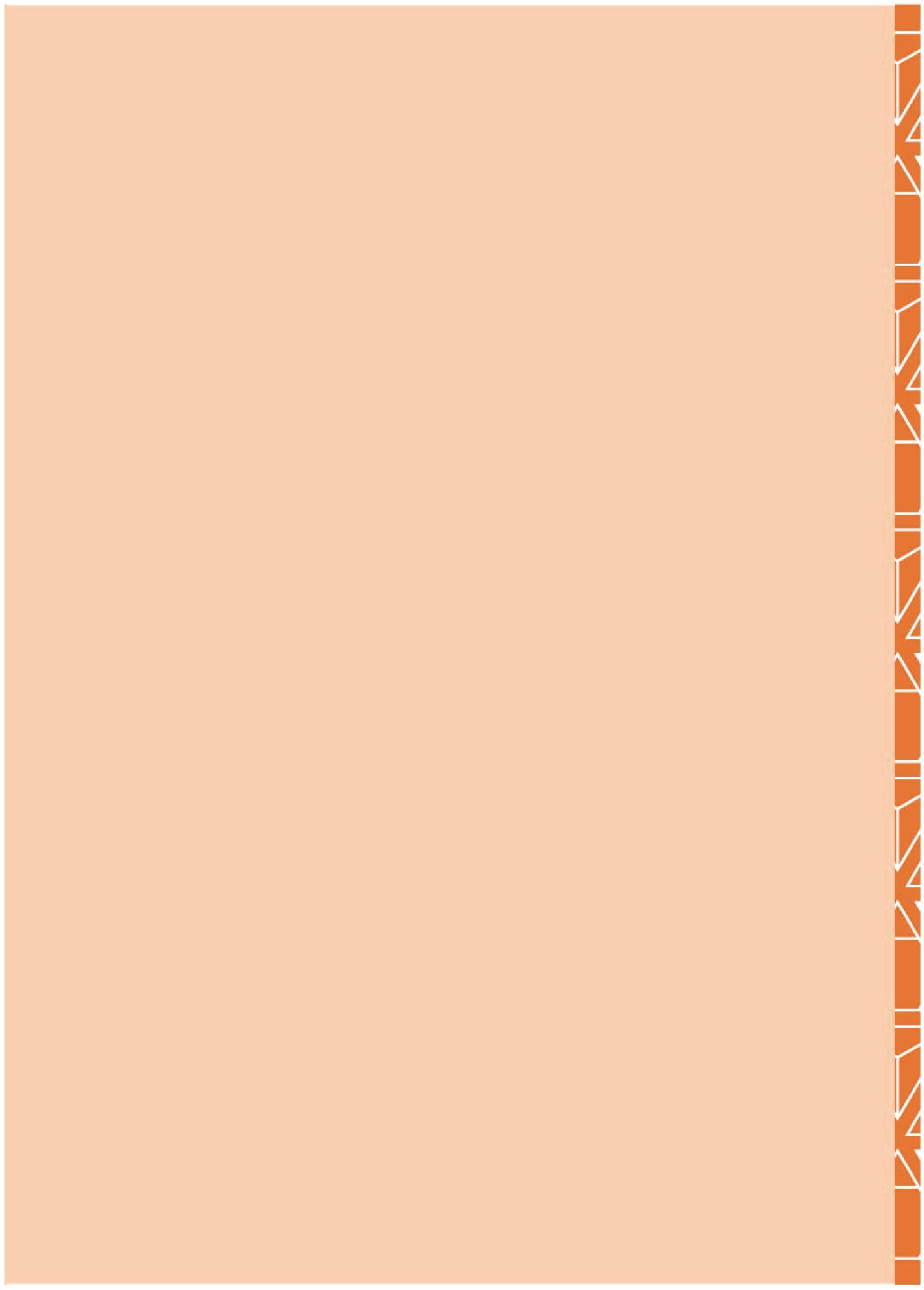
Research on historical and contemporary Australian craft, design and decorative arts continued to result in acquisitions and improved cataloguing and documentation of artists represented in the collection. Decorative Arts and Design Volunteer Pen Roberts began research on Australian women textile designers.

Robert Bell and Sarah Edge with assistance from Decorative Arts and Design Volunteers Jane Herring and Diana Woollard commenced research on the Gallery's extensive collection of costumes from the Ballets Russes de Serge Diaghilev and the Ballets Russes

de Monte Carlo in preparation for a major exhibition of these works in 2009.

Robert Bell continued his PhD research on Scandinavian design and Australia. He presented a keynote paper on contemporary Australian ceramics at the 2006 National Ceramics Conference in Brisbane.

Christine Dixon, Senior Curator International Painting and Sculpture, had an article, 'Peter Townsend in China and Canberra: The Peter Townsend Collection of Chinese woodcuts in the National Gallery of Australia', published in *Art Monthly Australia*, no. 193, September 2006.





# GOAL 3

## GOAL 3 MAINTAIN AND PROTECT THE NATIONAL COLLECTION

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

### KEY STRATEGIES

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

### MAINTENANCE 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 ongoing review of the storage of the collection has seen a number of the Gallery's art storage facilities refined and enhanced during the year. Collection growth and storage capacity requirement are being assessed and a project plan to address the Gallery's storage requirements is being reassessed with many short-term solutions being implemented.

### CONSERVATION OF THE COLLECTION

Monitoring and conserving the collection is a primary focus for the Gallery. Throughout the year the conservation team have treated, researched, surveyed, documented and prepared works of art for display. During this year surveys have continued on the textile collection, commenced on the objects collection and Australian paintings and works of art on paper collections. Almost 11 000 condition checks were undertaken, making this one of the most extensive survey periods undertaken by conservation staff.

There has been a major shift in the 1560 treatments undertaken this year in that a large number of the treatments were based on the needs of the permanent collection. Many works that have not been accessible to the public due to their poor condition underwent extensive conservation treatment. The number of major treatments during the year almost doubled during 2006–07. Additional resourcing of objects conservation has allowed the implementation of the Sculpture Garden Maintenance Plan. Many of the works in the garden were cleaned and waxed and regular cleaning and condition checking undertaken. Major conservation treatments have been undertaken on large sculptures such as Vincas Jomantas's *Girl with birds* 1976, Donald Judd's *Boxes* and Mark Di Suvero's *I look* 1971–72. Other major projects for the section were the Constantin Brancusi *Bird in space* installation and treating works for the Pacific gallery. The Pacific Art collection, which has never been extensively displayed before, posed unique conservation problems for conservators as they treated over 40 works – many requiring major treatments.

*The story of Australian printmaking* saw over 1000 prints prepared, many of which required extensive treatment. Significant conservation treatments featured in the preparation of other major exhibitions throughout the year, such as *VIP: very important photographs*; a number of challenges were faced with the conservation of cased images such as

daguerreotypes and ambrotypes and large carbon prints. Other exhibitions, such as *Rosenquist: welcome to the water planet* and *The birth of the modern poster* necessitated creative input to successfully display very large, fragile works. Four unique photographic albums and three rare collections of French satirical newspapers were treated.

Textile conservators undertook major treatments on Asian textiles and works from the Theatre Costume Collection. Research and treatment of the Indian painted cloths (*pichhavaï*) has also continued. Pigment analysis and restoration techniques have been developed allowing several of these works to be displayed in the Asian Gallery. Several theatre costumes have been restored and displayed for the first time, such as Leon Bakst's *Costume for a Syrian women* and *Costume for a Greek* from *Cleopatra*, and extensive conservation continues on the *Costume for a squid* by Natalia Gontcharova. This costume of shattered silk has been deconstructed, cleaned and fully supported with adhesive gauze, allowing it to be viewed by the public in the future.

A number of important Impressionist paintings from the Australian collection were treated in preparation for the *Australian Impressionists* exhibition at the National Gallery of Victoria. Works restored included *Herrick's blossoms* by Charles Conder, and *Girl with bird at the King St. bakery* by Frederick McCubbin. The large touring exhibition *Ocean to Outback* has presented the opportunity to treat around 40 works from the Collection. Major treatments included Buvelot's *Near Lillydale* and Rielly's *Woodland, vale and hill*. Major restorations to Collection and loaned works were also carried out for the Grace Crowley and George Lambert retrospectives. Past damage to the unique surface of the *Painting 1954–1958* by Ad Reinhardt had posed a problem with treatment and this was successfully overcome allowing this significant painting to be displayed after more than ten years in storage. The reframing project for Australian paintings has continued with over 25 new frames constructed and fitted.

Preparing works of art for display is also an important preventive conservation activity and during the year over 4800 display mechanisms were prepared by conservation staff. Over 80 per cent of this activity was undertaken by the dedicated mount cutting team

preparing works of art on paper for the extensive loans and exhibitions schedule.

Providing information on the role of conservation and the care of the collection has been a primary focus throughout the year. Over 55 lectures, tours and workshops have been presented to Gallery staff, students, the public and professional colleagues. In addition several papers were presented at national and international conferences (eg. ICOM/AIC Photographic Materials Group Conference in Rochester, USA). Conservation staff developed and curated the first ever conservation display in a permanent gallery *Abracadabra: the magic in conservation*. Through interactive displays the viewer was able to experience some of the analytical techniques (microscopy, X-ray, UV light) and treatment processes used by the conservator. Essays on the papers and watermarks featured in 260 works in the collection by James McNeill Whistler continue to be developed for the NGA website. A DVD highlighting aspects of this work features as a component of the travelling exhibition currently touring Australia, *Whistler: an artist abroad*.

A commitment to developing knowledge of the collection continued with the undertaking of research projects in the identification of pigments and dyes. These projects have proved invaluable in determining the materials used in the manufacture of paintings, Indian painted cloths (*pichhavaï*), and Russian art newspaper, allowing successful treatments to be undertaken. Research into Carbon 14 Dating items within the collection has given great insight into the age of works from the Asian and Pacific collections. Research into acrylic glazing deterioration has also been developed and a wide range of analytical techniques were applied to the unusual area of fish oils to answer questions about colonial print binding materials.

## PROTECTION OF THE COLLECTION

Sound levels of protective and physical security have been maintained and enhanced to ensure the protection of the national collection. This has included additions to the pre-existing access control system, replacement and upgrading of security locks to ensure uniformity and increases in permanent security staff numbers to ensure refurbished gallery spaces are adequately

covered. An upgrade and expansion of the existing CCTV network was initiated in early 2007 and is due for completion later this year. This project will see a vast increase in the number and quality of CCTV cameras within gallery spaces.

In line with Australian Standards, the Gallery's Emergency Control Organisation formally endorsed the Emergency Response Plan and has continued to provide emergency response training for all staff. This has included practical based training on workplace fire fighting equipment and evacuation drills. The Gallery appreciates the understanding of patrons during the conduct of these drills.

## **INSURANCE**

Working collaboratively 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 value of maximum probable loss for the main Gallery site at Parkes. As a result of Comcover initiatives, a continuing low property claims record and a significant discount resulting from improved risk management practice, the Gallery is confident of ongoing effective management of insurable risk.

## **COLLECTION DOCUMENTATION**

The National Gallery of Australia's collection is accessioned and documented to accurately account for each work of art in the collection. The information is held on a collection management system (CMS).

During the year staff continued to review the CMS policy and protocol and continued the maintenance of and training associated with the CMS. Issues related to ease of access and web accessibility continue to be resolved and will be further investigated in a full CMS review planned for 2008.

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

# GOAL 4

## GOAL 4 DELIVER OUTSTANDING DISPLAYS AND EXHIBITIONS

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

### KEY STRATEGIES

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

The Gallery maintains an ambitious program of exhibitions and displays that provide 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 2006–07 a total of 3 297 358 people viewed works from the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 487 888 visited the Gallery in Canberra, 198 500 visited the Gallery's travelling exhibitions, and

2 610 970 people attended exhibitions that included works of art on loan from the national collection in venues around Australia and throughout the world.

The total numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2001 to 2007 is included at Appendix 7.

### DISPLAY OF THE COLLECTION

The National Gallery of Australia regularly changes the display of its permanent collection in order to provide access to a 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 maintained 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 ran 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.

The Gallery also undertook major refurbishment of many permanent collection display spaces and the associated lighting system. The Gallery engaged international lighting experts to work with Gallery staff to overcome some very difficult operational and aesthetic problems associated with display lighting.

In August the Gallery launched the first dedicated Indian Gallery in Australia. The new custom-designed display of its Indian collection included major new acquisitions in new showcases and on newly engineered and constructed plinths, along with new wall finishes,

object supports and a new lighting system. In October the Gallery also launched an adjacent new Southeast Asian Gallery.

In November the Gallery launched its new display in *Impressionism to Pop Art*, which chronologically integrates different parts of the collection into a completely new redesigned, rebuilt gallery with a state of the art new lighting system.

When the Gallery opened in 1982, the sculpture gallery was universally admired as one of the most successful galleries in Australia. However, since 1990, it has been used for collection display and temporary exhibitions. After more than a year's preparation and refurbishment, the gallery was returned to its original use and in May 2007 we launched the National Australia Bank Sculpture Gallery.

The sculpture gallery holds some of the National Gallery of Australia's greatest treasures, including Constantin Brancusi's *Bird in space* as well as nine new works that were included in the display.

In June 2007, the Gallery launched its new Pacific Art Gallery.

## EXHIBITIONS

19 exhibitions and new galleries were presented at the Gallery during 2006–07 (see Appendix 6). Five major exhibitions were the highlight of the year.

### Imants Tillers: one world many visions

14 July – 16 October 2006

Imants Tillers is one of Australia's most acclaimed contemporary artists, nationally and internationally. This important survey exhibition provided the opportunity to trace the high points of Tillers's artistic development over the last 20 years. Focussing on the artist's distinctive 'canvasboard system', the exhibition displayed key paintings included in the Venice Biennale in 1986 through to the remarkable Diaspora series of the 1990s. Also on view was a selection of his recent evocative works from the Nature speaks series 2002–06 and Terra incognita 2005.

### Michael Riley: sights unseen

14 July – 16 October 2006

'I want to get away from the ethnographic image of Aboriginal people in magazines. A lot of the images you see...are like Aboriginal people living in humpies, or drunk on the street or, Aboriginal people marching in protests.' Michael Riley, 1993

Michael Riley: sights unseen revealed the prolific talents of a quiet observer whose photomedia including black-and-white portraiture, video, digital media and film continues to have a profound effect on Australia's contemporary representation and comprehension of Indigenous Australia.

### Egyptian antiquities from the Louvre: journey to the afterlife

17 November 2006 – 25 February 2007

On show for the first time in Australia, the collection of more than 200 objects from the Musée du Louvre revealed the mysteries of Egyptian art and culture in all its beauty.

The exhibition was the first the Louvre has sent to Australia in over two decades and featured works drawn from the permanent display of Egyptian antiquities at the Musée du Louvre, and others that had never before been on public display.

### The story of Australian printmaking 1801–2005

30 March – 3 June 2007

This landmark exhibition was drawn almost exclusively from the vast Australasian print collection of the National Gallery of Australia. The exhibition included prints by John Lewin, including the first printed in the colony, to works by more contemporary artists such as Margaret Preston, Noel Counihan, Bea Maddock, John Brack, Brett Whiteley, and Aboriginal and Torres Strait Islander artists including Dorothy Napangardi and Dennis Nona.

### George W Lambert retrospective: heroes & icons

29 June – 16 September 2007

George Lambert (1873–1930) was one of Australia's most brilliant, witty and fascinating artists. The



exhibition, the most comprehensive showing of Lambert's work for over 50 years, presented the diverse range of Lambert's work from his Australian bush subjects to his Edwardian portraits and figure groups, from his sparkling oil sketches to his major battle paintings and large sculpture. It displayed the full breadth of Lambert's approaches to image making and the variety of his handling of pencil, pen and paint as well as demonstrating his sure draughtsmanship and the seductive glamour and sensual appeal of his paint surfaces.

## TRAVELLING EXHIBITIONS

The Gallery's travelling exhibitions program continues to be an energetic and important part of our strategy for providing access to works of art to a wide audience beyond Canberra – in regional, remote and metropolitan areas throughout Australia, and internationally. This outstanding travelling exhibitions program is supported by maintenance of the highest museological standards.

Six new exhibitions were released in 2006–07 together with five ongoing travelling exhibitions.

### An artist abroad: the prints of James McNeill Whistler

James McNeill Whistler was a key figure in the European art world of the nineteenth century. Influenced by the French Realists, the Dutch, Venetian and Japanese masters Whistler's prints are sublime visions of people and the places they inhabit.

### Stage Fright: the art of theatre

Stage Fright: the art of theatre raises the curtain on the world of theatre and dance through works of art, interactives and a program of workshops conducted by educators from the National Gallery of Australia and Australian Theatre for Young People. Worlds from mythology, fairy tales and fantasy characters intended for the ballet, opera and stage are shown in exquisitely rendered finished drawings along side others that have been quickly executed capturing the essence of an idea, posture, movement or character.

### Michael Riley: Sights Unseen

This important exhibition, which was shown at the Gallery earlier in the year, went on to tour to five venues. In recognition of Michael Riley's cultural family origins, the exhibition was toured to north-western New South Wales and shown concurrently in Michael's mother's country at Moree Plains Gallery, Moree and in Michael's father's country at Dubbo Regional Gallery, Dubbo.

### Imagining Papua New Guinea: Prints from the National Collection

Imagining Papua New Guinea is an exhibition of prints from the national collection that celebrates Papua New Guinea's independence and surveys its rich history of printmaking. Artists represented in the exhibition include Timothy Akis, Mathias Kauage, David Lasisi, John Man and Martin Morububuna.

### Colin McCahon

This focus exhibition showcases the Gallery's holdings of one of the Australasian region's most renowned and respected artists, Colin McCahon (1919–1987). The exhibition includes paintings and works on paper spanning the period from the 1950s to early 1980s. It is significant that the exhibition's tour of Australia and New Zealand coincides with the 30th anniversary of the New Zealand government gifting to Australia in 1978 the iconic work, *Victory over death 2* 1970 which has become a destination work for the National Gallery of Australia.

### Constable: Impressions of land, sea and sky

This exhibition celebrated the art of one of the greatest British landscape painters. It focuses on John Constable as a maker of pictures, with works selected to emphasise his art-making processes. This exhibition toured to the Museum of New Zealand Te Papa Tongarewa and received 98 328 visitors between July and October 2006. The Australian Government indemnified the transfer of the exhibition to Te Papa under the Art Indemnity Australia Program.

The ongoing exhibitions were *Moist: Australian watercolours* and *The Elaine and Jim Wolfensohn Gift* travelling exhibitions program – Suitcase Kit: *Red case*:



*myths and rituals*, *Yellow case: form, space and design* and *Blue case: technology*; and *The 1888 Melbourne Cup*. Gallery staff also completed the condition reporting, unpacking and dispersal of *Place made: Australian print workshop* and *No ordinary place: the art of David Malangi*, travelling exhibitions which both concluded in June 2006.

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 assisting with co-ordinating the adoption of a national Australian Facility Report for use by archives, galleries, libraries and museums who generate exhibitions and loans.

In all 536 works of art (310 works from the National Gallery of Australia's collections and 226 inwards loans) were shown in this year's travelling exhibitions. During 2006–07, 11 travelling exhibitions (including four The Elaine and Jim Wolfensohn Gift travelling exhibitions) were visited by 198 500 people at 76 venues (including 61 The Elaine and Jim Wolfensohn Gift venues).

Details of travelling exhibitions 2006–07 are included in Appendix 8.

## ART INDEMNITY AUSTRALIA

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

Art Indemnity Australia supported the Gallery's exhibition *Constable: impressions of land, sea and sky* in 2006, and extended its cover for the transfer of the exhibition to its second venue at Museum of New Zealand 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 National Library of Australia in collaboration with the Council of Australian State Libraries (CASL) and with the National Gallery of Australia acting as the managing organisation for the tour. The exhibition began at the National Library of

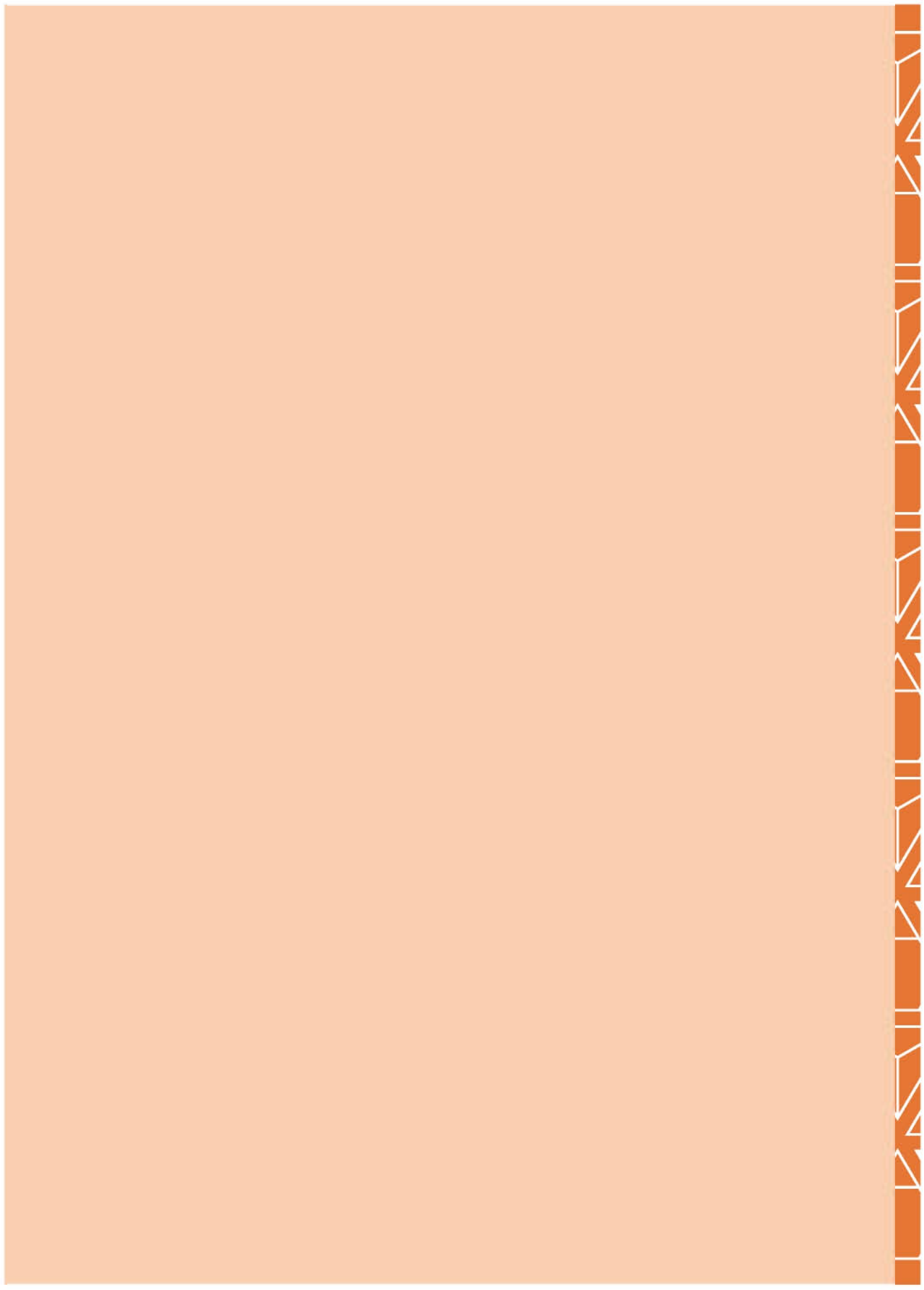
Australia in December 2005, then toured to the State Library of Victoria, 10 March – 7 May 2006, Tasmanian Museum & Art Gallery, 26 May – 23 July 2006, State Library of New South Wales, 26 August – 22 October 2006, State Library of Queensland, 25 November 2006 – 7 January 2007, State Library of South Australia, 25 January – 25 March 2007, Museum & Art Gallery of the Northern Territory, 14 April – 11 June 2007, and completed its national tour at the Western Australian Museum, 30 June – 26 August 2007.

## VISIONS OF AUSTRALIA

Visions of Australia is an Australian Government program that supports touring exhibitions by providing funding assistance for the development and touring of Australian cultural material around Australia.

Visions of Australia provided funding to tour the exhibition *Michael Riley: sights unseen* and the children's focus exhibition *Stage fright: the art of theatre*. Funding was also approved in the year for the national tour of the *National Indigenous Art Triennial: Culture Warriors*.

The National Gallery of Australia acknowledges the significant support it has received from the Australian Government through Art Indemnity Australia and Visions of Australia, and the assistance the Government has given to help the National Gallery of Australia provide access to works of art for the people of Australia.



GOAL 5

## GOAL 5 PROVIDE AND PROMOTE ACCESS TO THE NATIONAL COLLECTION

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

### KEY STRATEGIES

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

### 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 provision 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 2006–07 the Gallery loaned 1106 works of art from the national collection. Outward loan details are included in Appendices 9 and 11.

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 broad 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](http://nga.gov.au)>.

The Gallery has commenced drafting at Reconciliation Action Plan as part of the Australian Government's commemoration of the 1967 referendum on Indigenous matters. The Gallery is committed to developing a working environment and business ethos that contributes positively to reconciliation between Indigenous and non-Indigenous Australians for the benefit of all Australians. Our Reconciliation Action Plan will provide the framework with which we can develop effective and sustainable means of integrating awareness of Indigenous culture into all that we do at the Gallery.

The strategies in the plan will be incorporated into the Gallery's planning and operations, and be evaluated and revised on a regular basis.

## EDUCATION

From across Australia a total of 60 930 students and teachers in organised excursion groups participated in the Gallery's education programs during the year. To promote the Gallery's education programs an information brochure was sent in collaboration with the National Capital Education Tourism Project to all schools in Australia. Staff produced education resources for major and travelling exhibitions, which were distributed in printed and electronic formats as exhibition brochures, audio tours and trails for young children and their families.

Education staff also 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 Early Childhood teachers and primary and secondary teachers were held relating to the national collection and for each major exhibition.

Professional development sessions for teachers relating to Key Learning Areas and cross-curriculum themes were presented in Queensland, Victoria, New South Wales, South Australia, Western Australia and the Australian Capital Territory.

### Highlights

*Sculpture Garden Sunday* held in March 2007. Over 1600 family visitors attended the event, which offered workshops, performances, tours and artists at work. The event involved staff from all areas of the Gallery and featured a special workshop on care of sculpture and conservation.

*The 2007 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 the visual arts.

### Tours

20 Special Access tours are scheduled as events and advertised in the Gallery Calendar. This includes tours for carers and people with disabilities. Four tours were scheduled for people who are deaf or who have a hearing impairment and 3 descriptive or touch tours were scheduled for people who are blind or who have low vision. A further 20 tours were booked

by community groups working with people with a disability.

Voluntary Guides provided tours for a total of 46 013 visitors, including 1704 Discovery tours for 25 570 primary school students. Guides provided regular twice-daily tours of the collection, major exhibitions and tours for specific groups including Government and Diplomatic visitors. Special training sessions were held for guides regarding exhibitions, collection changes and developing communication skills.

## PUBLIC PROGRAMS

More than 157 programs and events related to the permanent collection and the Gallery's temporary exhibition program were delivered. Lectures, floor-talks, symposia, concerts, films and workshops were presented to enhance the visitor experience of the Gallery and its collections.

The audience for these events comprised academics, teachers and students from the education sector, Gallery members and visitors including from overseas. Attendance at Public Programs events in totalled 13 400, with 4900 visitors attending talks and lectures, 3700 attending special events, 1450 attending screenings, 590 attending workshops and 2600 attending performances. Audiovisual technical support was provided for 665 events.

These events were promoted through weekly newspaper advertisements and through the distribution of the calendars of events, published quarterly, of which more than 121 000 were distributed during the year. Programs could also be accessed via the online calendar and associated webpages. The use of electronic publicity was increased during the year with more webpages created for special events, web listings and emails sent via electronic distribution lists.

### Special events

A significant highlight in the year was 'The way of tea with Urasenke' lecture and tea ceremonies. Dr Hounsai Genshitsu Sen, 15th-generation grand master of the Urasenke Chado tradition and Japan–UN Goodwill Ambassador, presented a lecture and demonstration on the Japanese way of tea presented as part of the 2006 Australia–Japan Year of Exchange

and attended by many Ambassadors and officials from foreign embassies.

Throughout the year, a series of late-night events attracted younger audiences to the Gallery. A highlight was in connection with the exhibition *Egyptian antiquities from the Louvre: journey to the afterlife* and included an after-hours exhibition viewing, drinks, music and a talk by Ian ‘Molly’ Meldrum about his interest in Egyptian art. Other events combined and connected the visual arts with music, dance and drama performances.

International and national festivals that the Gallery participated in included International Museum Day, Women’s History Month and NAIDOC week.

### Talks and lectures

A number of international scholars participated in the lecture program including Anne Baldassari, Director of the Musée Picasso, Ronald de Leeuw, Director of the Rijksmuseum and Henri Loyette, Director of the Musée du Louvre. Many local, national and international artists and arts professionals also gave presentations on the Gallery’s collection and temporary exhibitions throughout the year.

A number of major art conferences and forums were held throughout the year with local and international artists and scholars presenting papers. These included the Imants Tillers and Michael Riley symposium, the sixth Australian Print symposium, and the *VIP* Photofocus forum.

The Director, assistant directors, curators, and Conservation, Education, Public Programs and 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.

### Screenings

Over the summer period films related to the *Egyptian antiquities from the Louvre: journey to the afterlife* and *Revolutionary Russians* exhibitions were screened. These film series included a mix of mainstream and historical movies, such as *Raiders of the lost Ark* and *Battleship Potemkin*.

The Gallery regularly screened films about art and artists with over 50 films and videos presented in conjunction with the exhibition program and in relation to the permanent collection. Indigenous screenings included films and animation programs for NAIDOC week and the *Michael Riley: sights unseen* exhibition.

### Workshops

Over 25 workshops were conducted by staff and other outside artists throughout the year. These included a number of practical workshops for adults and children to learn about printmaking in relation to the exhibition *The story of Australian printmaking 1801–2005*. In conjunction with the exhibition *Egyptian antiquities from the Louvre: journey to the afterlife*, children enjoyed a magic play and workshop, where children made ‘magical’ objects before touring the exhibition.

A two day photography workshop was held in collaboration with PhotoAccess as part of the public program for the exhibition, *VIP: very important photographs 1840s–1940s*. The workshop included instruction in shooting, selecting and printing digital photographs. A series of public programs were organized in recognition of NAIDOC Week and included a special possum skin workshop conducted by Aboriginal artists, Vicki Couzens and Treahna Hamm.

### Performances

In connection with the exhibition *Revolutionary Russians* the public programs included a performance of Shostakovich’s *String quartet no. 8* to mark the centenary of the composer’s birth. Staged in the exhibition’s cinema space, the event enabled visitors to view the art on display whilst enjoying the performance.

Two events were held in collaboration with the Canberra International Chamber Music Festival. ‘Going global’, explored the relationship between Eastern and Western cultures. The performance by Singapore’s T’ang String Quartet was complemented by an evening viewing of the new Asian and International galleries. ‘Autumn Promenade’ comprised a series of three mini-concerts within the International and Exhibition galleries.

## MEMBERSHIP

During 2006–07 a total of 2206 Gallery members attended 28 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.

*Egyptian antiquities from the Louvre: journey to the afterlife* proved a significant highlight with 1240 members attending associated events throughout the exhibition. Other significant events included the 2006 Melbourne Cup Lunch; 'Meet the artist' during the exhibition *Imants Tillers: one world many visions*; with coach trips to Cooma to visit Imants Tillers's residence 'Blairgowrie' and studio, coach trips to Bundanon and Sydney for the 2007 Archibald, Sulman & Wynne Prize; curatorial talks and events associated with *The story of Australian printmaking 1801–2005*; and the NGA's Children's Christmas Performance 'The Mystery of King Tut's Stolen Treasure' produced by a locally based company Ickle Pickle Productions.

At 30 June 2007 the number of financial members of the Gallery totalled 21 412, (equivalent to 11 648 memberships). All Australian states and territories are represented in the national membership, the majority being held in New South Wales and Victoria. Internationally there are members in Papua New Guinea, New Zealand, Asia, the United Kingdom and the United States of America.

## COLLECTION STUDY ROOM

Due to major renovations in the lower level galleries the Collection Study Room was unavailable for use by the public for a significant period during the year. The room was accessible from the storage area and was used by a number of scholars and visiting curators. The Collection Study Room was also used to exhibit works of art being considered for acquisition. A reorganised Collection Study Room was reopened in June 2007.

## IMAGING AND PUBLISHING SERVICES

16 000 digital images were created in support of the Gallery's activities. These images were distributed widely and made available to the public not only through Gallery communication channels, but also nationally and internationally through other cultural institutions, media outlets and commercial publishers.

The Gallery continues to experience growth in visitation to its website. An average of 12 000 visitors per day experienced the Gallery and its programs through the website <nga.gov.au>, highlighting the importance of the web in promoting the Gallery and delivering information.

Major enhancements were made to the Gallery's collection search in December 2006. As a result of these enhancements some content is now delivered to exhibition sub sites via the collection search facility. As a result members of the public are provided direct access to the Gallery's collection search via personal web logs driving new and increased traffic to the Gallery's website. On average, 30 per cent of all referrals to the collection search now occur from personal web logs.

A significant number of publishing projects, print and electronic, were undertaken over the course of the year. A summary of publications is included at Appendix 14.

Electronic access initiatives included:

- multimedia presentation on the Ken Tyler and James Rosenquist collaboration to accompany the exhibition *Rosenquist: welcome to the water planet*
- audiovisual system design and preparation of video footage for inclusion in the exhibition *Michael Riley: sights unseen*
- on-site interactive to accompany the *Abracadabra* exhibition
- on-site interactive to accompany the travelling exhibition *Stage fright*.

The publishing program received peer awards for both print and design. The Constable exhibition catalogue was short listed in the Australian Publishers Association book design awards. Product produced by the Gallery



STATISTICS	2005–06	2006–07
Interlibrary loan and document delivery requests	497	508
Reference inquiries	3777	2750
Monographs acquisitions	834	1368
Gifts and Exchange acquisitions	825	2408
Auction catalogue acquisitions	376	669
Ephemera acquisitions	11274	16071
Total acquisitions excluding serials	13309	20516

for the exhibition *Egyptian antiquities from the Louvre: journey to the afterlife* received a gold medal in the Australian Print Industry Craftmanship awards.

The book *Margaret Michaelis: love, loss and photography* by Helen Ennis, published by the Gallery in 2005, received the Nettie Palmer Prize for non-fiction awarded through the Victorian Premier's Literary Awards.

## RESEARCH LIBRARY

The Library and Archives of the National Gallery of Australia is the world's foremost research centre for studying the advancement of the visual arts in Australia, and related developments with Asia Pacific, European and North American traditions. It houses the most extensive collection of visual arts literature in Australia. The collection is richly diverse, encompassing a broad range of contemporary and historical materials that provide a frame of reference for interpreting art within its global context.

The Research Library provides specialist reference support to Gallery activities.

The Library has increased the number of library and archival resources available electronically, resulting in a corresponding increase in the use of material in this format. There are a number of projects currently underway to make important research material available electronically. The major initiative was the publishing of the *Electronic resources gateway: databases for the Research Library* on the Gallery's website. It provides quick access to full-text reference materials, serials and auction catalogues. Notable e-resource new acquisitions include two Australian and two international auction sales catalogues and

the full-text database *JSTOR: the Arts and Sciences III collection*.

The Research Library's monograph and ephemera collections increased by 53.3 per cent over 2005–06 acquisitions.

Some of the treasures of the manuscript collections that have been acquired over the past 25 years were brought to light and numerous projects for the management and access to archives and ephemera were initiated during 2006–07 including:

- providing electronic access on the library catalogue to finding aids on artist's manuscripts held in the Research Library
- providing electronic access on the library catalogue to ANZarts ephemera file
- digitisation for preservation and access to James Gleeson interviews with 100 Australian artists represented in the Gallery's art collection.

Other Research Library initiatives included:

- cataloguing of Asia and Pacific publications, in particular those in the Douglas Newton bequest
- installing new compactus in the off-site store to accommodate the Gallery's international auction catalogues, unique to Australian library holdings
- hosting the biennial Arts Librarians Society of Australia and New Zealand conference, *Framing the future*, 21–3 September, with the National Library of Australia, which attracted 60 delegates
- the Acquisitions Librarian presenting two papers at the IFLA Art Libraries Section in Korea
- initiating the cataloguing of the holdings of Australian auction catalogues in the international SCPIO Art and Rare Book Sales Catalogues database



- enhancing web access to the *Australasian Artist's Obituaries Index*
- revitalising the Australian and international library exchange program
- processing of gifts and exchanges streamlined.

## 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 implemented meaning that publishing is done concurrently in print and on the internet, providing the widest possible access to Gallery scholarship.

The Gallery's quarterly magazine *artonview* – which features the national 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 distributed free to Gallery members and is sold commercially in the Gallery shop.

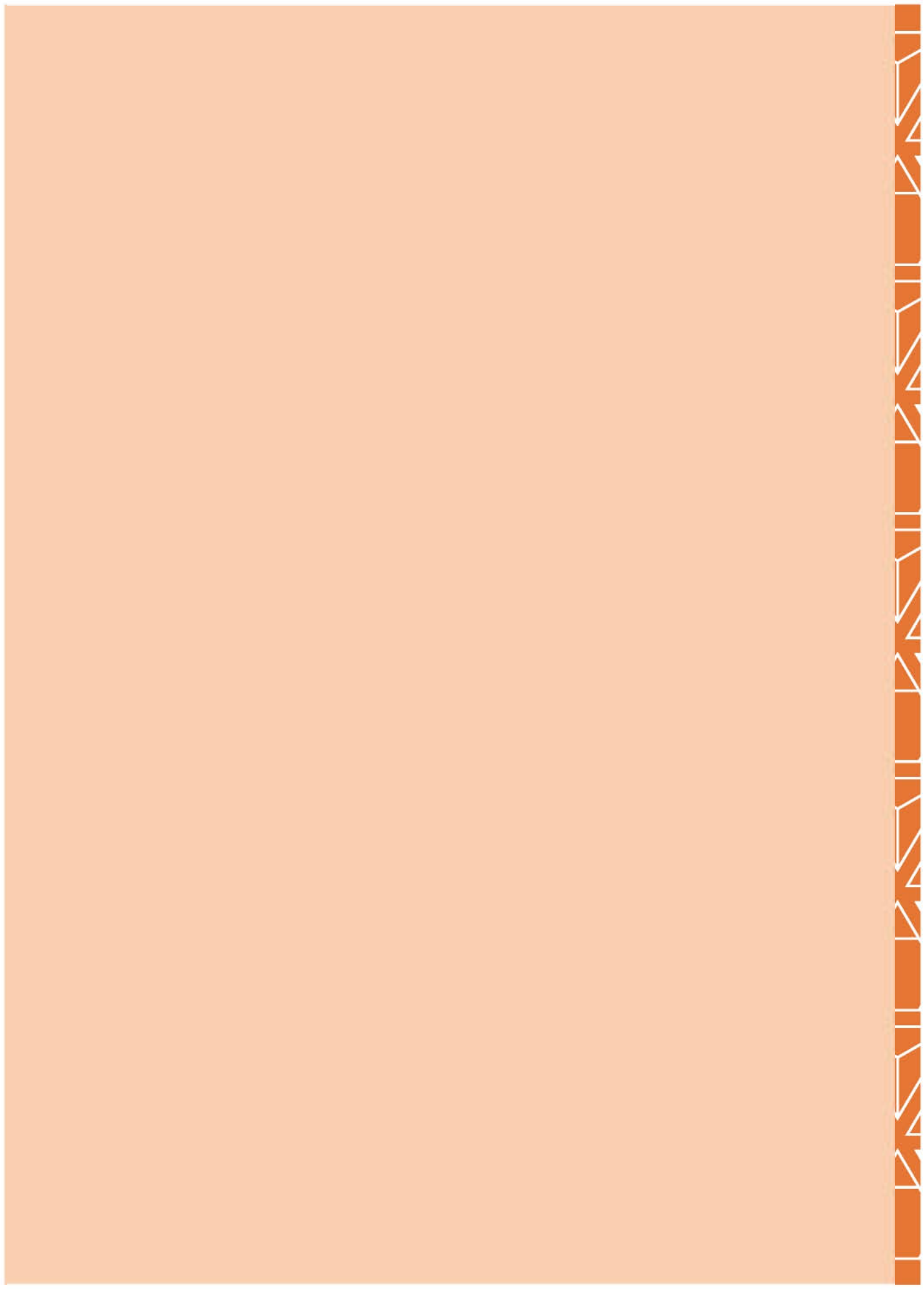
National Gallery of Australia publications for the year are listed at Appendix 14.

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 and product appropriate for sale in the Gallery shops was developed.

The Gallery continued to work with distributors, nationally and internationally to expand the distribution of NGA branded merchandise.

## 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 sites. In the course of its promotional activity the Gallery also assisted complementary industry sectors such as tourism, business and the arts.





# GOAL 6

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

To provide an encouraging, productive and accountable environment in which all staff will have the opportunity to fulfil their roles and responsibilities and contribute to achieving the National Gallery 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
- Emphasise leadership and management training in staff development
- Promote and recognise staff achievement and professional activity
- Integrate risk and opportunity management principles in the planning and delivery of Gallery activities

### CERTIFIED AGREEMENT

The *National Gallery Certified Agreement 2005–2008* aims to ensure the Gallery's priorities are pursued and performance targets are met in a spirit of cooperation and trust and provides a framework for improved productivity through a high level of participation in the performance management scheme and continuously improving our practices and activities.

### AUSTRALIAN WORKPLACE AGREEMENTS

Eleven Australian Workplace Agreements were current at 30 June 2007. The AWAs are designed to encourage and reward 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

A review of the Gallery's Code of Ethics was finalised during the year, and a revised Code, and a companion document, Guidelines on Professional and Personal Conduct were issued. Staff were informed of the revised Code and the new Guidelines during a series of information and discussion sessions.

### WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

During the year there were four retirements, one redundancy and eighteen resignations of permanent staff. This represents a turnover rate of permanent staff of 12.4 per cent, or 9.4 per cent of the Gallery's full-time equivalent staff.

Seven staff members achieved the significant milestone of 20 years of 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 and included programs covering information technology, project management, policy

development, writing skills, effective workplace relations, leadership and management training, copyright, career directions and contract management.

Expenditure on staff training during the year totalled \$135 584.

## INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS

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

## STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2007 the Gallery employed 290 staff, made up of 192 permanent staff (82 male and 110 female), 57 temporary staff (13 male and 44 female) and 41 casual employees (11 male and 30 female). The 192 permanent staff comprised 171 full-time and 21 part-time employees, a slight increase from 186 in 2005–06.

The average staffing level during the year was 242.7 full-time equivalent (238 in 2005–06), 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 Gallery is in its fifth year of association with the National Safety Council of Australia (NSCA) and continues to actively implement all elements of the

5-Star Occupational Health and Safety Management System. The Gallery underwent its third audit by the NSCA in July 2006 and was awarded a 4-Star rating for the OH&S Management System and assessment of performance against the NSCA 5-star program. The overall result from the audit demonstrated a continued commitment by the Gallery and its employees to provide 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

- the OH&S Committee is made up of five management representatives, the Occupational Health and Safety Manager and a representative from each Designated Work Group (DWG). The OH&S Committee is an integral component of the Gallery's OH&S management systems, and has been an active participant in the management of OH&S issues
- staff in the Gallery belong to one of five DWGs that were realigned in 2007 with the new corporate structure. Each DWG has a dedicated Health and Safety Representative (HSR) with a deputy. All staff representatives and their deputies have attended training conducted by the National Safety Council of Australia
- the Gallery's OH&S Committee met six times during the year and the minutes of each meeting were made available to staff via the intranet and noticeboards.

## OH&S Policies

In 2006–07 the Gallery developed and issued OH&S Policies covering Traffic Management, Transport Safety, Notices and Signs, Electromagnetic Fields and Radiation, Management of Alcohol and Substance Abuse, Roof Safety Management Plan, Gravitational Hazards, Occupational Hygiene Management, Employee Amenities and Personal Hygiene and Work Environment Measuring and Monitoring.

In addition to these the Electrical Safety, Isolation Procedures, Testing and Tagging and First Aid Policies were reviewed and reissued.

An Avian Pandemic Influenza Preparation Plan was also developed.

## OH&S Training

The Gallery recognises that training is an integral part of achieving and maintaining a high standard of workplace safety. Training provided during 2006–07 included:

- development of standard working procedures
- OH&S internal auditor training
- OH&S awareness refresher
- development of job safety analysis
- manual handling and ergonomics
- office safety essentials
- confined spaces
- defensive driving
- incident investigation
- refresher training for first aid officers
- hazardous substances.

## OH&S Activities

Effective contractor management is a major aspect of the Gallery's systems to ensure the provision of a safe and healthy workplace. As part of the contractor management processes, over 270 work permits were issued to contractors during the year. Work permits are essential in order for a contractor to commence work, and their issue depends upon a number of factors including the completion of a job safety analysis, standard work procedures, and on-site induction.

OH&S activities included the introduction of a muscular skeletal injury prevention program to reduce the incidence of soft tissue injuries in staff primarily caused or exacerbated by workplace risk factors. Some initiatives from the program include more structured workplace ergonomic assessments (both in the home and work environment), the introduction of software (to limit the extent of uninterrupted keying), and reinforcement of the importance of early reporting of symptoms.

A questionnaire was provided to staff in April 2007 to gauge improvements to safety in the workplace. Approximately 71 per cent of staff responded, and the results demonstrated a high level of awareness of OH&S issues and reporting requirements, confirming that the OH&S Branding campaign undertaken in 2005–06

had been successful in positively influencing the safety culture at the Gallery.

Flu vaccination was made available at no cost to staff and volunteers with 42 persons taking up the offer. This was seen as a cost effective measure to help staff and volunteers maintain their health, and services to the Gallery, and reduce the call on sick leave.

Annual medical screenings were provided for staff who have been identified as working with potentially hazardous substances or within conditions that may expose them to risks including excessive noise.

## Incidents and Investigations

### Conclusion of previous investigations

In September 2005, Comcare issued investigation report No 2988. This report contained two recommendations, which were either completely or partially implemented during 2006–07.

The first recommendation required Comcare to conduct a review to determine if all recommendations made in 12 previous investigations had been implemented. Comcare found that the Gallery had either fully implemented all recommendations contained within the 12 investigations, or had made substantial progress, and no further action was required.

The second recommendation was that another expert opinion be sought on the possible association of security staff cancer related illnesses with the Gallery environment. The Gallery engaged Dr Tim Driscoll, MBBS, BSc (Med), MOHS, PhD, FAFOM, FAFPHM, a specialist in occupational medicine and public health medicine to lead the investigation. The investigation is being conducted in two stages. A draft report on the findings of Stage 1 (assessment of past and present exposure to carcinogens), presented to the Gallery in March 2007, found that, from the available evidence, none of the exposures seemed likely to have been high enough to have meaningfully increased the risk of Gallery staff members, or members of the public, developing cancer.

Stage 2 of the investigation involves an epidemiological study of past and present Gallery employees, and is expected to be completed before the end of 2007.

Details of the investigation are available on the Gallery's website.

*Investigation conducted under the Occupational Health and Safety (Commonwealth Employment) Act 1991 (the Act) – National Gallery of Australia (NGA) – Electrical Power Board Incident – 14 September 2005.*

This report was received from Comcare in February 2007. The findings indicated that the NGA had breached Section 16(2, 4) of the Act and Regulations 4.15(2)(g– i), 4.24(1)(c) and 4.18 of the Occupational Health and Safety (Commonwealth Employment) (National Standards) Regulations. The Gallery has taken action to address system deficiencies revealed by this incident.

#### **Notifiable Incidents**

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

The Gallery was not issued with notices or directions under Sections 29, 45, 46 or 47 of the *Occupational Health and Safety (Commonwealth Employment) Act 1991*.

## **PERFORMANCE PAY**

During the year performance bonuses totalling \$67 535 were paid to eligible employees with Australian Workplace Agreements. The amount of each bonus is determined by performance review.

## **SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES**

Four 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 2007 the Gallery had five male Senior Executive Service equivalent officers. The Director is Band 3 equivalent and the Deputy Director is Band 2 equivalent. Three Assistant Director positions have been established at Band 1 equivalent.

## **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.

COMMITTEE	ROLE	MEMBERSHIP
National Gallery of Australia Council	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 of Australia.  The Council is assisted in its role by a number of committees. These are listed at Appendix 1	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 strategic, operational and governance matters.	Director, Deputy Director, and assistant directors.
Senior Managers Group (SMG)	The SMG generally meets monthly to consider a range of strategic, operational and 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 five designated work groups in the Gallery, five management representatives, and the OH&S Manager.
Gallery Consultative Committee	The Gallery Consultative Committee provides a forum for discussion between management, employees and employee representatives. It generally meets 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.
Publications Committee	The Publications Committee acts as a steering committee to guide and develop the Gallery's publishing program.	The Committee is chaired by the Assistant Director, Development, Marketing and Commercial Operations, and comprises the Program Managers, Publications staff, relevant curators, and an external expert.
Product Development Committee	The Product Development Committee facilitates the creation of limited edition objects inspired by works of art in the national collection or on loan.	The Committee is chaired by the Assistant Director, Development, Marketing and Commercial Operations, and comprises the Senior Designer, Merchandising Manager, Assistant Shop Manager, and relevant curators.
Information Systems Working Group (ISWG)	The ISWG provides a forum for the planning, implementation and evaluation of strategic and operational information technology initiatives.	The ISWG is chaired by the Assistant Director, Development, Marketing and Commercial Operations, and includes representatives from the major IT users of the Gallery.
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, Exhibitions and Collections Services, and comprises representatives of those sections involved in the delivery of the Gallery's exhibition program.

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 is currently reviewing its Workplace Diversity Program.



## 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 explaining accessibility to the building and special programs for people with disabilities. Disability strategies are incorporated into the development and continuous improvement of these programs.

Australian Government funding was approved in the year for building extensions, providing improved facilities for arrival, entry and movement within the building for people with special needs. The building extension project is expected to be completed by the end of 2009.

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 and addressed as appropriate. Guidelines concerning complaints handling procedures are available on the Gallery's website.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. Training and development programs consider the needs of employees with disabilities.

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. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. The Committee's terms of reference were reviewed for the second year running, this time as a consequence of the Gallery's revised organisation structure, to ensure that all staff had adequate representation.

## COMPLAINTS

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

- through the Service Charter, which enables visitors to the Gallery (or to the Gallery's website), to provide feedback about services
- 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.

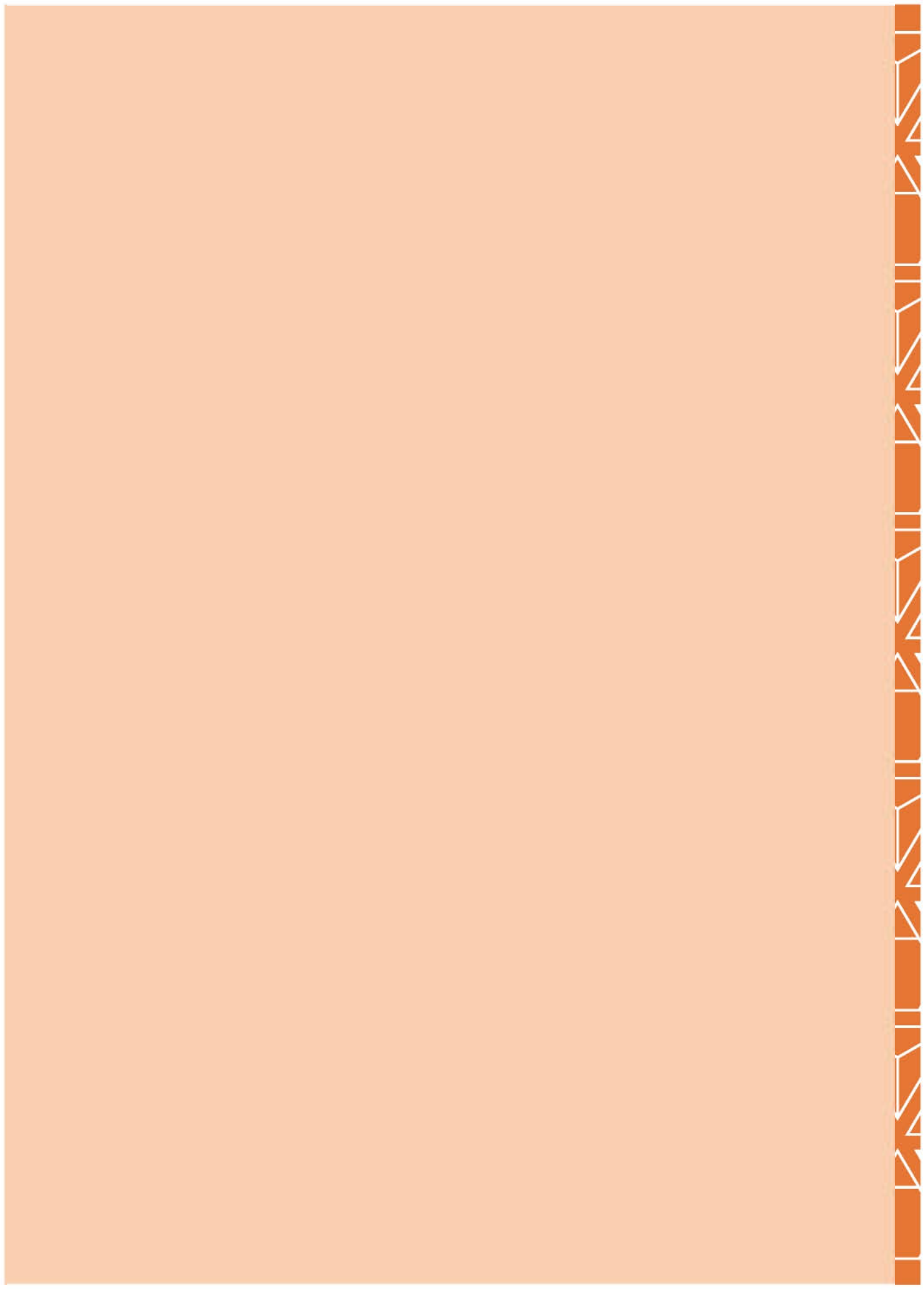
Details of feedback received through the Service Charter are included under the Corporate Overview at page 9.

Four formal complaints were received from members of the public. Employees made three complaints or requests for assistance from the Gallery's Human Resource Management Department in resolving issues.

The Gallery's complaints handling process is a standing agenda item for a number of forums, including the Senior Managers Group and the Gallery Consultative Committee.

## INDEMNITIES AND INSURANCE PREMIUMS FOR NATIONAL GALLERY OF AUSTRALIA STAFF

Comcover, the National Gallery of Australia'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

## GOAL 7 REFURBISH AND ENHANCE THE GALLERY'S BUILDING AND PRECINCT

To complete the National Gallery of Australia'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 OF AUSTRALIA BUILDING

In December 2006 the Australian Government announced approval of expenditure of \$92.9 million on refurbishment and extension of the Gallery building and PTW Architects, completed Design Development for Stage 1 of the extensions project.

Stage 1 of the building extensions project will address a range of pressing needs in relation to the Gallery building, including improving arrival and entry facilities, compliance with building codes and legislative requirements and enhancing collection display space, particularly for Aboriginal and Torres Strait Islander art and visitor amenities.

Stage 1 will provide a new more visible and accessible ground-level entrance to the south of the building, facing the current surface car park. The new entrance

area will have escalators to and from the public spaces on the main level and a lift will provide unassisted access to and from the underground visitor car park.

The entrance area will have new cloakroom and reception facilities and a new enhanced shop. An adjacent ground-level multi-function space will be created for orientation and programs, openings and special events, and will open onto a newly created Australian Garden. At the new ground level entrance there will be a specially created area for the 1988 Aboriginal Memorial, one of the most important works of art in the national collection. Appropriately, this impressive sculptural installation will be the first work of art visitors will see as they enter the Gallery.

Above the new multi function space and associated areas, there will be new galleries for Indigenous Australian art that will connect to the existing galleries on the main level. Each of these new galleries will be designed to accommodate the needs of specific types of Indigenous art, with areas for small early dot paintings, large galleries for larger dot paintings, spaces for bark paintings, and for watercolours, textiles, prints, ceramics and sculptures. The main galleries will be sky-lit, apart from those areas intended for the display of light-sensitive works such as textiles, baskets and watercolours. These will be the first galleries in Australia designed around the specific needs of displaying different aspects of Indigenous Australian art.

Other key elements of Stage 1 include:

- fit out of the existing undercroft to the Temporary Exhibitions galleries for relocated and dedicated art packing, framing, storage and administrative facilities including dedicated quarantine inspection and treatment spaces
- new separated loading docks, and movement routes for works of art and general goods
- improved landscaping and external works with water features that incorporate environmentally responsible water management systems.

In addition, to be included in the new Australian Garden is a significant external *Skyspace* installation sculpture designed by renowned USA artist James Turrell.

In March 2007, the Gallery submitted its Referral on the building enhancement project to the Australian Government Department of the Environment and Water Resources under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) to establish if the project would be determined to be a Controlled Action. In April 2007, the Gallery was advised that the building project is not considered a Controlled Action for the purposes of the EPBC Act.

With the assistance of the National Capital Authority, the Gallery received Parliamentary approval for the building enhancement project in June 2007.

Construction of Stage 1 is forecast to commence in September 2007, and be completed late in 2009. Through careful planning and staging, the Gallery will remain open to the public during the entire construction period.

## ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with Section 516(a) of the *Environmental Protection and Biodiversity Conservation Act 1999* (EPBC Act), 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 2006–07 the Gallery's cooling tower water treatment process was changed and has:

- delivered an environmentally friendly system by eliminating heavy metals used in biocides and inhibitors

- delivered a biodegradable product that is effective in controlling corrosion and scale along with maintaining and controlling Legionella
- increased our cycle rate from five to ten cycles
- enabled any water drained from the system, from normal operational requirements or quarterly cleaning to be stored and used for irrigation purposes. The Gallery estimates that this could save approximately 200 000 litres of water per year.

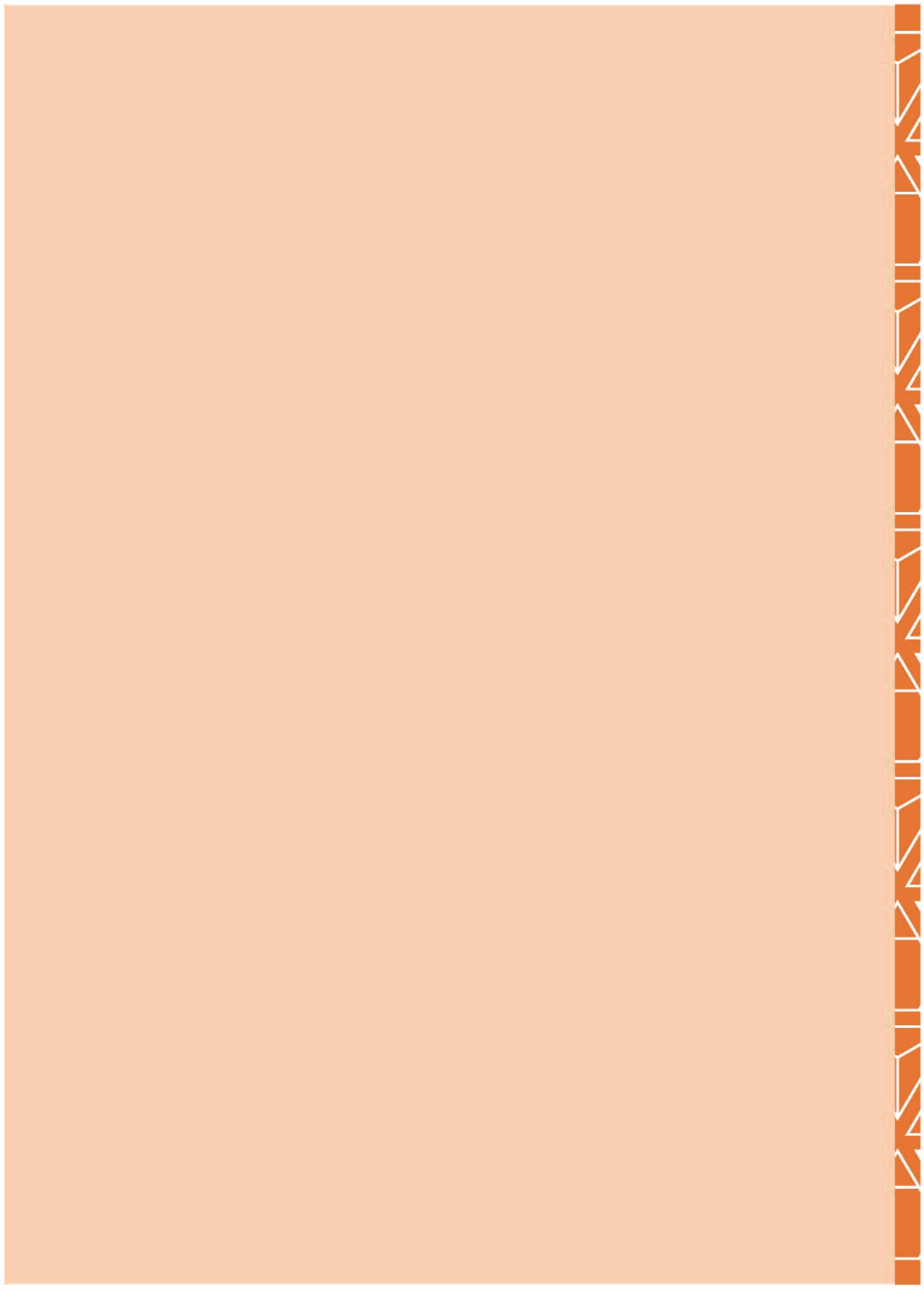
A draft Waste Management Strategy covering environmental, economic and social sustainability has been endorsed and is being progressively implemented across the Gallery's operations. The strategy focuses on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling.

## 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* (EPBC Act).

This draft Heritage Strategy meets both the Gallery's specific obligations to prepare a Heritage Strategy in relation to the land it manages, and 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 Water Resources.

A draft Heritage Strategy was submitted to the relevant authorities in 2006–07, and feedback on it has been received and is being incorporated into a final version of the strategy, which is expected to be endorsed by the Gallery in 2007–08.



# GOAL 8



## GOAL 8 STRENGTHEN THE GALLERY'S RESOURCE BASE

To secure additional financial and other resources from the private and public sectors and strategically manage resources to achieve the National Gallery 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 reports for the year 2006–07 are included on pages 65–96.

Income from operations totalled \$52.099 million, compared to \$52.475 million in the previous year. \$42.263 million (81 per cent) was provided by the Australian Government, and \$9.836 million (19 per cent) from other sources, compared to \$41.706 million (79 per cent) and \$10.769 million (21 per cent) respectively in the previous year.

Expenses totalled \$47.032 million, compared to \$47.619 million in the previous year. A net operating surplus of \$5.067 million was achieved. Of this sum \$3.685 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 national collection.

Capital outlays in the year included \$9.029 million on property, plant and equipment including expenditure on the refurbishment and planning for the extension of the building, and \$19.183 million on the purchase of works of art, additions to the Research Library collection and conservation of the collection. The capital expenditure was funded from Australian Government appropriations and from donations for the purchase of works of art.

### ASSET MANAGEMENT

The National Gallery of Australia's collection assets include works of art (\$3.218 billion) and the Research Library collection, (\$0.029 billion). 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 \$179.7 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 \$2.6 million.

### CONSULTANCY SERVICES

Consultants paid more than \$10 000 to undertake consultancy work for the National Gallery of Australia during the year totalled 26. The total cost of these consultancies was \$3 298 210. 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 2006–07 are provided at Appendix 15.

## COMPETITIVE TENDERING AND CONTRACTING

The National Gallery of Australia 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 National Gallery of Australia generates revenue through commercial operations that supplement government and other private funding. 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 2006–07 was \$2.941 million, compared to \$2.506 million in the previous year.

## GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in 2006–07 totalled \$46.263 million, comprising \$42.263 million for operations and \$4 million as an equity injection for the purchase of works of art.

## PRIVATE FUNDING

The National Gallery of Australia'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 \$3.483 million in 2006–07 compared to \$4.100 million in the previous year.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION

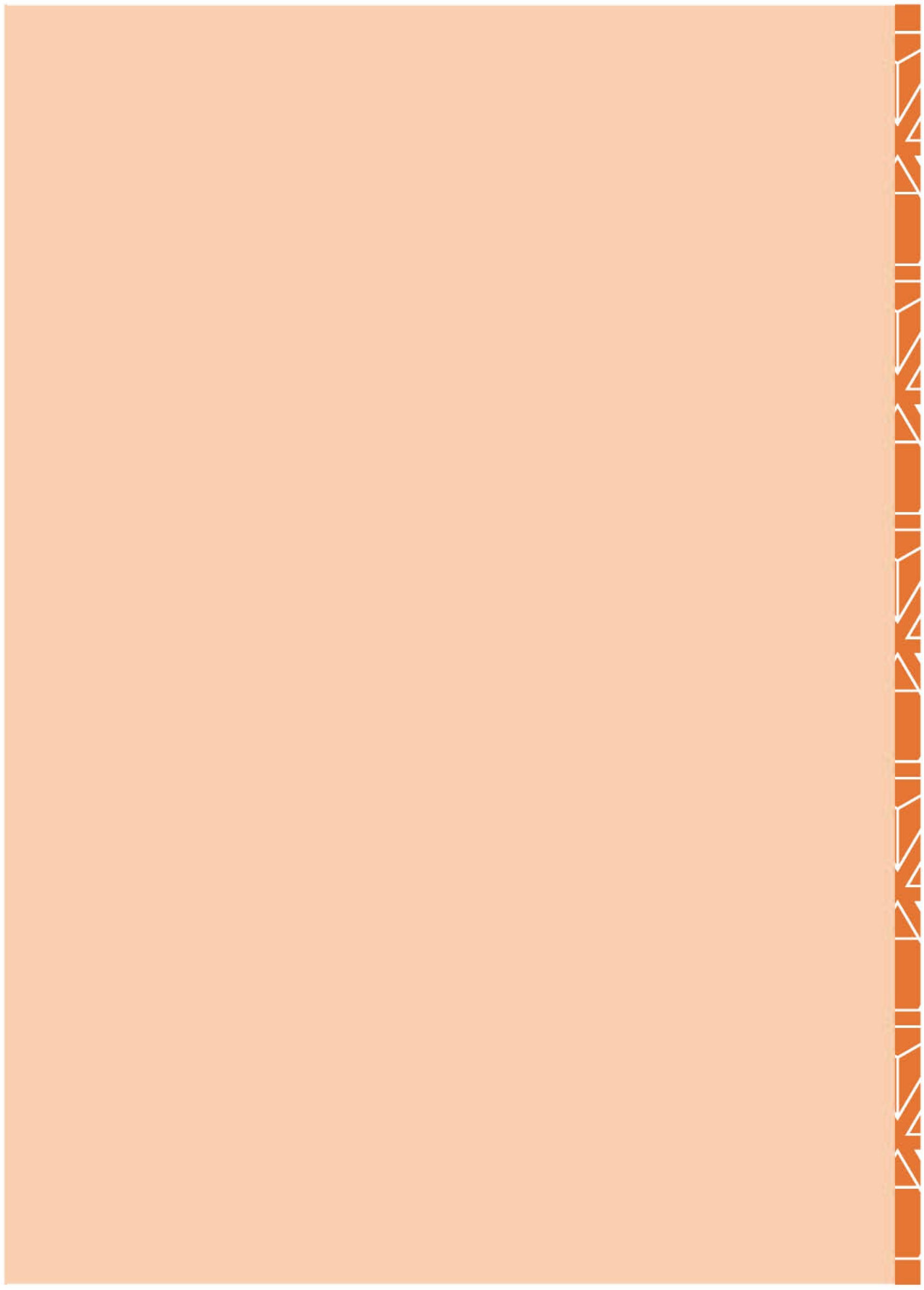
The National Gallery of Australia Foundation is a non-profit organisation established to support the Gallery. It is a company limited by guarantee under the Corporations Law. The Gallery controls the Foundation through its appointment of the Foundation's Board. The Gallery's Director, the Council Chairman and nominated Council members are directors of the Foundation. The Gallery's Financial Report incorporates the financial activities of the Foundation. Mr Charles Curran, AC, continues as the Chairman of the Foundation and the new Executive Director of the Foundation, Elizabeth Malone, has been appointed and commenced on 2 July 2007.

In 2006–07 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 2006–07 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 is a charitable foundation established in the United States of America to support the National Gallery of Australia. Our American Friends organisation provides support to the Gallery through gifts and bequests of cash, works of art and other property received by it from American taxpayers.





# FINANCIAL REPORTS



## INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts and Sport

### Scope

I have audited the accompanying financial statements of the National Gallery of Australia and the consolidated entity, which comprise: a statement by the Directors; income statement; balance sheet; statement of changes in equity; statement of cash flows; schedules of commitments; contingencies, summary of significant accounting policies; and other explanatory notes.

### **The Responsibility of the National Gallery of Australia Council for the Financial Statements**

The Directors of the National Gallery of Australia Council are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and the Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### **Auditor's Responsibility**

My responsibility is to express an opinion on the financial statements based on my audit. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Gallery of Australia's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of its internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

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

### **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.

### **Auditor's 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 the Australian Accounting Standards (including the Australian Accounting Interpretations); and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Gallery of Australia and the consolidated entity's financial position as at 30 June 2007 and of its financial performance and its cash flows for the year then ended.

Australian National Audit Office



Carla Jago  
Executive Director  
Delegate of the Auditor-General  
Canberra  
31 August 2007

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

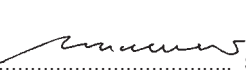


---

In our opinion, the attached financial statements for the year ended 30 June 2007 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*.

The Finance Minister has granted the National Gallery of Australia an exemption from the application of section 37.2 of Schedule 1 to the Commonwealth Authorities and Companies Orders (Financial Statements for periods ending on or after 1 July 2006). This exemption relates to the requirement that heritage and cultural assets with useful lives in excess of 200 years shall not be depreciated.

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	Ron Radford AM Director	Alan Froud Deputy Director Chief Financial Officer
29 August 2007	29 August 2007	29 August 2007



**THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**INCOME STATEMENT**  
*for the period ended 30 June 2007*

	Notes	Consolidated		NGA	
		2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>INCOME</b>					
<b>Revenue</b>					
Revenues from Government	2	42,263	41,706	42,263	41,706
Sale of goods and rendering of services	3	3,112	3,795	3,112	3,795
Contributions	4A	1,755	2,343	1,783	2,211
Art acquisitions - gifts	4B	2,073	2,081	2,199	2,186
Interest	4C	1,015	1,330	955	1,267
Other revenue	4D	1,669	1,176	1,669	1,176
<b>Total revenue</b>		<b>51,887</b>	<b>52,431</b>	<b>51,981</b>	<b>52,341</b>
<b>Gains</b>					
Net gain from sale of assets	4E	15	44	4	-
Other gains	4F	197	-	-	-
<b>Total gains</b>		<b>212</b>	<b>44</b>	<b>4</b>	<b>-</b>
<b>Total income</b>		<b>52,099</b>	<b>52,475</b>	<b>51,985</b>	<b>52,341</b>
<b>EXPENSES</b>					
Employee benefits	5A	17,528	17,013	17,528	17,013
Suppliers	5B	13,260	14,351	13,242	14,316
Depreciation and amortisation	5C	16,080	16,170	16,080	16,170
Write-down of assets	5D	164	79	164	79
Net loss from sale of assets	5E	-	6	-	6
<b>Total Expenses</b>		<b>47,032</b>	<b>47,619</b>	<b>47,014</b>	<b>47,584</b>
<b>Surplus (Deficit)</b>		<b>5,067</b>	<b>4,856</b>	<b>4,971</b>	<b>4,757</b>

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 2007

	Notes	Consolidated		NGA	
		2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>ASSETS</b>					
<b>Financial assets</b>					
Cash and cash equivalents	6	15,421	18,613	14,505	17,450
Investments	7	2,467	2,095	-	-
Trade and other receivables	8	387	663	289	492
Other financial assets	9	352	219	340	211
<b>Total financial assets</b>		<b>18,627</b>	<b>21,590</b>	<b>15,134</b>	<b>18,153</b>
<b>Non-financial assets</b>					
Land and buildings	10A	179,748	172,446	179,748	172,446
Infrastructure, plant and equipment	10B	2,609	1,970	2,609	1,970
Heritage and cultural assets	11	3,246,925	3,148,871	3,246,925	3,148,871
Intangibles	12	67	91	67	91
Inventories	13	1,210	1,225	1,210	1,225
Other non-financial assets	14	156	181	131	181
<b>Total non-financial assets</b>		<b>3,430,715</b>	<b>3,324,784</b>	<b>3,430,690</b>	<b>3,324,784</b>
<b>Total Assets</b>		<b>3,449,342</b>	<b>3,346,374</b>	<b>3,445,824</b>	<b>3,342,937</b>
<b>LIABILITIES</b>					
<b>Provisions</b>					
Employee Provisions	15A	4,777	4,584	4,777	4,584
<b>Total provisions</b>		<b>4,777</b>	<b>4,584</b>	<b>4,777</b>	<b>4,584</b>
<b>Payables</b>					
Suppliers	15B	5,017	5,086	5,011	5,065
<b>Total payables</b>		<b>5,017</b>	<b>5,086</b>	<b>5,011</b>	<b>5,065</b>
<b>Total Liabilities</b>		<b>9,794</b>	<b>9,670</b>	<b>9,788</b>	<b>9,649</b>
<b>Net Assets</b>		<b>3,439,548</b>	<b>3,336,704</b>	<b>3,436,036</b>	<b>3,333,288</b>
<b>EQUITY</b>					
Contributed equity		96,715	92,715	96,715	92,715
Reserves		2,693,132	2,599,355	2,693,132	2,599,355
Retained surplus		649,701	644,634	646,189	641,218
<b>Total Equity</b>		<b>3,439,548</b>	<b>3,336,704</b>	<b>3,436,036</b>	<b>3,333,288</b>
<b>Current assets</b>		<b>19,993</b>	22,996	<b>16,476</b>	19,559
<b>Non-current assets</b>		<b>3,429,350</b>	3,323,378	<b>3,429,348</b>	3,323,378
<b>Current liabilities</b>		<b>8,300</b>	8,690	<b>8,293</b>	8,670
<b>Non-current liabilities</b>		<b>1,494</b>	980	<b>1,494</b>	979

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  
as at 30 June 2007

	Consolidated Retained Surplus 2007 \$'000	2006 \$'000	Consolidated Asset Revaluation Reserve 2007 \$'000	2006 \$'000	Consolidated Contributed Equity/Capital 2007 \$'000	2006 \$'000	Consolidated Total Equity 2007 \$'000	2006 \$'000
<b>Opening Balance</b>	644,634	639,339	2,599,355	2,585,748	92,715	88,715	3,336,703	3,313,802
Balance carried forward from previous period	-	439	-	-	-	-	-	439
Adjustment for changes in Accounting policies	-	-	-	-	-	-	-	-
<b>Adjusted Opening Balance</b>	644,634	639,778	2,599,355	2,585,748	92,715	88,715	3,336,703	3,314,241
<b>Income and Expense</b>	-	-	93,777	13,606	-	-	93,777	13,606
Revaluation adjustment	-	-	-	-	-	-	-	-
<b>Sub-total income and expenses recognised directly in Equity</b>	644,634	639,778	2,693,132	2,599,355	92,715	88,715	3,430,481	3,327,847
Surplus (Deficit) for the period	5,067	4,856	-	-	-	-	5,067	4,856
<b>Total Income and expenses</b>	649,701	644,634	2,693,132	2,599,355	92,715	88,715	3,435,548	3,332,703
<b>Transactions with owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
<b>Contributions by Owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
Appropriation (equity injection)	-	-	-	-	-	-	-	-
<b>Sub-total transactions with Owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
<b>Transfers between equity components</b>	-	-	-	-	-	-	-	-
Transfers between equity components	-	-	-	-	-	-	-	-
<b>Closing balances at 30 June</b>	649,701	644,634	2,693,132	2,599,355	96,715	92,715	3,439,548	3,336,703

	NGA Retained Surplus 2007 \$'000	2006 \$'000	NGA Asset Revaluation Reserve 2007 \$'000	2006 \$'000	NGA Contributed Equity/Capital 2007 \$'000	2006 \$'000	NGA Total Equity 2007 \$'000	2006 \$'000
<b>Opening Balance</b>	641,218	636,461	2,599,355	2,585,748	92,715	88,715	3,333,288	3,310,924
Balance carried forward from previous period	-	636,461	-	-	-	-	-	636,461
Adjustment for changes in Accounting policies	-	-	-	-	-	-	-	-
<b>Adjusted Opening Balance</b>	641,218	636,461	2,599,355	2,585,748	92,715	88,715	3,333,288	3,310,924
<b>Income and Expense</b>	-	-	93,777	13,606	-	-	93,777	13,606
Revaluation adjustment	-	-	-	-	-	-	-	-
<b>Sub-total income and expenses recognised directly in Equity</b>	641,218	636,461	2,693,132	2,599,355	92,715	88,715	3,427,065	3,324,531
Net Operating Result	4,971	4,757	-	-	-	-	4,971	4,757
<b>Total Income and expenses</b>	646,189	641,218	2,693,132	2,599,355	92,715	88,715	3,432,036	3,329,288
<b>Transactions with owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
<b>Contributions by Owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
Appropriation (equity injection)	-	-	-	-	-	-	-	-
<b>Sub-total transactions with Owners</b>	-	-	-	-	4,000	4,000	4,000	4,000
<b>Transfers between equity components</b>	-	-	-	-	-	-	-	-
Transfers between equity components	-	-	-	-	-	-	-	-
<b>Closing balances at 30 June</b>	646,189	641,218	2,693,132	2,599,355	96,715	92,715	3,436,036	3,333,288

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 2007*

	Notes	Consolidated		NGA	
		2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>OPERATING ACTIVITIES</b>					
<b>Cash received</b>					
Goods and services		4,987	4,930	4,958	4,833
Appropriations		42,263	41,706	42,263	41,706
Interest		883	1,236	826	1,173
Net GST received		2,229	2,155	2,212	2,147
<b>Total cash received</b>		<b>50,362</b>	<b>50,027</b>	<b>50,259</b>	<b>49,859</b>
<b>Cash used</b>					
Employees		(17,948)	(16,976)	(17,948)	(16,976)
Suppliers		(13,477)	(13,960)	(13,316)	(13,784)
<b>Total cash used</b>		<b>(31,425)</b>	<b>(30,936)</b>	<b>(31,264)</b>	<b>(30,760)</b>
<b>Net Cash from or (used by) operating activities</b>	16	<b>18,937</b>	<b>19,091</b>	<b>18,995</b>	<b>19,099</b>
<b>INVESTING ACTIVITIES</b>					
<b>Cash received</b>					
Proceeds from sale of property, plant & equipment		5	6	5	6
Proceeds from sale of shares		126	349	-	-
<b>Total cash received</b>		<b>131</b>	<b>355</b>	<b>5</b>	<b>6</b>
<b>Cash used</b>					
Payments for property, plant & equipment		(9,380)	(3,162)	(9,380)	(3,162)
Payments for collection assets		(16,565)	(23,365)	(16,565)	(23,365)
Payments for shares		(315)	(706)	-	-
<b>Total Cash used</b>		<b>(26,260)</b>	<b>(27,233)</b>	<b>(25,945)</b>	<b>(26,527)</b>
<b>Net Cash from or (used by) investing activities</b>		<b>(26,129)</b>	<b>(26,878)</b>	<b>(25,940)</b>	<b>(26,521)</b>
<b>FINANCING ACTIVITIES</b>					
<b>Cash received</b>					
Appropriations - contributed equity		4,000	4,000	4,000	4,000
<b>Total cash received</b>		<b>4,000</b>	<b>4,000</b>	<b>4,000</b>	<b>4,000</b>
<b>Net Cash from or (used by) financing activities</b>		<b>4,000</b>	<b>4,000</b>	<b>4,000</b>	<b>4,000</b>
<b>Net increase or (decrease) in cash held</b>		<b>(3,192)</b>	<b>(3,787)</b>	<b>(2,945)</b>	<b>(3,422)</b>
Cash at the beginning of the reporting period		18,613	22,400	17,450	20,872
<b>Cash at the end of the reporting period</b>	6	<b>15,421</b>	<b>18,613</b>	<b>14,505</b>	<b>17,450</b>

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 2007

	Notes	Consolidated		NGA	
		2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>BY TYPE</b>					
<b>Capital commitments</b>					
Land and buildings <sup>1</sup>		12,517	661	12,517	661
Infrastructure, plant and equipment <sup>2</sup>		77	28	77	28
Work of Art <sup>3</sup>		4,450	3,865	4,450	3,865
<b>Total capital commitments</b>		<b>17,044</b>	<b>4,554</b>	<b>17,044</b>	<b>4,554</b>
<b>Other commitments</b>					
Operating leases <sup>4</sup>		34	69	34	69
Other commitments <sup>5</sup>		117	101	117	101
<b>Total other commitments</b>		<b>151</b>	<b>170</b>	<b>151</b>	<b>170</b>
<b>Net commitments by type</b>		<b>17,195</b>	<b>4,724</b>	<b>17,195</b>	<b>4,724</b>
<b>BY MATURITY</b>					
<b>Capital commitments</b>					
One year or less		8,483	839	8,483	839
From one to five years		8,561	3,715	8,561	3,715
Over five years		-	-	-	-
<b>Total capital commitments</b>		<b>17,044</b>	<b>4,554</b>	<b>17,044</b>	<b>4,554</b>
<b>Operating lease commitments</b>					
One year or less		16	50	16	50
From one to five years		18	19	18	19
Over five years		-	-	-	-
<b>Total operating lease commitments</b>		<b>34</b>	<b>69</b>	<b>34</b>	<b>69</b>
<b>Other commitments</b>					
One year or less		117	101	117	101
From one to five years		-	-	-	-
Over five years		-	-	-	-
<b>Total other commitments</b>		<b>117</b>	<b>101</b>	<b>117</b>	<b>101</b>
<b>Commitments receivable</b>		<b>(1,563)</b>	<b>(398)</b>	<b>(1,563)</b>	<b>(398)</b>
<b>Net commitments by maturity</b>		<b>15,632</b>	<b>4,326</b>	<b>15,632</b>	<b>4,326</b>

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
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 2007 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  
 CONTINGENCIES  
 As at 30 June 2007

Contingent liabilities	Notes	Consolidated				NGA							
		2007 \$'000	2006 \$'000	Land and buildings 2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000	Land and buildings 2007 \$'000	2006 \$'000	Total 2007 \$'000	Total 2006 \$'000		
Balance from previous period	17	-	-	-	-	-	-	-	-	-	-		
New		-	-	-	-	-	-	-	-	-	-		
<b>Total contingent Liabilities</b>		-	-	-	-	-	-	-	-	-	-		
<b>Contingent assets</b>													
	17	2007 \$'000	2006 \$'000	Land and buildings 2007 \$'000	2006 \$'000	Claims for damages/costs 2007 \$'000	2006 \$'000	Land and buildings 2007 \$'000	2006 \$'000	Claims for damages/costs 2007 \$'000	2006 \$'000	Total 2007 \$'000	Total 2006 \$'000
Balance from previous period		-	-	600	600	-	-	600	600	-	-	600	600
New		-	-	600	600	-	-	600	600	-	-	600	600
<b>Total contingent Assets</b>		-	-	600	600	-	-	600	600	-	-	600	600
<b>Net contingent Assets (Liabilities)</b>		-	-	600	600	-	-	600	600	-	-	600	600

Details of each class of contingent liabilities and assets are shown in note 17: Contingent Liabilities and Assets.

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

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

*For the year ended 30 June 2007*

---

<b>Note</b>	<b>Description</b>
1	Summary of Significant Accounting Policies
2	Revenues from Government
3	Sale of goods and rendering of services
4	Operating Revenue
5	Expenses
6	Cash and Cash Equivalents
7	Investments
8	Receivables
9	Other - Financial Assets
10	Property, Plant and Equipment
11	Collection Assets
12	Intangible Assets
13	Inventories
14	Other - Non -Financial Assets
15	Provision and Payables
16	Cash Flow Reconciliation
17	Contingent Liabilities and Assets
18	National Gallery of Australia Fund
19	Remuneration of Executive Officers
20	Remuneration of Auditors
21	Controlled Entity - Gordon Darling Australasian Print Fund
22	Controlled Entity - National Gallery of Australia Foundation
23	Remuneration of Council Members
24	Related Party Disclosures
25	Events Occurring After Reporting Date
26	Average Staffing Levels
27	Compensation and Debt Relief
28	Appropriations
29	Financial Instruments
30	Reporting by Outcomes



## NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

For the year ended 30 June 2007

---

### 1. Summary of Significant Accounting Policies

#### 1.1 Basis of preparation of the Financial Report

The consolidated financial statements and notes 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 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.

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2006 [except in relation to the exemption detailed below]; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

On the 26 June 2007 the Minister for Finance and Administration granted the National Gallery of Australia an exemption from the application of section 37.2 of the FMOs relating to the depreciation of cultural and heritage assets. This exemption has allowed the National Gallery of Australia to continue to apply the requirements of AASB 116 in calculating depreciation on its cultural and heritage assets in 2006-07.

The financial statements have been prepared on an accrual basis, in accordance with historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The Financial Report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an Accounting Standard or the FMOs, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow to the National Gallery of Australia and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrealised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Unless alternative treatment is specifically required by an accounting standard, revenues and expenses are recognised in the Income Statement when and only when the flow, 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 2006 to 30 June 2007 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

In the process of applying the accounting policies listed in this note, the National Gallery of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the National Gallery of Australia buildings are purpose built and may in fact realise more or less in the market.
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market.

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

Australian Accounting Standards require a statement of compliance with International Financial Reporting Standards (IFRSs) to be made where the financial report complies with these standards. Some Australian equivalents to IFRSs and other Australian Accounting Standards contain requirements specific to not-for-profit entities that are inconsistent with IFRS requirements. The National Gallery of Australia is a not for profit entity and has applied these requirements, so while this financial report complies with Australian Accounting Standards including Australian Equivalents to International Financial Reporting Standards (AEIFRSs) it cannot make this statement.

##### Adoption of new Australian Accounting Standard requirements

No accounting standard has been adopted earlier than the effective date in the current period.

The National Gallery of Australia is required to disclose Australian Accounting Standards and Interpretations which have been issued but are not yet effective that have not been early adopted by the Gallery.

##### Effective requirement changes

The following amendments, revised standards or interpretations have become effective but have had no financial impact or do not apply to the operations of the National Gallery of Australia.

Amendments:

- 2005-1 Amendments to Australian Accounting Standards [AASBs 1, 101, 124]
- 2005-4 Amendments to Australian Accounting Standards [AASB 139, AASB 132, AASB 1, AASB 1023 and AASB 1038]
- 2005-5 Amendments to Australian Accounting Standards [AASB 1 & AASB 139]
- 2005-6 Amendments to Australian Accounting Standards [AASB 3]
- 2005-9 Amendments to Australian Accounting Standards [AASB 4, AASB 1023, AASB 139 & AASB 132]
- 2006-1 Amendments to Australian Accounting Standards [AASB 121]
- 2006-3 Amendments to Australian Accounting Standards [AASB 1045]

Interpretations:

- UIG 4 Determining whether an Arrangement contains a Lease
- UIG 5 Rights to Interests arising from Decommissioning, Restoration and Environmental Rehabilitation Funds
- UIG 7 Applying the Restatement Approach under AASB 129 Financial Reporting in Hyperinflationary Economies
- UIG 8 Scope of AASB 2
- UIG 9 Reassessment of Embedded Derivatives

UIG 4 and UIG 9 might have impacts in future periods, subject to existing contracts being renegotiated.

##### Future Australian Accounting Standard requirements

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

##### Financial instrument disclosure

AASB 7 Financial Instruments: Disclosures is effective for reporting periods beginning on or after 1 January 2007 (the 2007-08 financial year) and amends the disclosure requirements for financial instruments. In general AASB 7 requires greater disclosure than that presently. Associated with the introduction of AASB 7 a number of accounting standards were amended to reference the new standard or remove the present disclosure requirements through 2005-10 Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]. These changes have no financial impact but will effect the disclosure presented in future financial reports.

##### Other

The following standards and interpretations have been issued but are not applicable to the operations of the National Gallery of Australia.

- AASB 1049 Financial Reporting of General Government Sectors by Governments
- UIG 10 Interim Financial Reporting and Impairment

## 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.

### Other types of revenue

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

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

### 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 fair value.

### Major Exhibition Revenue

Where revenue is received in advance it is deferred and included in unearned revenue. The revenue is recognised in the Income Statement in the reporting period in which the exhibition is held. Unearned revenue may include recovery of shared expenses, management fees and sponsorship.

## 1.6 Gains

### Sale of Assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

## 1.7 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.

## 1.8 Employee Benefits

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 in accordance with the shorthand method detailed in division 43 of the FMOs. 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), the PSS accumulation plan (PSSap) or other superannuation schemes. The CSS and PSS are defined benefit schemes for the Commonwealth. The PSSap is a defined contribution scheme. Contributions to the other superannuation schemes are made in accordance with the *Superannuation Guarantee (Administration) Act 1992*.

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.

## 1.9 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.

## 1.10 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.

### 1.11 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.

### 1.12 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.

### 1.13 Derecognition of Financial Assets and Liabilities

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.

### 1.14 Impairment of Financial Assets

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 the Income Statement.

#### 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 Income Statement.

### 1.15 Supplier and other payables

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

### 1.16 Contingent Liabilities and Contingent Assets

Contingent Liabilities and Contingent Assets are not recognised in the Balance Sheet but are reported 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. Contingent assets are reported when settlement is probable, and contingent liabilities are recognised when settlement is greater than remote.

### 1.17 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.

### 1.18 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

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

Following initial recognition at cost, property, plant and equipment are carried at fair value less accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

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 surplus and deficit. Revaluation decrements for a class of assets are recognised directly through surplus and deficit 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:

	2007	2006
Buildings on freehold land	<b>10 to 200 years</b>	10 to 200 years
Plant and equipment	<b>3 to 20 years</b>	3 to 20 years
Heritage and cultural assets	<b>20 to 525 years</b>	20 to 525 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 2007. 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 were 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.

#### **1.19 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 obsolete inventory items.

#### **1.20 Intangible Assets**

The National Gallery of Australia's intangibles comprise 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. (2006: 3 years)

All software assets were assessed for indications of impairment as at 30 June 2007.

#### **1.21 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.

#### **1.22 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.

#### **1.23 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 2007 is \$1,647,017 (2006: \$2,326,581).



Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>2. Revenues from Government</b>				
Appropriations for Outputs	42,263	41,706	42,263	41,706
<b>Total revenues from government</b>	<b>42,263</b>	<b>41,706</b>	<b>42,263</b>	<b>41,706</b>
<b>3. Sale of goods and rendering of services</b>				
Admissions	62	1,156	62	1,156
Membership	408	427	408	427
Catering facility	62	61	62	61
Merchandising	2,580	2,151	2,580	2,151
<b>Total sale of goods and rendering of services</b>	<b>3,112</b>	<b>3,795</b>	<b>3,112</b>	<b>3,795</b>
Provision of goods to:				
Related entities	-	-	-	-
External entities	2,580	2,151	2,580	2,151
<b>Total sale of goods</b>	<b>2,580</b>	<b>2,151</b>	<b>2,580</b>	<b>2,151</b>
Rendering of services to:				
Related entities	-	-	-	-
External entities	532	1,644	532	1,644
<b>Total rendering of services</b>	<b>532</b>	<b>1,644</b>	<b>532</b>	<b>1,644</b>
Costs of sales of goods	1,202	1,029	1,202	1,029
<b>4. Revenue</b>				
<b>4A Contributions</b>				
Donations (excluding works of art - in kind)	1,230	1,670	1,603	1,862
Corporate sponsorship	180	349	180	349
Dividends and distributions	345	324	-	-
	1,755	2,343	1,783	2,211
<b>4B Art Acquisitions - Gifts</b>				
Works of art donations - in kind	2,073	2,081	2,199	2,186
	2,073	2,081	2,199	2,186
Donations of works of art or cash for the purchase of works of art totalled \$3 684,698 in 2006/07 (2005/06: \$3,765,135). This sum which is recognised as operating revenue is required to be applied to purchase assets.				
<b>4C Interest</b>				
Deposits at call	234	294	174	231
Term deposits	781	1,036	781	1,036
<b>Total interest revenue</b>	<b>1,015</b>	<b>1,330</b>	<b>955</b>	<b>1,267</b>
<b>4D Other</b>				
Other	373	407	373	407
Grants and subsidies	204	393	204	393
Exhibition management	1,092	376	1,092	376
<b>Total other revenue</b>	<b>1,669</b>	<b>1,176</b>	<b>1,669</b>	<b>1,176</b>
<b>4E Gains - Sale of assets</b>				
Investments - shares				
Proceeds from sale	64	2,441	-	-
Net book value at sale	(53)	(2,397)	-	-
Selling expense	-	-	-	-
	11	44	-	-
Infrastructure, plant & equipment				
Proceeds from sale	5	-	5	-
Carrying value of assets sold	(1)	-	(1)	-
Selling expense	-	-	-	-
	4	-	4	-
<b>Net gain from sale of assets</b>	<b>15</b>	<b>44</b>	<b>4</b>	<b>-</b>
<b>4F Other gains</b>				
Gains from remeasuring financial instruments held at fair value through the profit and loss	197	-	-	-
<b>Total other gains</b>	<b>197</b>	<b>-</b>	<b>-</b>	<b>-</b>

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>5. Expenses</b>				
<b>5A Employee benefits</b>				
Wages and salaries	13,165	12,418	13,165	12,418
Superannuation	2,286	2,147	2,286	2,147
Leave and other entitlements	1,335	1,803	1,335	1,803
Separation and redundancy	175	46	175	46
Other employee benefits	400	411	400	411
<b>Total employee benefits expenses</b>	<b>17,361</b>	<b>16,825</b>	<b>17,361</b>	<b>16,825</b>
Council fees	167	188	167	188
<b>Total employee expenses</b>	<b>17,528</b>	<b>17,013</b>	<b>17,528</b>	<b>17,013</b>
<b>5B Suppliers Expenses</b>				
Insurance	1,889	2,885	1,889	2,885
Workers Compensation premiums	339	382	339	382
Operating lease expenses	61	97	61	97
Other goods and services	10,971	10,987	10,953	10,952
<b>Total suppliers expenses</b>	<b>13,260</b>	<b>14,351</b>	<b>13,242</b>	<b>14,316</b>
Goods from:				
External entities	2,667	2,863	2,648	2,863
<b>Total goods received</b>	<b>2,667</b>	<b>2,863</b>	<b>2,648</b>	<b>2,863</b>
Services from:				
Related entities	2,499	3,435	2,500	3,435
External entities	8,094	8,016	8,094	8,016
<b>Total services received</b>	<b>10,593</b>	<b>11,451</b>	<b>10,594</b>	<b>11,451</b>
<b>5C Depreciation and Amortisation</b>				
Depreciation of infrastructure, plant and equipment	945	936	945	936
Buildings	3,488	3,653	3,488	3,653
Depreciation of works of art	11,299	11,177	11,299	11,177
Depreciation of the library collection	262	277	262	277
Amortisation of intangible assets	86	127	86	127
<b>Total depreciation and amortisation</b>	<b>16,080</b>	<b>16,170</b>	<b>16,080</b>	<b>16,170</b>
<b>5D Write-Down of Assets</b>				
Provision for slow moving and obsolete stock	160	75	160	75
Bad debt expense	4	4	4	4
<b>Total write-down of assets</b>	<b>164</b>	<b>79</b>	<b>164</b>	<b>79</b>
<b>5E Net Loss from Sale of Assets</b>				
Infrastructure, plant and equipment:				
Proceeds from disposal	-	6	-	6
Net book value of assets disposed	-	(10)	-	(10)
Net book value Write-offs	-	(2)	-	(2)
<b>Total (loss) from disposal of assets</b>	<b>-</b>	<b>(6)</b>	<b>-</b>	<b>(6)</b>

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>6. Cash and Cash Equivalents</b>				
Cash at bank and on hand	3,921	1,613	3,336	742
Term deposits [3 months or less]	11,500	17,000	11,169	16,708
<b>Total cash and cash equivalents</b>	<b>15,421</b>	<b>18,613</b>	<b>14,505</b>	<b>17,450</b>
<b>7. Investments</b>				
Equities	2,270	1,891	-	-
Units trusts	-	-	-	-
Managed funds	197	204	-	-
<b>Total investments</b>	<b>2,467</b>	<b>2,095</b>	<b>-</b>	<b>-</b>
All investments are current.				
<b>8. Trade and other receivables</b>				
Goods and services	131	352	131	352
	131	352	131	352
GST receivable from the Australian Taxation Office	169	150	168	150
Withholding tax receivable	97	171	-	-
<b>Total receivables (gross)</b>	<b>397</b>	<b>673</b>	<b>299</b>	<b>502</b>
Allowance for impairment:				
Goods and services	(10)	(10)	(10)	(10)
<b>Total receivables (net)</b>	<b>387</b>	<b>663</b>	<b>289</b>	<b>492</b>
Receivables (gross) are aged as follows:				
Not overdue	269	321	171	150
Overdue by:				
Less than 30 days	87	242	87	242
30 to 60 days	10	28	10	28
61 to 90 days	5	10	5	10
More than 90 days	26	72	26	72
<b>Total receivables (gross)</b>	<b>397</b>	<b>673</b>	<b>299</b>	<b>502</b>
All receivables are current.				
<b>9. Other - Financial assets</b>				
Accrued income	352	219	340	211
<b>Total other financial assets</b>	<b>352</b>	<b>219</b>	<b>340</b>	<b>211</b>
All other financial assets are current.				

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>10. Property, Plant and Equipment</b>				
<b>10A. Land and Buildings</b>				
<b>Freehold land</b>				
- fair value	8,050	6,400	8,050	6,400
<b>Total freehold land</b>	<u>8,050</u>	<u>6,400</u>	<u>8,050</u>	<u>6,400</u>
<b>Buildings on freehold land</b>				
- work in progress	3,391	6,685	3,391	6,685
- fair value	168,307	159,361	168,307	159,361
accumulated depreciation	-	-	-	-
<b>Total buildings on freehold land</b>	<u>171,698</u>	<u>166,046</u>	<u>171,698</u>	<u>166,046</u>
<b>Total land and buildings (non-current)</b>	<u>179,748</u>	<u>172,446</u>	<u>179,748</u>	<u>172,446</u>

An independent valuation of land and buildings was carried out by the Australian Valuation Office to provide a fair value as at 30 June 2007.

**10B. Infrastructure, Plant and Equipment**

at cost	1,388	279	1,388	279
accumulated depreciation	-	(137)	-	(137)
	<u>1,388</u>	<u>142</u>	<u>1,388</u>	<u>142</u>
- fair value	2,301	1,828	2,301	1,828
accumulated depreciation	(1,080)	-	(1,080)	-
	<u>1,221</u>	<u>1,828</u>	<u>1,221</u>	<u>1,828</u>
<b>Total plant and equipment (non-current)</b>	<u>2,609</u>	<u>1,970</u>	<u>2,609</u>	<u>1,970</u>

The last independent valuation of infrastructure, plant and equipment was carried out by the Australian Valuation Office in 2005/06. All assets remain at fair value as at 30 June 2006 apart from computer assets included in work in progress which are carried at cost.

10C. Analysis of Property, Plant & Equipment and Intangibles (Consolidated)

TABLE A - Reconciliation of the Opening and Closing balances 2006-07

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2006</b>							
Gross book value	6,400	166,046	172,446	2,107	3,160,325	1,513	3,336,391
Accumulated depreciation/amortisation	na			137	11,454	1,422	13,013
Net book value	6,400	166,046	172,446	1,970	3,148,871	91	3,323,378
Additions by purchase from acquisition of operations	-	7,444	7,444	1,965	19,183	62	28,274
Net revaluation increment/decrement	1,650	1,695	3,345	-	90,432	na	93,777
Depreciation/amortisation expense	na	3,488	3,488	945	11,561	86	16,080
Disposals other disposals	-	-	-	1	-	-	1
<b>As at 30 June 2007</b>							
Gross book value	8,050	171,698	179,748	3,091	3,246,925	1,576	3,431,939
Accumulated depreciation/amortisation	na			1,982	11,454	1,508	13,944
Net book value	8,050	171,698	179,748	2,109	3,246,925	67	3,423,350

TABLE A - Reconciliation of the Opening and Closing balances 2005-06

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2005</b>							
Gross book value	5,900	156,573	162,473	2,132	3,134,856	1,501	3,300,962
Accumulated depreciation/amortisation	na	3,258	3,258	1,286	11,454	1,286	16,284
Net book value	5,900	153,315	159,213	2,653	3,134,856	206	3,296,353
Additions by purchase from acquisition of operations	-	3,516	3,516	604	25,469	12	29,601
Net revaluation increment/decrement	500	12,845	13,345	261	11,454	127	13,606
Depreciation/amortisation expense	na	3,653	3,653	936			16,170
Disposals other disposals	-	-	-	12	-	-	12
<b>As at 30 June 2006</b>							
Gross book value	6,400	166,046	172,446	2,107	3,160,325	1,513	3,336,391
Accumulated depreciation/amortisation	na			137	11,454	1,422	13,013
Net book value	6,400	166,046	172,446	1,970	3,148,871	91	3,323,378

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>11. Heritage and Cultural Assets</b>				
<b>Works of art</b>				
- fair value	3,217,502	3,135,203	3,217,502	3,135,203
accumulated depreciation	-	(11,176)	-	(11,176)
	<u>3,217,502</u>	<u>3,124,027</u>	<u>3,217,502</u>	<u>3,124,027</u>
<b>Total works of art</b>	<u>3,217,502</u>	<u>3,124,027</u>	<u>3,217,502</u>	<u>3,124,027</u>
<b>Library</b>				
- fair value	29,423	25,121	29,423	25,121
accumulated depreciation	-	(277)	-	(277)
	<u>29,423</u>	<u>24,844</u>	<u>29,423</u>	<u>24,844</u>
<b>Total library</b>	<u>29,423</u>	<u>24,844</u>	<u>29,423</u>	<u>24,844</u>
<b>Total heritage and cultural assets (non current)</b>	<u>3,246,925</u>	<u>3,148,871</u>	<u>3,246,925</u>	<u>3,148,871</u>
An independent valuation of heritage and cultural assets was carried out by the Simon Storey Valuers to provide a fair value as at 30 June 2007.				
<b>12. Intangible Assets</b>				
Computer software at cost	1,575	1,513	1,575	1,513
accumulated amortisation	(1,508)	(1,422)	(1,508)	(1,422)
<b>Total intangibles (non current)</b>	<u>67</u>	<u>91</u>	<u>67</u>	<u>91</u>
<b>13. Inventories</b>				
Inventories held for sale:				
Finished goods	1,319	1,311	1,319	1,311
Less: provision for slow moving and obsolete	(109)	(86)	(109)	(86)
<b>Total inventories (current)</b>	<u>1,210</u>	<u>1,225</u>	<u>1,210</u>	<u>1,225</u>
<b>14. Other - Non financial assets</b>				
Prepayments	156	181	131	181
<b>Total other non-financial assets</b>	<u>156</u>	<u>181</u>	<u>131</u>	<u>181</u>
All prepayments are current assets.				
<b>15. Provision and Payables</b>				
<b>15A Employee provisions</b>				
Salaries and wages	101	111	101	111
Recreation leave	1,828	1,500	1,828	1,500
Long service leave	2,725	2,547	2,725	2,547
Superannuation	18	408	18	408
Separation and redundancies	91	-	91	-
Other	14	18	14	18
<b>Total employee provisions</b>	<u>4,777</u>	<u>4,584</u>	<u>4,777</u>	<u>4,584</u>
Employee provisions are represented by:				
Current	3,493	3,442	3,493	3,442
Non-current	1,284	1,142	1,284	1,142
	<u>4,777</u>	<u>4,584</u>	<u>4,777</u>	<u>4,584</u>
<b>15B Suppliers</b>				
Creditors - art acquisitions	1,792	1,995	1,792	1,995
Trade creditors	1,431	1,422	1,431	1,422
Other creditors	856	1,134	850	1,113
Unearned income	938	535	938	535
<b>Total supplier payables</b>	<u>5,017</u>	<u>5,086</u>	<u>5,011</u>	<u>5,065</u>
Supplier payables are represented by:				
Current	4,807	4,826	4,801	4,805
Non-current	210	260	210	260
	<u>5,017</u>	<u>5,086</u>	<u>5,011</u>	<u>5,065</u>

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>16. Cash Flow Reconciliation</b>				
<i>Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow statement</i>				
Cash Flow Statement	15,421	18,613	14,505	17,450
Balance Sheet	15,421	18,613	14,505	17,450
<b>Difference</b>	<b>(0)</b>	<b>-</b>	<b>-</b>	<b>-</b>
<i>Reconciliation of Operating Surplus to Net Cash from Operating Activities</i>				
Operating Surplus	5,067	4,856	4,971	4,757
<b>Non Cash Items</b>				
Depreciation and amortisation	16,080	16,170	16,080	16,170
Gain on sale of non financial assets	(3)	-	(3)	-
Bad debt expense	-	4	-	4
Write down of assets	-	4	-	-
Gain on sale of shares	(11)	(44)	-	-
Gain on market revaluation of shares	(197)	-	-	-
Loss from disposal of non-current assets	-	6	-	6
Gifts of works of art	(2,199)	(2,186)	(2,199)	(2,186)
Gifts of plant and equipment	-	-	-	-
Capitalisation of Conservation salary costs	(612)	(517)	(612)	(517)
Recognition of assets	(8)	-	(8)	-
<b>Change in Assets and Liabilities</b>				
(Increase) decrease in receivables	273	(264)	203	(184)
(Increase) decrease in inventories	16	56	16	56
(Increase) decrease in other assets and liabilities	(80)	(18)	(80)	(14)
Increase (decrease) in creditors	420	468	435	451
Increase (decrease) in provisions for employee entitlements	193	556	193	556
<b>Net cash from/(used by) operating activities</b>	<b>18,937</b>	<b>19,091</b>	<b>18,995</b>	<b>19,099</b>
<b>17. Contingent Liabilities and Assets</b>				
<b>Contingent liabilities</b>				
Claim for damages/costs <sup>1</sup>	-	-	-	-
<b>Contingent assets</b>				
Land and buildings <sup>2</sup>	600	600	600	600
<b>Net contingent assets (liabilities)</b>	<b>600</b>	<b>600</b>	<b>600</b>	<b>600</b>

1. The National Gallery is involved in legal proceedings the cost and associated penalties of which are not able to be reliably estimated.

2. 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.

**18. National Gallery of Australia Fund**

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

	2007 \$'000	2006 \$'000
Balance at 1 July	2,327	1,956
Income		
Donations	1,513	1,843
Interest	105	103
	<b>3,945</b>	<b>3,902</b>
Expenditure		
Acquisition of works of art	2,166	1,437
Other expenses	132	138
	<b>1,647</b>	<b>2,327</b>
Balance at 30 June		

**Notes to and Forming Part of the Financial Statements**

**19. Remuneration of Executive Officers**

	<b>Consolidated 2007</b>	2006	<b>NGA 2007</b>	2006
	\$	\$	\$	\$
The total remuneration received or due and receivable by the executive officers shown below	<b>356,530</b>	626,292	<b>356,530</b>	626,292

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

	Number	Number	Number	Number
\$130,000 - \$144,999	-	1	-	1
\$145,000 - \$159,999	1	2	1	2
\$190,000 - \$204,999	-	1	-	1
\$205,000 - \$219,999	1	-	1	-
<b>Total</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>4</b>

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 2006-07 except the Director. Details in relation to the Director have been incorporated into Note 23.

	<b>Consolidated 2007</b>	2006	<b>NGA 2007</b>	2006
	\$	\$	\$	\$
<b>20. Remuneration of Auditors</b>				
Amounts received or due and receivable by the Australian National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation.	<b>72,000</b>	71,920	<b>66,000</b>	65,920
<b>Total fair value of services provided</b>	<b>72,000</b>	71,920	<b>66,000</b>	65,920

RSM Bird Cameron have been contracted 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 Cameron or the ANAO.

**21. Controlled Entity - Gordon Darling Australasian Print Fund**

The Gordon Darling Australasian Print Fund is a trust established in 1988. The National Gallery of Australia is the Trustee of the trust. The Gallery as Trustee holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AASB 127 - Consolidated and Separate Financial Statements. On 27 June 2007 the National Gallery of Australia Council approved changing the name of the trust to the Gordon Darling Australia Pacific Print Fund. The formal process to give effect to the change of name of the trust was under consideration at 30 June 2007.

**22. 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 therefore 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

### 23. Remuneration of Council Members including the Director

	2007	2006
	\$	\$
Total remuneration received or due and receivable by Council members and the Director of the National Gallery of Australia	429,478	416,616

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
\$Nil - \$14,999	10	9
\$15,000 - \$29,999	1	1
\$275,000 - \$289,999	-	1
\$290,000 - \$314,999	1	-
	12	11

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

### 24. Related Party Disclosures

#### A. Controlled Entity - National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, \$104,954 (\$169,430 in 2005/06) which constitutes of resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$795,522 (\$959,584 in 2005/06) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

#### B. Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund contributed \$126,300 (\$112,845 in 2006/07) to the National Gallery of Australia during the year, consisting of works of art.

#### C. Council Members

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

Name	Date commenced
Mrs R Bracher	19.08.04
Mr J Calvert-Jones AM	01.08.06
Mr R Champion de Crespigny AC [retired 30/6/07]	16.05.02
Mr M Chaney AO [retired 12/12/06]	13.12.00
Mr C Curran AC	24.09.03
Mrs A Dawson-Damer	22.04.05
Mr W Hemsley	13.12.06
Ms L Liberman	19.02.04
Mr R Myer AM [Chairman - since 20/12/05]	24.09.03
Ms E Nosworthy AO [retired 16/07/06]	17.07.03
Mrs R Packer AO	26.06.02
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 16 of the National Gallery Act 1975.

### 25. Events Occurring After Reporting Date

There are no events that occurred after balance date that have an impact on the 2006-07 financial statements.

### 26. Average Staffing Levels

	Consolidated 2007	2006	NGA 2007	2006
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:	243	238	243	238

### 27. Compensation and Debt Relief

The National Gallery of Australia incurred no expenses or liabilities in relation to compensation and debt relief. This includes act of grace payments, waivers of debt owing, payments under the Compensation for Detriment caused by Defective Administration (CDDA) scheme, payments under approved ex-gratia programmes and payments in special circumstances relating to APS employment pursuant to section 73 of the Public Service Act 1999.

28. Appropriations

Table A: Acquittal of Authority to Draw Cash from the Consolidated Revenue Fund for Ordinary Annual Services Appropriation and borrowings

Particulars	Department Outputs		Total	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
Balance carried forward from previous year	-	-	-	-
Appropriation Act:				
Appropriation Act (no.1)	42,263	40,657	42,263	40,657
Appropriation Act (no.3)	-	-	-	-
Appropriation Act (no.5)	-	1,049	-	1,049
Total appropriation available for payments	42,263	41,706	42,263	41,706
Cash payments made during the year (GST inclusive)	42,263	41,706	42,263	41,706
Appropriations credited to Special Accounts (excluding GST)	-	-	-	-
<b>Balance of Authority to draw cash from the consolidated revenue fund for ordinary annual services appropriations</b>	-	-	-	-
<b>Represented by:</b>				
Cash at bank and on hand	-	-	-	-
Departmental appropriations receivable	-	-	-	-
<b>Total</b>	-	-	-	-

Departmental and non-operating appropriations do not lapse at financial year end. However, the responsible Minister may decide that part or all of a departmental or non-operating appropriation is not required and request the Finance Minister to reduce that appropriation. The reduction in the appropriation is effected by the Finance Minister's determination and is disallowable by Parliament.

Table B: Acquittal of authority to draw cash from the Consolidated Revenue Fund for Other than ordinary Annual Services Appropriations

Particulars	Equity		Loans		Total	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
Balance carried forward from previous year	-	-	-	-	-	-
Appropriation Act:						
Appropriation Act (no.2)	4,000	4,000	17,709	-	21,709	4,000
Appropriation Act (no.4)	-	-	-	-	-	-
Total appropriation available for payments	4,000	4,000	17,709	-	21,709	4,000
Cash payments made during the year (GST inclusive)	4,000	4,000	-	-	4,000	4,000
Appropriations credited to Special Accounts (excluding GST)	-	-	-	-	-	-
<b>Balance of Authority to draw cash from the consolidated revenue fund for ordinary annual services appropriations</b>	-	-	17,709	-	17,709	-
<b>Represented by:</b>						
Cash at bank and on hand	-	-	-	-	-	-
Departmental appropriations receivable	-	-	17,709	-	17,709	-
<b>Total</b>	-	-	17,709	-	17,709	-

28. Financial Instruments

28A. Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate						Non-Interest Bearing		Total		Weighted Average Effective Interest Rate		
		2007		1 to 5 years		> 5 years		2007		2006		2007		2006		
		\$'000	%	\$'000	%	\$'000	%	\$'000	%	\$'000	%	\$'000	%	\$'000	%	
<b>Financial Assets</b>																
Cash on hand	6															n/a
Call at bank	6	1,606	-												7	n/a
Call at bank - on call	6	1,146	-												1,606	6.9
Term deposits	6	27,641	-												2,786	6.3
Investments	7	-	-	11,500	-										11,500	6.3
Trade & other receivables	8	-	-												2,467	n/a
Other	9	-	-												387	n/a
		-	-												352	n/a
<b>Total</b>		<b>3,910</b>		<b>11,500</b>		<b>17,000</b>						<b>3,217</b>		<b>2,884</b>	<b>18,627</b>	<b>21,500</b>
<b>Total Assets</b>															<b>3,449,342</b>	<b>3,246,374</b>
<b>Financial Liabilities</b>																
Suppliers	15C	-	-													
		-	-													
<b>Total</b>															<b>5,017</b>	<b>5,086</b>
<b>Total Liabilities</b>															<b>5,017</b>	<b>5,086</b>

28B. Fair Value of Financial Assets and Liabilities

Financial Assets	Note	2007		2006		Aggregate Fair Value	Total Carrying Amount	Aggregate Fair Value
		Total Carrying Amount	\$'000	Total Carrying Amount	\$'000			
Cash on hand	6	11	11	7	7	7	7	7
Call at bank	6	3,910	3,910	1,606	1,606	1,606	1,606	1,606
Term deposits	6	11,500	11,500	17,000	17,000	17,000	17,000	17,000
Investments	7	2,467	2,467	2,095	2,095	2,095	2,095	2,095
Trade & other receivables	8	387	387	663	663	663	663	663
Other	9	352	352	219	219	219	219	219
<b>Total Financial Assets</b>		<b>18,627</b>	<b>18,627</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>	<b>21,500</b>

Financial Liabilities (Recognised)

Suppliers	15C	5,017	5,017	5,086	5,086	5,086	5,086	5,086
<b>Total Financial Liabilities (Recognised)</b>		<b>5,017</b>	<b>5,017</b>	<b>5,086</b>	<b>5,086</b>	<b>5,086</b>	<b>5,086</b>	<b>5,086</b>

C. Credit Risk Exposure

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

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

## 30. Reporting by Outcomes

## 30A. Outcomes of the National Gallery of Australia

The National Gallery of Australia 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:

Output 1.1 - Collection Development

Output 1.2 - Collection Management

Output 1.3 - Access to and Promotion of Works of Art.

## 30B. Net Cost of Outcome Delivery

	Outcome 1	
	2007 \$'000	2006 \$'000
<b>Expenses</b>		
Administered	na	na
Departmental	47,014	47,584
<b>Costs</b>	47,014	47,584
<b>Cost recovered from provision of goods and services to the non-government sector</b>		
Administered	na	na
Departmental	-	-
<b>Total costs recovered</b>	-	-
<b>Other external revenue</b>		
Departmental	-	-
Sale of goods and services to related parties	1,783	2,211
Contributions	2,186	2,426
Acquisitions - gifts	955	1,267
Interest	1,669	1,176
Other	6,006	6,840
<b>Total/Departmental</b>	6,006	6,840
<b>Total other external revenues</b>	6,006	6,840
<b>Net cost/(contribution) of outcome</b>	40,409	40,744

The National Gallery of Australia uses an Activity Based Costing System to determine the attribution of its shared items.

## 30C Departmental Revenues and Expenses by Output Groups and Outputs

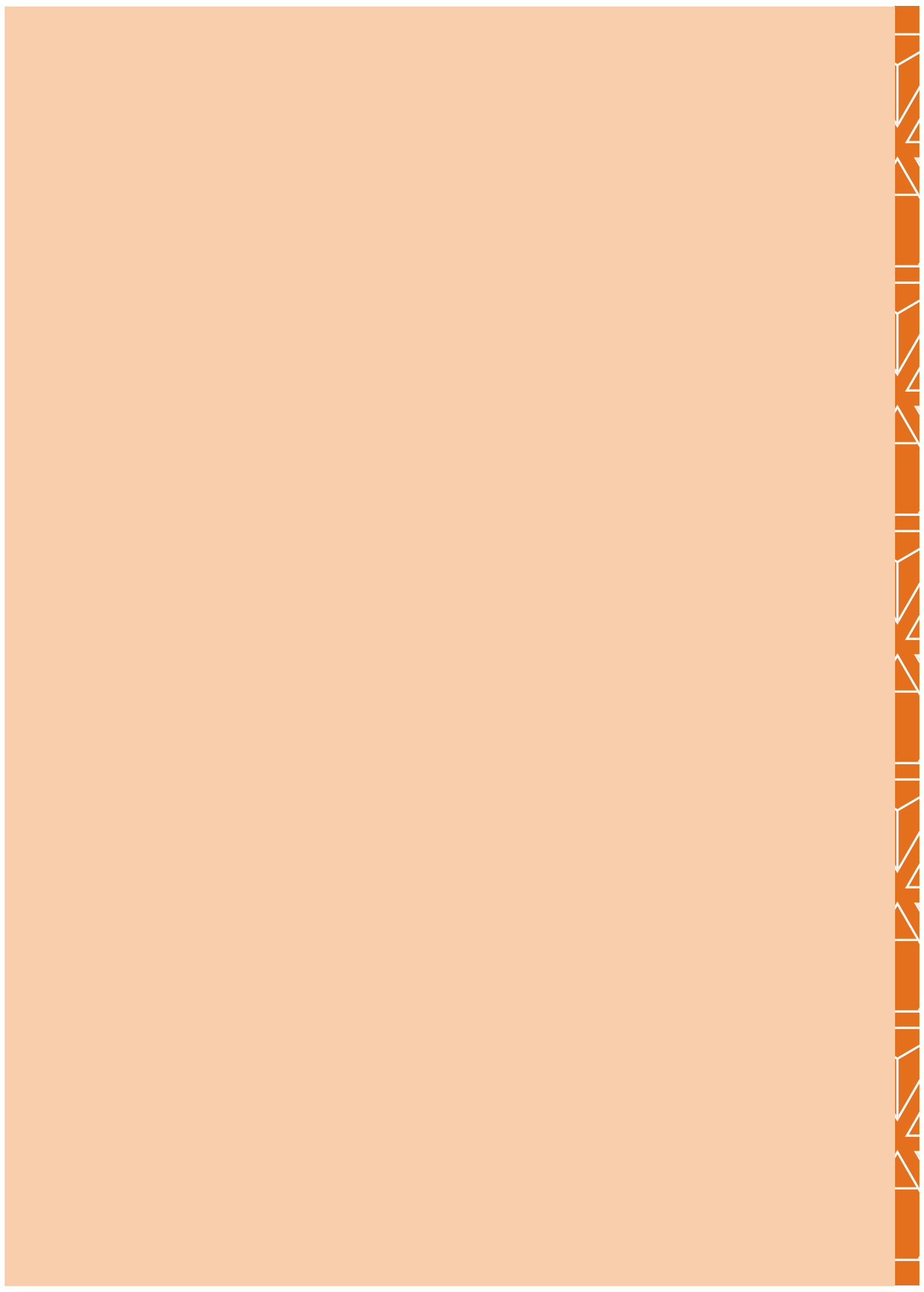
	Output 1.1		Output 1.2		Output 1.3		Total	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
<b>Operating Expenses</b>								
Employees	20	21	3,164	3,694	14,344	13,308	17,538	17,013
Supplies	778	386	772	681	11,692	13,239	13,242	14,318
Depreciation and amortisation	4,186	4,162	4,852	4,854	7,042	7,154	16,080	16,170
Write down of assets	-	-	-	-	164	79	164	79
Net loss from disposal of assets	-	-	-	-	-	6	-	6
<b>Total departmental expenses</b>	4,984	4,579	8,788	9,219	33,242	33,786	47,014	47,584
<b>Funded by:</b>								
Revenues from Government	4,479	4,014	7,901	8,080	29,883	28,612	42,263	41,706
Sale of goods and services	-	-	-	-	3,112	3,795	3,112	3,795
Contributions	1,603	1,575	180	244	-	392	1,783	2,211
Art acquisitions - gifts	2,199	2,186	-	-	-	-	2,199	2,186
Interest	101	122	179	245	675	900	955	1,267
Other	-	50	1,296	23	373	1,103	1,669	1,176
<b>Total departmental revenue</b>	8,382	7,947	9,556	8,592	34,043	35,802	51,981	52,341

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.







# APPENDICES

## APPENDIX 1 COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Council and on Council Committees during the year ending 30 June 2007. The Council met on six occasions in the year, the Risk Management and Audit Committee on seven

occasions, the Acquisitions Committee on six occasions and the Building Committee met formally on 15 occasions and maintained oversight of issues associated with the building on an ongoing manner.

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	ELIGIBLE TO ATTEND	ATTENDED	ELIGIBLE TO ATTEND	ATTENDED
Mr Ron Radford, AM (Director) 20/12/04 – 19/12/09	6	6	28	28
Mr Michael Chaney, AO 13/12/00 – 12/12/03 14/12/03 – 12/12/06	3	3	3	3
Mr Champion de Crespigny, AC 16/5/02 – 15/5/05 16/5/05 – 15/5/08	6	1	7	2
Mrs Roslyn Packer, AO 26/6/02 – 25/6/05 26/6/05 – 25/6/08	6	5	6	4
Ms Elizabeth Nosworthy, AO 17/7/03 – 16/7/06	–	–	–	–
Mr Rupert Myer, AM 24/9/03 – 26/9/06 20/10/05 – 19/12/08	6	6	22	21
Mr Charles Curran, AC 24/9/03 – 26/9/06 27/9/06 – 26/9/09	6	6	15	15
Ms Lee Liberman 19/2/04 – 18/2/07 19/2/07 – 18/2/10	6	3	6	3
Mrs Roslynne Bracher 19/8/04 – 18/8/07	6	6	6	5
Mrs Ashley Dawson-Damer 22/4/05 – 21/4/08	6	6	5	3
Mr John Calvert-Jones, AM 01/08/06 – 31/07/09	6	5	15	15
Mr Warwick Hemsley 13/12/06 – 12/12/09	3	3	3	3



## **COUNCIL COMMITTEES**

### **Risk Management and Audit Committee**

Mr Michael Chaney, AO (Chair to 12/12/06)  
Mr Robert Champion de Crespigny, AC  
Ms Elizabeth Nosworthy, AO  
Mr John Calvert Jones, AM (Chair from 13/12/06 to 27/2/07)  
Mr Warwick Hemsley (Chair from 28/02/07)  
Mr Rupert Myer, AM (Ex-officio)

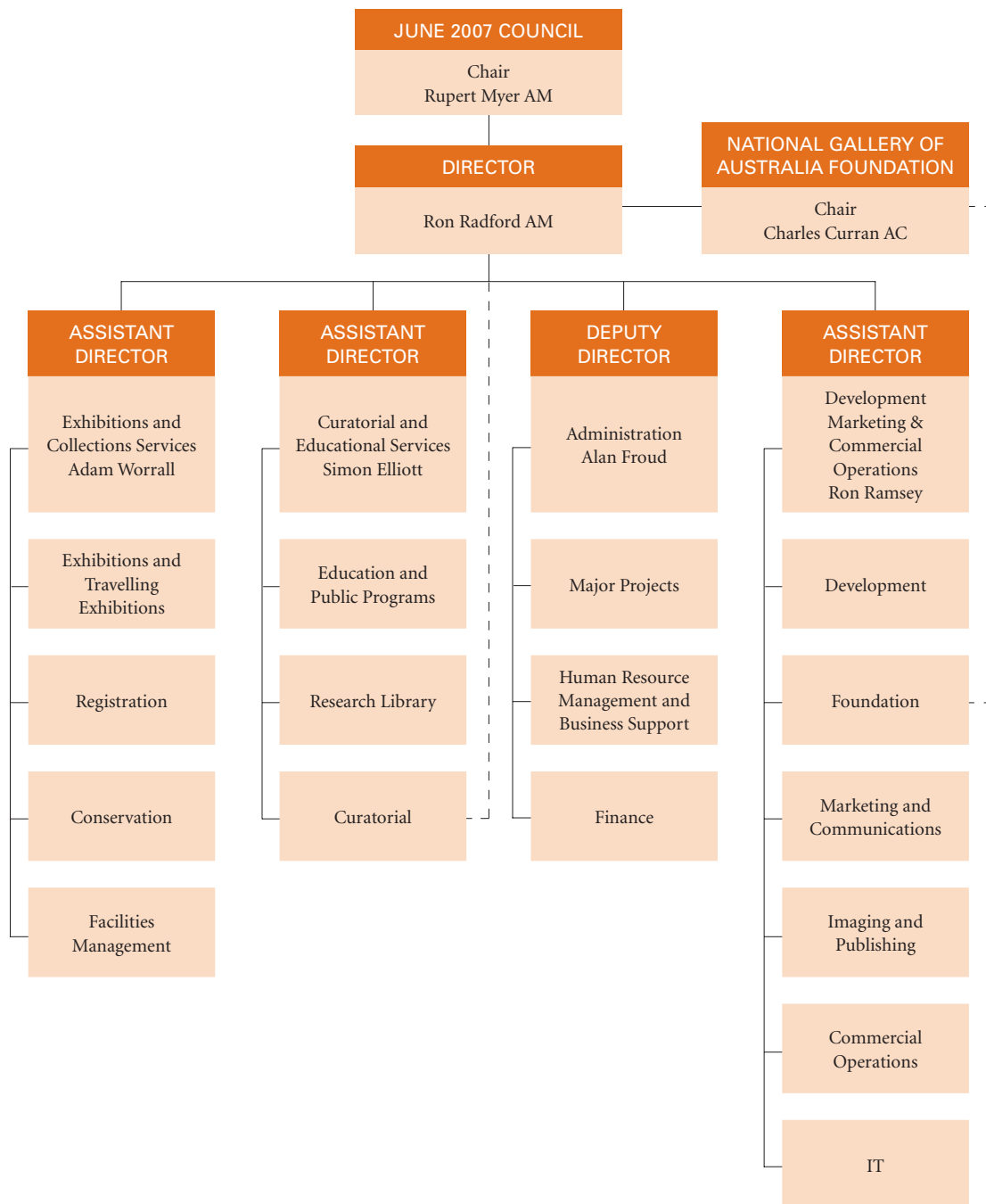
### **Acquisitions Committee**

Mr Rupert Myer, AM (Chair to 12/12/06)  
Mrs Roslyn Packer, AO (Chair from 13/12/06)  
Mrs Roslynne Bracher  
Ms Lee Liberman  
Mrs Ashley Dawson-Damer (from 30/8/06)

### **Building Committee**

Mr Charles Curran, AC  
Mr Rupert Myer, AM  
Mr John Calvert-Jones, AM (from 25/10/06)

## APPENDIX 2 MANAGEMENT STRUCTURE AT 30 JUNE 2007



## APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2007

### EXECUTIVE

Ronald Radford, Director  
Hester Gascoigne  
Bettina Martinez

Alan Froud, Deputy Director  
Kirsti Partridge (on leave)  
Lucy Davis

### ADMINISTRATION

Mark Nash, Major Project  
Coordinator  
Lisa Addison

Tony Rhynehart, Head of Human  
Resource Management and Business  
Support

Helen Gee  
Melinda Carlisle  
Debra Luck  
Manolita Ramsey  
Margaret Webber  
Joanne Sultana  
Janine Ossato  
John Santolin  
Rory McQuinn  
Anne Lupton  
Zoe Pittman-Hobbs

Dermot Walsh, Head of Finance  
John Kearns  
Mehran Akbari  
Barbara Reinstadler  
Trinity Poonpol  
Roberto Thomas  
Narumol Waeosriphong

### EXHIBITIONS AND COLLECTIONS SERVICES

Adam Worrall, Assistant Director

Dominique Nagy  
Bronwyn Campbell  
Kate Murphy  
Denise Officer  
Melanie Douglas (on leave)

Mark Bayly, A/g Head of Exhibitions  
Patrice Riboust  
David Turnbull (on leave)  
Katrina Power (on leave)  
Mary-Lou Nugent  
Pamela Bailey  
Salesi Tahī  
Isobel Trundle  
Emilia Rossi  
Lloyd Hurrell  
David McRoberts  
Derek O'Connor  
Ben Taylor  
Peter Vandermark  
Kensuke Todo

Dean Marshall, Head of Facilities  
Management  
Renford Pryor  
Mark Mandy  
Darren Houlihan  
Phillip Williams  
Jodie Tunks  
Charles Summerell  
Brett Redfern  
David Sharrock  
Paul Hulford  
Michael Lawrence  
Eduardo Serrano  
Adele Ruzic  
Josip Rukavina  
Craig O'Sullivan  
Gail McAllister  
John O'Malley  
Joye Dawe  
Jose Campuzano  
Darrel Lord  
Ben Williams  
Michael Whitby  
Joe Stefek  
Zac Stefek  
David Eals  
Steve Jones  
Peter Petryk  
Brendan Jordan  
Phillip Jeffries  
Peter Gleeson  
Kadrinka Ratajkoska

Svetlana Zec  
Andrew McLeod  
Ramon Cabrera  
Paula Leglise  
Frank Mayrhofer  
Morrie Renton  
Gale Millwood  
Sylvain Brudo  
Astrid Bloxham  
Larry Geraghty  
Michelle Izzard  
Len Kershaw  
Yvonne Brown  
Sue Howland  
Patrick Pulbrook  
James Parker  
Anthony Hughes  
Tony Harriott  
Carol Heyroth  
Brad Zielke

Erica Persak, Head of Registration  
Elizabeth Campbell  
Lesley Arjonilla  
Adrian Finney (on leave)  
Sara Kelly  
Mark Bradley  
Peta Hendriks (on leave)  
Tess Cashmore  
Valerie Alfonzi  
Ted Nugent  
Jane Saker  
Heidi Elliott  
Adam Mann  
Joel Smith  
Aaron Pollock  
Fiona Hinton  
Jan McKay  
Sam Bottari  
Bruce Egan  
Rebecca Nielson (on leave)  
Jane Marsden  
Frank Navarro  
Phil Murphy  
John Gryniewicz

Debbie Ward, Head of Conservation  
Cheree Martin

Jael Muspratt  
Beata Tworek-Matuszkiewics  
Sarah McHugh  
Jaiashree Srinivasan (on leave)  
Catherine Collins  
Roy Marchant  
David Wise  
Sheridan Roberts  
Kathryn Ferguson  
Greg Howard  
Andrea Wise  
Fiona Kemp  
James Ward  
Shulan Birch  
Kassandra Coghlan  
Scott Franks  
Thomasina Fox  
Alex Reddaway  
Micheline Ford  
Jane Wild  
Stefanie Woodruff  
Debra Spoehr  
Blaide Lallemand

## CURATORIAL AND EDUCATIONAL SERVICES

Simon Elliott, Assistant Director

Peter Naumann, A/g Head of Education & Public Programs  
Jenny Manning  
Adrienne Boag  
Joanna Krabman  
Joanne Walsh  
Elizabeth Wilson  
Dorothy Rollins  
Nicole Ryan  
Bridie Macgillicuddy  
Edith Young  
Joanne Tuck-Lee  
Rose Montebello  
Egidio Ossato  
Pierra Bigna  
Christine Nicholas

Joye Volker, Chief Librarian  
John Shea  
Gillian Currie  
Samantha Pym  
Cheng Phillips  
Helen Hyland  
Vicki Marsh  
Kathleen Collins  
Kate Brennand

Anna Reidy  
Jennifer Coombes

Anna Gray, Head of Australian Art and Senior Curator, Australian Paintings and Sculpture Pre 1920  
Juliet Flook (on leave)  
Charmane Head  
Melanie Beggs-Murray  
Roger Butler, Senior Curator, Australian Prints, Drawings and Illustrated Books  
Anne McDonald  
Deborah Hill  
Brenda Croft, Senior Curator, Aboriginal and Torres Strait Islander Art  
Tina Baum  
Chantelle Woods  
Simona Barkus  
Deborah Hart, Senior Curator, Australian Paintings and Sculpture post 1920  
Elena Taylor  
Beatrice Galton  
Robert Bell, Senior Curator, Decorative Arts and Design  
Sarina Noordhuis-Fairfax  
Gael Newton, Senior Curator, Photography  
Anne O'Hehir  
Christine Dixon, Senior Curator, International Painting and Sculpture  
Lucina Ward  
Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books  
Mark Henshaw (on leave)  
Jaklyn Babington  
Amanda Morley  
Kate Buckingham  
Emilie Owens  
Robyn Maxwell, Senior Curator, Asian Art  
Melanie Eastburn  
Lucie Folan  
Crispin Howarth  
Sophie Ross  
Blythe Guilfoyle

## DEVELOPMENT, MARKETING AND COMMERCIAL OPERATIONS

Ron Ramsey, Assistant Director  
Zora Santrac

Belinda Cotton, Head of Development and Membership  
Annalisa Millar  
Frances Corkhill  
Peita Cockram  
Patricia Maldon

Elizabeth Malone, Head of Marketing and Communications  
Lyn Brown  
Todd Hayward  
Alix Fiveash  
Anita Stephens

Ruth Patterson, Head of Publishing and Commercial Operations  
Helen Motbey, A/g Head of Imaging and Publishing Services  
Brenton McGeachie  
Eleni Kypridis  
Stephen Nebauer  
Barry le Lievre  
John Tassie  
Wilhelmina Kemperman  
Andrew Powrie  
Rebecca Chandler (on leave)  
Kaoru Alfonso  
Paige Amor  
Jeanie Watson  
Kirstein Morrison  
Nick Nicholson  
Carla Da Silva Pastrello  
Erica Seccombe  
Sarah Robinson (on leave)  
Kristin Thomas

Heather Herring  
Annette Stefanou  
Sue Greentree  
Daniel Bigna  
Eric Swain  
Annette Connor  
Antonia Throsby  
Gail Neuss

Tony Bray (on leave)  
Lorraine Jovanovic  
Brendan Arnel

## APPENDIX 4 ACQUISITIONS 2006–07

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

#### OBJECTS

##### MARRNGAMARRNGA, Anniebell

born Australia 1968

Kuninjku people

*Crocodile* 2007

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
270.0 x 70.0 cm

2007.170

*Crocodile* 2007

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
206.0 x 42.0 cm

2007.171

*Yawkyawk* 200

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
216.0 x 65.0 cm

2007.169

*Yawkyawk* 2007

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
215.0 x 63.0 cm

2007.167

*Yawkyawk* 2007

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
224.0 x 90.0 cm

2007.168

*Yawkyawk mother and babies* 2006

natural earth pigments dyed on  
woven pandanus (*Pandanus spiralis*)  
285.0 x 172.0 cm

2007.166

#### PAINTINGS

##### APUATIMI, Jean Baptiste

born Australia 1940

Tiwi people

*Yirrikapayi* 2007

natural earth pigments on canvas  
160.0 x 200.0 cm

2007.180

Tiwi people

*Jikapayinga* 2007

natural earth pigments on canvas  
160.0 x 200.0 cm

2007.181

##### ARTIST, Unknown

Australia

Kunwinjku people

*Untitled (barramundi, lizards and  
Mission)*

natural earth pigments on eucalyptus  
bark

60.0 x 134.0 cm

2006.674

##### BAKER, Jimmy

born Australia 1913

Pitjantjatjara people

*Wawitja* 2007

synthetic polymer paint on canvas  
129.0 x 88.5 cm

2007.179

##### BAKER, Maringka

born Australia 1951

Pitjantjatjara people

*Kuru Ala* 2007

synthetic polymer paint on canvas  
200.0 x 153.5 cm

2007.178

##### BILLYCAN, Jan (Djan NANUNDIE)

born Australia 1928

Yulparija people

*All the Jila* 2006

acrylic binder with langridge dry  
pigment and marble dust on ply  
board

(overall) 180.0 x 240.0 cm

2007.10.A–H

##### BROWN, Turbo

born Australia 1967

Latje Latje people

*Koala and babies* 2005

synthetic polymer paint on canvas  
152.5 x 122.0 cm

2007.184

*Three wombats* 2006

synthetic polymer paint on canvas  
121.5 x 121.5 cm

2007.183

##### CHRISTOPHERSEN, Christine

born Australia 1959

Iwatja/Iwaidja peoples

*The past, the present, the future* 2006

synthetic polymer paint on canvas  
248.0 x 200.0 cm

2007.176

*Blue print* 2006

synthetic polymer paint on canvas  
200.0 x 250.0 cm

2007.177

##### DAWSON, Kunmanara

Australia 1935–2007

Pitjantjatjara people

*Minyma kutjara tjukurpa [Two sisters  
dreaming]* 2006

synthetic polymer paint on canvas  
160.0 x 222.0 cm

2006.906

*Minyma kutjara [Two sisters  
dreaming]* *Kuntji* 2005

synthetic polymer paint on canvas  
187.0 x 298.0 cm

2006.1085

##### DAYNGANANGGAN, Jonnie

Australia 1892

LIPUNDJA 2

Australia 1932

DJOMA, Billy

Australia 1927

DJIKULULU, Tony

Australia 1938

- YAWATI, Tony**  
Australia 1931  
172.0 x 120.0 cm  
2007.182
- MAMALUNHAWUY, Jimmy**  
Australia 1934–1992
- WULULU, Jimmy**  
Australia 1936–2005
- DJIMBARRDJIMBARRWUY**  
Australia born died n.d.  
Gupapuyngu people  
*Milingimbi Easter panel* c. 1965  
natural earth pigments and natural binder on plywood  
183.0 x 183.0 cm  
2006.670
- DOWLING, Julie**  
born Australia 1969  
Badimaya/Yamatji peoples  
*Walyer* 2006  
synthetic polymer paint and red ochre on canvas  
200.0 x 150.0 cm  
2007.9
- The nurse maid (Biddy)* 2006  
synthetic polymer paint, plastic, gold leaf on canvas  
142.0 x 91.0 cm  
2006.679
- GOLDING, Carol Maayatja**  
born Western Australia 1928  
Ngaanyatjarra people  
*Minyma Tjukurpa* 2006  
synthetic polymer paint on canvas  
101.6 x 76.2 cm  
2006.898
- GRIFFITHS, Alan**  
born Australia 1933  
Ngarinyman/Ngaliwurru peoples  
*Mulgarung* 2006  
natural earth pigments on canvas  
125.0 x 130.0 cm  
2006.1088
- Mindarra and Waringarr* 2006  
natural earth pigments on canvas  
130.0 x 125.0 cm  
2006.1087
- GUDTHAYKUDTHAY, Philip**  
born Australia 1935  
Liyagalawumirr people  
*Wagilag sisters, with child* 2007  
natural earth pigments on canvas
- HOOSAN, Reggie**  
born Australia 1961  
Yanyula/Karrwa peoples  
*Wet season monsoon* 2006  
synthetic polymer paint on canvas  
120.0 x 120.0 cm  
2006.1074
- Wet season monsoon* 2006  
synthetic polymer paint on canvas  
120.0 x 120.0 cm  
2006.1086
- JACK, Weaver**  
born Australia 1926  
Yulparija people  
*Nannarri* 2005  
synthetic polymer paint on canvas  
168.0 x 112.0 cm  
2006.678
- KUBARKKU, Mick**  
born Australia 1920  
Kuninjku (Eastern Kunwinjku) people  
*Namorul and his two brothers* early 1970s  
natural earth pigments on eucalyptus bark  
91.5 x 64.0 cm  
2006.676
- MARAWILI, Djambawa**  
born Australia 1953  
Mardarrpa people  
*Baraltja, Baykuldji, Munurru* 2005  
natural earth pigments on bark  
220.0 x 81.0 cm  
2006.903
- MARTIN, Angampa**  
Australia  
Pitjantjatjara people  
*Wati kutjara [Two men]* 2006  
synthetic polymer paint on canvas  
144.0 x 112.0 cm  
2006.896
- NADJAMARREK, Lofty Bardayal**  
born Australia 1926  
Kundedjnjenhm people  
*Ankung Djang II* 2004  
natural earth pigments on stringybark
- 155.0 x 55.0 cm  
2006.1039
- Bininj daluk (Husband and wife)* 2004  
natural earth pigments on stringybark  
129.0 x 57.0 cm  
2006.905
- Barrk Black wallaroo after fire* 2005  
natural earth pigments on stringybark  
159.0 x 79.0 cm  
2006.1040
- NAPALTJARRI, Wentja**  
born Australia 1953  
Luritja/Warlpipi peoples  
*Sandhills* 2006  
synthetic polymer paint on canvas  
250.0 x 150.0 cm  
2006.895
- NAPANGATI, Yukultji**  
born Australia 1969  
Pintupi people  
*Untitled* 2006  
synthetic polymer paint on canvas  
122.0 x 122.0 cm  
2006.1084
- NAPURRULA FENCER, Lorna**  
Australia 1922–2006  
Warlpipi/Ngaliya peoples  
*Yumurrpa dreaming story* 2005  
synthetic polymer paint on canvas  
203.0 x 182.0 cm  
2006.673
- NGALA, Kathleen**  
born Australia 1928  
Anmatyerre people  
*Bush plum* 2004  
synthetic polymer paint on canvas  
150.0 x 116.0 cm  
2006.908
- PAMBEGAN JNR, Arthur Koo'ekka**  
born Australia 1936  
Wik Mungkan/Winchanam peoples  
*Face painting* 2006  
natural earth pigments and hibiscus charcoal with synthetic polymer binder on canvas  
(overall) 56.0 x 168.0 cm  
2007.175.A–B

*Red-backed flying fox* 2006  
natural earth pigments and hibiscus  
charcoal with synthetic polymer  
binder on canvas  
(overall) 56.0 x 168.0 cm  
2007.174.A–B

**POLLARD NAPALJARRI, Ngoia**  
born Australia 1946  
Luritja/Warlpipi peoples  
*Swamp around Nyrrupi* 2006  
synthetic polymer paint on canvas  
180.0 x 180.0 cm  
2006.907

**ROBERTSON, Shorty JANGALA**  
born Australia 1928  
Warlpipi people  
*Ngapa Jukurrpa (Water Dreaming)*  
2005  
synthetic polymer paint on canvas  
183.0 x 122.0 cm  
2006.677

**RUSSELL, Elaine**  
born Australia 1941  
Kamilaroi people  
*Catching yabbies* 2006  
synthetic polymer paint on canvas  
85.0 x 110.0 cm  
2006.902

*not titled* 2006  
from the series *Mission*  
synthetic polymer paint on canvas  
80.0 x 110.0 cm  
2006.901

**STOKES, Joan Nancy**  
born Australia 1961  
Anmatyerr people  
*The last supper* 2003  
synthetic polymer paint on canvas  
136.0 x 100.0 cm  
2006.680.1–2

**TJAMPITJINPA, Martin**  
born Australia 1964  
Pintupi people  
*Untitled* 2006  
synthetic polymer paint on canvas  
122.0 x 122.0 cm  
2006.1083

**TJAPANGATI, Kanya**  
born Australia 1951

Pintupi people  
*Tingari men at Kirritjinna* 2005  
synthetic polymer paint on canvas  
183.0 x 122.0 cm  
2006.1082

**WEDGE, H. J.**  
born Australia 1957  
Wiradjuri people  
*Looking through a child's eye I, II,  
IV* 1994  
synthetic polymer paint on canvas  
(overall) 122.0 x 543.0 cm (approx.)  
2006.904.1–3

**WONAEAMIRRI, Pedro**  
born Australia 1974  
Tiwi people  
*Pwoja* 2006  
synthetic polymer paint on canvas  
120.0 x 70.0 cm  
2006.1077

## PHOTOGRAPHY

**RILEY, Michael**  
Australia 1960–2004  
Wiradjuri/Kamilaroi peoples  
*Avril* 1984  
from the series *Early 1986 NADOC  
portraits*  
gelatin silver photograph  
image 18.0 x 24.6 cm  
sheet 20.2 x 25.4 cm  
2006.681

*Gary* 1989  
from the series *Early 1986 NADOC  
portraits*  
gelatin silver photograph  
image 23.2 x 20.4 cm  
sheet 30.4 x 24.0 cm  
2006.1079

*John* 1990  
from the series *Portraits by a window*  
gelatin silver photograph  
image 22.6 x 21.1 cm  
sheet 30.2 x 24.0 cm  
2006.1080

*Tracey* 1986  
from the series *Early 1986 NADOC  
portraits*  
gelatin silver photograph

image 24.1 x 35.7 cm  
sheet 30.3 x 40.5 cm  
2006.1081

**THOMPSON, Christian**  
born Australia 1978  
Bidjara people  
*Gates of Tambo* 2004  
from the series *Gates of Tambo*  
C-type print  
each 124.0 x 125.0 cm  
2007.165.1–5

## PRINTS

**MITCHELL, Angilya**  
born Australia 1953  
**DONEGAN, Nuuniwa**  
Australia 1939–2005  
Ngaanyatjarra people  
Pitjantjatjara people  
**BASIL HALL EDITIONS**  
established Darwin 2002  
*The seven sisters (figurative version)*  
2004  
printed image 65.0 x 101.0 cm  
sheet (deckle-edged) 80.4 x 120.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.206

**MITCHELL, Angilya**  
born Australia 1953  
**DONEGAN, Nuuniwa**  
Australia 1939–2005  
Ngaanyatjarra people  
Pitjantjatjara people  
**BASIL HALL EDITIONS**  
established Darwin 2002  
*The seven sisters* 2004  
printed image 102.5 x 72.3 cm  
sheet (deckle-edged) 120.5 x 80.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.205

**NONA, Dennis**  
born Australia 1973  
Kala Lagaw Ya people  
**TREMBLAY, Theo**  
born United States of America 1952  
*Dhogai Zug* 2005  
printed image 108.6 x 268.6 cm  
sheet 120.0 x 289.6 cm  
Gordon Darling Australasian Print

Fund 2006  
2006.773

**RUPERT, Nura**

born Australia 1933  
Pitjantjatjara people  
**BASIL HALL EDITIONS**  
established Darwin 2002  
*Camela* 2004  
printed image 30.4 x 39.2 cm  
sheet 38.0 x 56.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.209

*Mamu kutjara* 2003  
printed image 30.0 x 30.2 cm  
sheet 38.0 x 56.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.207

*Mamu walytja* 2003  
plate-mark 22.5 x 30.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.208

**SCULPTURE**

**ARTIST unknown**

Australia  
Western Australian people  
*not titled [Ceremonial figure]* c. 1960s  
natural earth pigments on wood  
52.0 x 12.5 cm  
2006.675

**BELL, Jack**

born Australia 1950  
Wik Mungkan people  
*Moon sisters* 2005  
natural earth pigments and synthetic  
polymer paint on wood  
77.0 x 26.0 x 36.0 cm  
2006.910.A–C

**FARMER ILLORTAMINNI, Glen**

born Australia 1971  
Tiwi people  
*Jongjiongini (egret)* 2005/2006  
bronze  
85.5 x 10.0 cm  
2006.897

**GUDTHAYKUDTHAY, Philip**

born Australia 1935  
Liyagalawumirr people  
*Goannas* 2007  
natural earth pigments on wood  
193.0 x 12.5 cm  
2007.11

*Gunyunmirringu* 2007  
natural earth pigments on wood  
198.0 x 15.5 cm  
2007.13

*Wititj [Olive python]* 2007  
natural earth pigments on wood  
189.5 x 12.5 cm  
2007.12

*Goanna and Rarrk* 2006  
natural earth pigments on wood  
230.0 x 13.5 cm  
2006.900

**MAKER unknown**

Australia  
Kunwinjku people  
*Mandjabu [Fish trap]* c. 1995  
malasia scandens (jungle vine)  
280.0 x 70.0 x 70.0 cm  
2006.909

**MAWURNDJUL, John**

born Australia 1952  
Kuninjku (Eastern Kunwinjku)  
people  
*Lorrkon* 2006  
natural earth pigments and PVA  
fixative on wood  
221.0 x 27.0 cm  
2007.14

**PAMBEGAN JNR, Arthur Koo'ekka**

born Australia 1936  
Wik Mungkan/Winchanam peoples  
*Flying fox* 2007  
natural earth pigment on carved  
wood  
(overall) 174.0 x 178.0 x 31.0 cm  
2007.173.A–J

**PAMBEGAN JNR, Arthur Koo'ekka**

born Australia 1936  
Wik Mungkan/Winchanam peoples  
*Flying fox Red back* 2007  
natural earth pigment on carved  
wood

(overall) 177.0 x 179.0 x 30.5 cm  
2007.172.A–G

**TIPILOURA, Romolo**

born Australia 1957  
**TIPILOURA, Immaculata**  
born Australia 1959  
Tiwi people  
*Tutini* 2006  
natural earth pigment on wood  
220.0 x 60.0 cm  
2006.1078

**TIPUNGWUTI, John Martin**

born Australia 1969  
Tiwi people  
*Tuitini [Pukumani pole]* 2006  
natural earth pigments on wood  
260.0 x 43.0 cm  
2006.899

**AFRICAN ART**

**TEXTILES**

**Nigeria**

Yoruba people  
*Dandogo [Chief's costume]* before  
1962  
hand woven cotton and rayon, wool,  
silk  
(overall) 128.4 x 267.5 cm  
Gift of the Lax family in memory of  
Anthony Walter Lax 2006  
2006.739

**ASIAN ART**

**PAINTINGS**

**India**

Rajasthan  
*Dance of love [Rasa lila]; temple  
hanging (pichhavai)* 19th century  
opaque watercolour on cotton  
254.0 x 225.0 cm  
2006.730

Rajasthan

*Festival of the cattle [Gopashtami];  
temple hanging (pichhavai)* 19th  
century  
opaque watercolour on cotton  
223.0 x 220.0 cm  
Acquired through the National  
Gallery of Australia's Masterpieces for



the Nation appeal  
2007.729

## Indonesia

### Balinese people

Bali  
*Panel from an offering palanquin*  
19th century  
painting on wood  
41.2 x 45.0 x 4.2 cm  
2006.732

## PRINTS

### Japan

#### INUI Tai

born Japan 1929  
*Aioi pine at Takasago Shrine* 1965  
woodblock on six-fold screen  
176.0 x 390.0 cm  
The Poynton Bequest, 2007  
2006.733

#### SHUNSEN Natori

Japan 1886–1960  
*The actor Ichikawa Sadanji II as Narukami Uejin* c. 1926  
from the series *Thirty-six portraits of actors*  
colour woodblock print on paper  
41.1 x 27.7 cm  
2006.1117

#### YOSHIKAZU Ichikawa

Japan  
*Gaikoku shashinkyo no zu* [*Picture of foreign cameras*] 1860  
35.5 x 24.0 cm  
2007.331

## SCULPTURE

### Afghanistan or Pakistan Gandharan region

*Head of a bodhisattva* 3rd–4th  
century  
grey schist  
54.3 x 44.4 cm  
2006.855

### India

#### Chola dynasty (9th–13th century)

Tamil Nadu  
*The six-headed Skanda* [*Karttikeya*]  
12th century

basalt stone  
130.0 x 110.0 x 40.0 cm  
2006.672

### Goa

*Christ crucified* 18th century  
ivory  
71.0 x 70.0 x 11.0 cm  
2007.1

Jaisalmer, Rajasthan  
*Panel* 16th century  
yellow sandstone  
121.0 x 113.0 x 7.5 cm  
2006.669

### Kushana period

Mathura  
*Seated Buddha* late 1st–2nd century  
red sandstone  
129.5 x 101.5 x 30.5 cm  
Acquired with the generous assistance  
of Roslyn Packer 2007  
2007.217

### Mughal dynasty

*Arcade* late 17th century  
white marble  
328.0 x 625.0 x 31.0 cm  
2006.667

### Mughal dynasty

*Relief panel* early 17th century  
red sandstone  
80.0 x 180.0 x 9.0 cm  
2006.668

### Rajasthan or Madhya Pradesh

*Mythical beast* [*Vyala*] 11th century  
sandstone  
76.0 x 26.5 x 17.2 cm  
2006.671

### Rajasthan or Uttar Pradesh

*Ganesha* 10th–11th century  
sandstone  
108.3 x 61.0 x 25.4 cm  
2006.856

### Indonesia

#### Karo Batak people

north Sumatra  
*Mask* 19th century  
wood, goat skin, iron nails  
28.0 x 20.0 cm  
2006.726

#### Karo Batak people

north Sumatra  
*Earrings* [*Padungpadung*] 19th  
century  
silver  
16.5 x 16.0 cm  
2006.727.1–2

#### Minangkabau people

Sumatra  
*Ceremonial container in the form of a crab* 19th century  
gold  
11.5 x 9.0 cm  
2006.728

#### Nage people

Flores  
*Female figure* [*Ana deo*] 19th or early  
20th century  
wood  
69.0 x 9.0 x 10.0 cm  
2006.854

#### Sundanese people

Java  
*Wilkataksini, wayang golek puppet*  
early 20th century  
wood, batik cotton fabric, pigments,  
bamboo  
74.6 x 15.0 x 4.0 cm  
Gift of John Davenport, 2006  
2006.731

#### Tanimbar

*Ancestor figure* 19th century  
wood  
31.0 x 9.0 x 8.0 cm  
2006.725

#### Toraja people

Sulawesi  
*Door for a grave or granary* 19th  
century  
jackfruit wood  
62.0 x 54.0 cm  
2006.724

#### Indonesia or Malaysia

#### Dayak people

Borneo  
*Architectural finial in the form of a mythical creature* [*Aso*] 19th century  
wood with pigments  
10.2 x 96.5 x 25.4 cm  
2006.853

## TEXTILES

### Europe for the Indonesian market

*Heirloom textile [Sarasa]* early 19th century  
cotton; roller printing  
298.0 x 65.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.685

### Europe for the Indonesian market

*Heirloom textile [Sarasa]* early 19th century  
cotton; roller printing  
251.0 x 78.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.686

### Afghanistan

#### Yomut Turkmen people

*Coat or dress* 20th century  
synthetic fibres, printed cotton; appliqué, couched, stem-stitch and blanket-stitch embroidery  
130.0 x 65.0 cm  
Gift of Claudia Hyles, 2006  
2006.881

### China

*Woman's informal surcoat with floral roundels* c. 1900  
silk; tapestry weaving  
117.0 x 141.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.155

*Woman's jacket with embossed roundels* c. 1900  
silk gauze; embroidery  
105.0 x 138.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by

Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.156

*Woman's skirt* c. 1900  
silk damask; embroidery  
338.0 x 98.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.157

*Woman's informal robe* c. 1920  
silk; embroidery  
137.0 x 168.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.158

*Dailan purse with dragon motif* c. 1900  
silk, gold thread; embroidery  
27.0 x 9.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.159

*Pair of 4th rank insignia badges* late 19th century  
silk, gold thread; embroidery  
each 30.5 x 31.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.160

*Pair of 3rd rank insignia badges* 19th century  
silk, gold thread; tapestry weaving  
each 28.0 x 30.0 cm

From the collection of Sir Francis Aglen (1869–1932)  
Given in memory of his daughter and their mother, Mrs Marion Hutton, by Peronelle Windeyer, Margaret Hutton, Jeremy Hutton and John Hutton  
2007.161

*Woman's informal jacket with four-lobed collar* c. 1890  
silk, gold thread; embroidery  
132.0 x 162.0 cm  
From the collection of Sir Francis Aglen (1869–1932)  
2007.215

### Traded to Indonesia

*Heirloom textile* 14th/15th century  
silk, metallic thread; supplementary weaving  
231.0 x 88.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.695

### India

#### Coromandel coast

*Heirloom textile [Leluhur]* 18th century  
cotton, mordants, natural dyes; mordant painting and block printing, batik  
321.0 x 222.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.721

#### Deccan

*Ceremonial textile* 19th century  
silk, pigments, gold; painting, gold leaf gluework  
66.0 x 71.0 cm  
2006.950

#### Gujarat

*Ceremonial sari [Patolu]* 19th century  
silk; double ikat  
450.0 x 115.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New

York, 2006  
2006.699

**Gulsham Rafugar**

Rajasthan

*Krishna sporting with the milkmaids; temple hanging (pichhavai)* c 1990  
cotton, silk, mashru lining; chain-stitch and running stitch embroidery  
109.0 x 148.0 cm  
2007.17

**Kashmir**

*Floor covering* late 19th – early 20th century  
wool, natural dyes; embroidery  
180.0 x 120.0 cm  
Bequest of Jenny Brennan in memory of her late father, 2006  
2007.162

**Patan**

Gujarat

*Heirloom textile [Patolu]* 18th century  
silk, natural dyes; double ikat  
429.0 x 143.0 cm  
2007.210

**Punjab**

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton yarn, silk floss; hand stitching, surface darning stitch and herringbone-stitch embroidery  
252.0 x 121.0 cm  
Gift of Claudia Hyles, 2006  
2006.882

**Punjab**

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton yarn, silk floss; hand stitching, surface darning-stitch embroidery; surface darning stitch, blanket stitch, herringbone stitch  
222.0 x 135.0 cm  
Gift of Claudia Hyles, 2006  
2006.891

*Ceremonial cover or woman's head covering* mid 20th century  
cotton tabby, white cotton thread, silk floss, synthetic dyes; hand stitching, embroidery: surface darning stitch,

blanket stitch, herringbone stitch  
244.0 x 119.0 cm  
Gift of Claudia Hyles, 2006  
2006.893

**Traded to Europe**

Coromandel coast  
*Coverlet or hanging [Palampore]*  
1700–25  
cotton, mordants, natural dyes; mordant painting, batik  
248.5 x 231.1 cm  
2006.1038

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th century  
cotton; mordant painting, batik  
303.0 x 210.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.682

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th century  
cotton; mordant painting, batik  
325.0 x 230.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.683

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Sembagi]* 18th century  
cotton; mordant painting, batik  
269.0 x 109.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.684

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Sembagi]* 18th century  
cotton; mordant painting and

printing  
225.0 x 101.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.687

**Traded to Indonesia**

Gujarat  
*Heirloom textile [Patolu]* 18th century  
silk; double ikat  
414.0 x 107.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.691

**Traded to Indonesia**

Gujarat  
*Heirloom textile [Patolu]* 18th century  
silk; double ikat  
218.0 x 87.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.692

**Traded to Indonesia**

Gujarat  
*Heirloom textile [Patolu]* 18th century  
silk; double ikat  
221.0 x 87.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.693

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th century  
cotton; mordant painting, batik  
317.0 x 225.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.694

**Traded to Indonesia**

Gujarat

*Heirloom textile [Patolu]* 18th century

silk; double ikat

475.0 x 110.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.697

**Traded to Indonesia**

Gujarat

*Heirloom textile [Patolu]* 18th century

silk; double ikat

490.0 x 110.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.698

**Traded to Indonesia**

*Heirloom textile [Leluhur]* 18th century

cotton; mordant painting and printing, batik

271.0 x 206.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.700

**Traded to Indonesia**

Gujarat

*Heirloom textile [Patolu]* 18th century

silk; double ikat

490.0 x 110.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.701

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Leluhur]* 18th century

cotton; mordant painting, batik

323.0 x 230.0 cm

Acquired through gift and purchase

from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.702

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Sarasa]* 18th century

cotton; mordant painting, batik  
316.0 x 167.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.703

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Leluhur]* 18th century

cotton; mordant painting and printing

321.0 x 233.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.704

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Leluhur]* 18th century

cotton; mordant painting, batik  
348.0 x 215.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.705

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Leluhur]* 18th century

cotton; mordant printing, batik  
221.0 x 214.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.706

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Sembagi]* 18th century

cotton; mordant painting, batik

274.0 x 120.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.707

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Sarasa or Leluhur]* 18th century

cotton; mordant painting, batik

333.0 x 118.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.708

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Sarasa]* 18th century

cotton, mordant painting; mordant painting, batik

278.0 x 117.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.709

**Traded to Indonesia**

Gujarat

*Heirloom textile [Sarasa]* 18th century

cotton; mordant printing

240.0 x 86.0 cm

Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.710

**Traded to Indonesia**

Coromandel coast

*Heirloom textile [Sarasa]* 17th–18th century

cotton, dyes and mordants; mordant painting and printing

263.0 x 85.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.712

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 17th–18th  
century  
cotton, mordants, dyes; mordant  
painting  
340.0 x 240.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.713

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th  
century  
cotton, mordants, natural dyes;  
mordant painting, mordant block  
printing, batik  
320.0 x 185.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.714

**Traded to Indonesia**

Gujarat  
*Ceremonial cloth and sacred  
heirloom [Patolu]* 17th–18th century  
silk, natural dyes; double ikat  
244.0 x 91.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.715

**Traded to Indonesia**

Gujarat  
*Ceremonial textile and sacred  
heirloom [Patolu]* 17th–18th century  
silk; double ikat  
389.0 x 150.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New

York, 2006  
2006.716

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th  
century  
cotton; mordant painting, batik  
330.0 x 236.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.718

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th  
century  
cotton; mordant painting, indigo  
printing  
266.0 x 204.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.719

**Traded to Indonesia**

Coromandel coast  
*Heirloom textile [Leluhur]* 18th  
century  
cotton; mordant painting, batik  
264.0 x 211.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.720

**Traded to Indonesia**

Gujarat  
*Ceremonial cloth and sacred  
heirloom [Patolu]* 18th century  
silk; double ikat  
399.0 x 110.0 cm  
Acquired through gift and purchase  
from the collection of Robert J  
Holmgren and Anita Spertus, New  
York, 2006  
2006.722

**Traded to Indonesia**

Andhra Pradesh  
*Heirloom textile [Sarasa]* 18th

century  
cotton, natural dyes and mordants;  
mordant painting  
96.0 x 480.0 cm  
2006.723

**West Punjab**

*Ceremonial cover or woman's head  
covering* mid 20th century  
cotton fabric, cotton yarn, silk floss;  
hand stitching, surface darning stitch  
and herringbone-stitch embroidery  
236.0 x 130.0 cm  
Gift of Claudia Hyles, 2006  
2006.883

*Ceremonial cover or woman's head  
covering* mid 20th century  
cotton fabric, cotton, cotton and wool  
twist, silk floss; hand stitching, surface  
darning-stitch embroidery  
228.0 x 121.0 cm  
Gift of Claudia Hyles, 2006  
2006.884

*Ceremonial cover or woman's head  
covering* mid 20th century  
cotton fabric, silk floss; hand  
stitching, surface darning stitch and  
herringbone-stitch embroidery  
248.0 x 126.0 cm  
Gift of Claudia Hyles, 2006  
2006.885

*Ceremonial cover or woman's head  
covering* mid 20th century  
cotton fabric, silk floss; hand  
stitching, surface darning stitch,  
herringbone stitch and blanket-stitch  
embroidery  
246.0 x 138.0 cm  
Gift of Claudia Hyles, 2006  
2006.886

*Ceremonial cover or woman's head  
covering* mid 20th century  
cotton fabric, cotton yarn, silk floss;  
hand stitching, surface darning stitch  
and blanket-stitch embroidery  
239.0 x 126.0 cm  
Gift of Claudia Hyles, 2006  
2006.887

*Ceremonial cover or woman's head  
covering* mid 20th century

cotton fabric, silk floss; hand stitching, surface darning stitch and overcast stitch embroidery  
240.0 x 157.0 cm  
Gift of Claudia Hyles, 2006  
2006.888

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton, silk floss; hand stitching, surface darning stitch and blanket-stitch embroidery  
239.0 x 120.0 cm  
Gift of Claudia Hyles, 2006  
2006.889

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton, cotton and wool yarn, silk floss; hand stitching, surface darning stitch and blanket-stitch embroidery  
236.0 x 130.2 cm  
Gift of Claudia Hyles, 2006  
2006.890

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton, silk floss; hand stitching, surface darning-stitch embroidery  
224.4 x 136.0 cm  
Gift of Claudia Hyles, 2006  
2006.892

*Ceremonial cover or woman's head covering* mid 20th century  
cotton fabric, cotton yarns, silk floss; hand stitching, surface darning stitch and blanket-stitch embroidery  
223.0 x 134.5 cm  
Gift of Claudia Hyles, 2006  
2006.894

#### **India or Indonesia**

*Ceremonial robe* 18th century  
cotton; Indian mordant painted fabric  
117.0 x 128.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.717

#### **Indonesia**

##### **Abung people**

Sumatra  
*Women's ceremonial skirt* [*Tapis*]  
early 20th century  
cotton, silk, natural dyes, gold thread, metallic tinsel, sequins; couched embroidery, appliqué  
113.0 x 122.0 cm  
Gift of Susan Bienkowski, Melbourne  
2007  
2007.163

##### **HARDJONAGORO, Hrt**

born Java 1931  
*skirt cloth* [*Kain panjang*]  
cotton; batik  
102.5 x 264.0 cm  
Gift of Allan Behm and Rhyan Bloor, 2007  
2007.318

##### **Javanese people**

Java  
*Skirtcloth* [*Kain panjang*]  
cotton, natural dyes; batik  
102.0 x 234.0 cm  
In memory of Prue Marshall, 2007  
2007.321

##### **Lampung**

Sumatra  
*Ceremonial textile* [*Bidak*] 18th century  
cotton; weft ikat  
273.0 x 98.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.688

*Ceremonial textile* [*Bidak*] 18th century  
cotton, natural dyes, gold thread; weft ikat  
232.0 x 95.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.689

*Ceremonial textile* [*Bidak*] 18th century

cotton, gold thread; weft ikat  
201.0 x 88.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.690

*Ceremonial textile* [*Bidak*] 17th–18th century  
cotton; weft ikat  
184.0 x 45.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.696

##### **Malay people**

south Sumatra  
*Ceremonial textile* [*Kain songket*] late 19th century  
silk, gold thread; supplementary weft weave  
211.0 x 83.0 cm  
2007.211

##### **Savonese people**

Savu  
*Woman's skirt* [*Ei raja*]  
cotton, natural dyes; warp ikat  
cylinder 161.0 x 56.0 cm  
In memory of Prue Marshall, 2007  
2007.320

##### **Traded to Sulawesi**

Java  
*Ceremonial cloth* [*Ma'a*] early 19th century  
cotton; batik  
240.0 x 86.0 cm  
Acquired through gift and purchase from the collection of Robert J Holmgren and Anita Spertus, New York, 2006  
2006.711

##### **Malaysia**

##### **Bajau people**

Sabah  
*Headcloth* [*Destar*] early 20th century  
cotton, natural dyes; supplementary weft  
93.0 x 90.0 cm

Gift of Ian Dudgeon, 2007  
2007.164

**Che Minah Omar**

Kelantan

*Royal ceremonial skirt [Kain songket]*  
c. 1970

silk, metallic thread; supplementary  
weft weaving

95.5 x 379.0 cm

Gift of Allan Behm and Rhyan Bloor,  
2007

2007.319

**Pakistan**

**Pakistan**

Swat Valley

*Woman's tunic* 20th century

commercial cotton fabric, silk, cotton;  
embroidery

95.8 x 142.4 cm

Gift of Claudia Hyles, 2006

2006.880

**AUSTRALASIAN ART**

**DECORATIVE ART**

**ARBUZ, Mark**

born Poland 1953

to Australia 1953

*Hot water Burley Griffin* 1987

Vegetable-tanned leather, Texan

board, spirit dyes, metal fasteners and  
acrylic paint

2006.816

*Electoral success...for the corridors  
of power* 1987

Vegetable-tanned leather, Texan

board, spirit dyes, metal fasteners and  
acrylic paint

body 35.0 x 22.0 x 80.0 cm

2006.840

**BELFRAGE, Clare**

born Australia 1966

*Passage #3* 2006

glass

47.0 x 24.0 x 8.0 cm

2006.841

**BLOGG, John Kendrick**

Canada 1851 – Australia 1936

to Australia 1877

*Pair of panels: 'Grim-visaged war' and*

*'Peace and prosperity'* 1921

eucalyptus

A) 49.0 x 77.0 cm

B) 49.0 x 77.0 cm

2007.325.A–B

**DAVIS, Paul**

born Australia 1951

*Yuki to Iwa* 2006

glazed stoneware

20.0 x 76.0 x 76.0 cm

2006.836

**DE MAINE, Johanna**

born The Netherlands 1948

to Australia 1954

*Landscape of the mind* 2006

glazed and lustred porcelain

22.2 x 17.2 x 16.0 cm

2006.847

**DRYSDALE, Pippin**

born Australia 1943

*Watermark I* 2005

glazed porcelain

38.5 cm, 18.0 cm (diam)

2006.844

*Watermark II* 2005

glazed porcelain

38.0 cm, 18.0 cm (diam)

2006.845

*Watermark III* 2005

glazed porcelain

36.0 cm, 18.5 cm (diam)

2006.846

**EDWARDS, Tim**

born Australia 1967

*Converge* 2006

glass

31.5 x 31.5 x 6.5 cm

2006.842

**FREEMAN, Warwick**

born New Zealand 1953

*Bits of face (set of six pendants)* 2006

wood, lacquer, gold, cord

47.0 x 4.3 x 4.5 cm

47.0 x 4.0 x 2.8 cm

46.0 x 5.0 x 3.0 cm

47.0 x 5.0 x 3.0 cm

45.5 x 4.4 x 4.0 cm

46.0 x 4.8 x 4.0 cm

2007.213.1–6

*Big 2* 2006

greenstone, petrified wood, metal

10.0 x 7.0 x 0.8 cm

2007.214

**GRAFTON, Margaret**

Great Britain 1930 – Australia 2004

to Australia 1965

*Hanging free* 2002

woven 80-micron aluminium weft on  
polyester cord warp

175.0 x 175.0 x .4 cm

2007.212

**GREALY, Kevin**

born Australia 1941

*Plate with carving and crackle* 2006

stoneware with crackle glaze and

carved underglaze decoration

5.4 x 26.0 x 26.0 cm

2006.848

**KLIX, Gudrun**

born Germany 1944

to Australia 1981

*Night journey* 2006

glazed stoneware and porcelain

25.0 x 84.0 x 18.0 cm

2006.911.A–B

**MOON, Milton**

born Australia 1926

*Bowl* c. 1974

glazed stoneware

22.0 cm, 53.0 cm (diam)

Gift of Jessie Birch

2006.771

**MOORE, Tom**

born Australia 1971

*These young hooligans* 2006

glass

29.0 x 34.0 x 16.0 cm

2006.843

**PRENZEL, Robert**

Prussia 1866 – Australia 1941

to Australia 1888

*Kookaburras* 1925

blackwood

28.0 x 18.0 x 12.0 cm

2006.837

**PRESTON, Margaret**

Australia 1875 – Australia 1963

Germany, France 1904–07, France,



England, Ireland 1912–19  
*Eucalyptus* c. 1934  
cotton and wool fibres hooked on to  
burlap backing  
90.0 x 132.0 cm  
2007.323

*Hakea* c. 1934  
cotton and wool fibres hooked on to  
burlap backing  
90.0 x 142.0 cm  
2007.324

**ROBERTSON, Christopher**

born Australia 1957  
*Milk jug* 2005  
stainless steel and aluminium  
11.0 x 6.0 x 5.0 cm  
2006.839.A–B

**ZECK, Garry**

born Australia 1941  
*Vase* 2006  
glazed stoneware  
24.8 x 30.5 x 30.5 cm  
2006.838

**DRAWINGS**

**BURNS, Peter**

born Australia 1924  
*Love mountain* 1964  
soluble crayon and ink on off-white  
wove, textured paper  
image 52.4 x 76.2 cm  
sheet 53.0 x 76.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.124

*Pierrot* 1968  
soluble crayon and ink on off-white  
wove CM Fabriano paper  
image 67.4 x 56.4 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.148

*Melbourne from Kangaroo* 1990  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 56.5 x 76.0 cm  
sheet 56.5 x 76.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.218

*Melbourne from Kangaroo* 1990  
soluble crayon on off-white wove  
Saunders Waterford paper  
image 47.6 x 75.4 cm  
sheet 56.3 x 76.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.91

*Melbourne Kangaroo* 1990  
soluble crayon on white wove  
cartridge paper  
image 57.6 x 84.0 cm  
sheet 60.4 x 85.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.105

*Hands of iron* 1957  
coloured ink washes and black ink on  
off-white illustration board  
image 44.0 x 56.1 cm  
sheet 75.8 x 56.1 cm  
Gift of Mary and Peter Burns, 2007  
2007.111

*not titled [Orange mouth]* 1968  
soluble crayon and ink on offwhite  
wove, textured CM Fabriano paper  
image 54.8 x 76.4 cm  
sheet 56.1 x 76.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.102

*Portrait* 1968  
soluble crayon and ink on thick off-  
white wove, textured paper  
image 76.2 x 53.4 cm  
sheet 76.2 x 58.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.131

*Part of my universe* 1965  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 78.8 x 57.6 cm  
sheet 78.8 x 57.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.112

*Melbourne from Kangaroo* 1990  
soluble crayon on off-white wove CM  
Fabriano paper  
image 56.6 x 76.1 cm  
sheet 56.6 x 76.1 cm  
Gift of Mary and Peter Burns, 2007  
2007.122

*Near empyrean* 1965  
coloured ink washes and black ink on  
off-white wove paper  
image 52.9 x 76.0 cm  
sheet 52.9 x 76.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.125

*Green spinner* 1967  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 56.1 x 76.6 cm  
sheet 56.1 x 76.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.98

*Melbourne from Kangaroo.* 1990  
soluble crayon and texta on white  
wove cartridge paper  
image 56.8 x 85.6 cm  
sheet 60.8 x 85.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.101

*Part of my universe* 1965  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 57.4 x 79.0 cm  
sheet 57.4 x 79.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.103

*Melbourne from Kangaroo* 1990  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 56.5 x 76.0 cm  
sheet 56.5 x 76.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.219

*Sketches from models 1947–49*  
1947–49  
pencil on thin off-white paper affixed  
to brown paper album  
35.0 x 55.8 x 0.8 cm closed album  
Gift of Mary and Peter Burns, 2007  
2007.132

*Still life* 1957  
coloured ink washes and black ink on  
off-white illustration board  
image 40.0 x 75.8 cm  
sheet 55.9 x 75.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.134



*The hold of the frame* 1957  
coloured ink washes and black ink on  
off-white illustration board  
image 72.0 x 46.0 cm  
sheet 75.8 x 56.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.135

*Harbinger* 1958  
soluble crayon and ink on off-white  
wove paper  
image 76.0 x 96.4 cm  
sheet 76.0 x 110.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.149

*Bagatelle* 1968  
coloured ink on off-white wove CM  
Fabriano paper  
image 48.6 x 56.4 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.141

*Iron caress* 1958  
ink wash and ink on thick off-white  
paper  
image 68.6 x 56.4 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.139

*Maze 1* 1968  
coloured ink on off-white wove CM  
Fabriano paper  
image 52.6 x 45.6 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.142

*Maze 2* 1968  
coloured ink on off-white wove CM  
Fabriano paper  
image 60.6 x 46.6 cm  
sheet 75.6 x 56.4 cm  
Gift of Mary and Peter Burns, 2007

*Maze 3* 1968  
coloured ink on off-white wove CM  
Fabriano paper  
image 55.6 x 51.6 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.146

*Mr Edison II* 1968  
coloured ink on off-white wove CM  
Fabriano paper  
image 22.0 x 56.4 cm  
sheet 76.0 x 56.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.137

*Presto* 1968  
soluble crayon and ink on off-white  
wove paper  
image 69.0 x 53.2 cm  
sheet 76.0 x 58.4 cm  
Gift of Mary and Peter Burns, 2007  
2007.145

*The first landing* 1957  
ink and wash on off-white wove paper  
image 62.4 x 101.0 cm  
sheet 67.5 x 101.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.144

*The mill* 1965  
soluble crayon and ink on textured  
off-white wove paper  
image 23.8 x 74.4 cm  
sheet 52.6 x 76.5 cm  
Gift of Mary and Peter Burns, 2007  
2007.140

*Voyager* 1958  
soluble crayon and ink on off-white  
wove paper  
image 97.5 x 67.5 cm  
sheet 109.9 x 67.5 cm  
Gift of Mary and Peter Burns, 2007  
2007.138

*Voyager* 1968  
soluble crayon and ink on off-white  
wove CM Fabriano paper  
image 73.6 x 49.0 cm  
sheet 76.0 x 56.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.147

*Time mark I* 1971  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 46.8 x 56.8 cm  
sheet 76.8 x 56.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.92

*Totem 2* 1971  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 57.1 x 76.6 cm  
sheet 57.1 x 76.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.93

*Totem I* 1971  
soluble crayon and ink on off-white  
wove Montgolfier paper  
image 55.8 x 43.8 cm  
sheet 63.2 x 47.9 cm  
Gift of Mary and Peter Burns, 2007  
2007.94

*Cross* 1969  
soluble crayon and ink on thick off-  
white wove CM Fabriano paper  
image 75.4 x 54.0 cm  
sheet 77.4 x 56.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.128

*Melbourne from Kangaroo* 1990  
soluble crayon on off-white wove  
Saunders Waterford paper  
image 56.0 x 76.2 cm  
sheet 56.0 x 76.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.97

*Constellation* 1964  
soluble crayon and ink on off-white  
wove, textured CM Fabriano paper  
image 76.0 x 52.9 cm  
sheet 76.0 x 52.9 cm  
Gift of Mary and Peter Burns, 2007  
2007.108

*The tropics* 1964  
soluble crayon and ink on off-white  
wove textured CM Fabriano paper  
image 52.8 x 76.0 cm  
sheet 52.8 x 76.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.136

**COBURN, John**  
Australia 1925–Australia 2006  
France 1969–72  
*Sketchbook of designs, Paris* 1970  
1970  
Fibre-tipped pen and pencil on paper  
cover 40.0 x 26.8 cm

Gift of Doreen Coburn 2007  
2007.84.1–23

*Sketchbook mainly of religious designs* c. 1970  
ballpoint pen, fibre-tipped pen and pencil on paper  
cover 38.6 x 28.8 cm  
Gift of Doreen Coburn 2007  
2007.83.1–33

*Sketchbook of designs, Paris 1970–72*  
1970–72  
gouache, fire-tipped pen, ink and pencil on paper  
cover 38.6 x 28.8 cm  
Gift of Doreen Coburn 2007  
2007.85.1–49

**COVENTRY, Virginia**  
born Australia 1942  
England, Europe, USA 1967–68  
*At/to a point* 1980/2004  
pencil; collage of gelatin silver photographs on white wove paper  
sheet (each) 13.3 x 18.0 cm  
sheet (each) 5.0 x 5.0 cm  
2007.186.1–37

**GILBERT, George Alexander**  
England 1815 – Australia 1889  
Australia from 1841  
*Lake Connewaree. Native name, Home of the Swan.* 1858  
pencil, gouache and watercolour on buff wove paper on thick off-white mount board  
image 26.5 x 37.7 cm  
sheet 26.5 x 37.7 cm  
mount board 44.6 x 57.3 cm  
2006.948

*View from Mount Topheli[?] on the Koroite Creek* 1858  
pencil, gouache and watercolour on buff wove paper on thick off-white mount board  
image 26.4 x 37.4 cm  
sheet 26.4 x 37.4 cm  
mount board 44.8 x 57.2 cm  
2006.949

**MACQUEEN, Kenneth**  
Australia 1897 – Australia 1960  
England 1915–19

*Darling Downs landscape* c. 1935  
watercolour and pencil on paper  
image 35.0 x 45.0 cm  
sheet 35.0 x 45.0 cm  
2007.15

*Summer anvil* 1953  
watercolour and pencil on paper  
image 36.5 x 47.0 cm  
sheet 36.5 x 47.0 cm  
2007.82

**NICHOLAS, William**  
England 1807 – Australia 1854  
Australia from 1836  
*not titled [Lady and child]*. c. 1847  
watercolour, pencil, ground gold leaf and gum arabic on cardboard  
image (irregular) 22.4 x 17.6 cm  
sheet 24.7 x 19.8 cm  
2007.216

**NOLAN, Sidney**  
Australia 1917 – England 1992  
England and Australia from 1950  
*Moonboy* 1962  
oil wash on paper  
image 25.0 x 20.0 cm  
sheet 25.0 x 20.0 cm  
2007.16

**ORBAN, Desiderius**  
Hungary 1884 – Australia 1986  
France 1906; Australia from 1939  
*not titled [Street scene with houses]*  
c. 1945  
pastel on black wove paper  
image 43.4 x 59.1 cm  
sheet 43.4 x 59.1 cm  
Gift of Phyllis I. Somerville, 2006  
2006.768

**SANSOM, Gareth**  
born Australia 1939  
USA, UK, Europe 1967; The Netherlands 1982  
*The year I lost my virginity* 1966  
gouache, oil pastel, transfer print on Crescent watercolour board  
image 101.6 x 76.4 cm  
sheet 101.6 x 76.4 cm  
2006.808

**TOMESCU, Aida**  
born Romania 1955

Australia from 1980  
*Negru I* 1994  
etching, ink, pastel and oil on Vellum Reeves paper mounted on cardboard  
image 120.8 x 80.0 cm  
sheet 120.8 x 80.0 cm  
mount board 131.2 x 88.8 cm  
Gift of the artist, 2006  
2006.826

*Negru II* 1994  
etching, ink, pastel and oil on Vellum Reeves paper mounted on cardboard  
image 120.8 x 80.0 cm  
sheet 120.8 x 80.8 cm  
mount board 131.2 x 88.8 cm  
Gift of the artist, 2006  
2006.827

**WARREN, David**  
born Australia 1945  
USA 1982–83  
*Study 2, Steven Cox* 1993  
watercolour and pencil on paper  
image 21.6 x 27.4 cm  
sheet 26.2 x 33.8 cm  
2006.927

## PAINTINGS

**BELL, George**  
Australia 1878–1966  
France 1904–06, England 1906–20  
*(The beach) Les petites dalles* 1913  
oil on panel  
26.0 x 33.5 cm  
2007.185

**CROOKE, Ray**  
born Australia 1922  
*'Kingfisher', Thursday Island* 1950  
egg tempera and oil on composition board  
25.0 x 35.6 cm  
37.5 x 48.3 x 4.3 cm framed  
2006.740

**FRANK, Dale**  
born Australia 1959  
Has lived for periods in USA, Austria, The Netherlands, Italy, UK  
*He garaged his new Range Rover as the ABC was due the next day to interview him on what it was like being an artist today even though Sue*

*thought he should park it in the front drive* 2006  
varnish on canvas  
200.00 x 200.00 cm  
2006.741

**JENNER, Isaac Walter**

England 1836 – Australia 1902  
Australia from 1883  
*A martyr to civilisation* 1889  
oil on board  
22.0 x 14.0 cm  
Gift of Philip Bacon AM 2006  
2006.1076

*Moreton Island, Moreton Bay Queensland, looking south* 1892  
oil on academy board  
12.5 x 19.5 cm  
2006.1118

**LINDSAY, Percy**

Australia 1870–1952  
*Miners and cradle, Creswick* c. 1893  
oil on canvas  
40.5 x 30.5 cm  
Framed 59.4 x 49.4 x 10.3 cm  
2006.862

**MAGUIRE, Tim**

born England 1958  
Australia 1959–93, Germany 1984–85,  
France and England from 1993  
*Untitled 98U55* 1998  
oil on canvas  
248.5 x 209.0 cm  
Gift of Corbett Lyon and Yueji  
Lyon Collection of Australian  
Contemporary Art, Melbourne 2007  
2007.228

**O'CONNOR, Kathleen**

Aotearoa New Zealand 1876  
– Australia 1968  
Australia 1891–1906, England and  
France 1906–55, with regular visits to  
Australia, Australia from 1955  
*In the studio* c. 1928  
tempera on cardboard  
71.8 x 86.4 cm  
2007.7

**OLLEY, Margaret**

born Australia 1923  
Europe, England 1949–53; PNG 1954,

1966–68; South-East Asia 1969; UK,  
Europe, USA, China, Russia during  
1980–89  
*Evening, Stanley House, South  
Brisbane* 1947  
oil on board  
45.5 x 65.5 cm  
Gift of Philip Bacon AM 2006  
2006.1075

**PARTOS, Paul**

Czechoslovakia 1943 – Australia 2002  
Australia from 1949, Europe, UK  
1965–66; USA 1970–72  
*Window to the past* 1991  
oil on canvas  
223.0 x 198.0 cm  
2007.322

**RANKIN, David**

born England 1946  
Australia 1949–89; USA from 1989  
*Black prophecy diptych* 1998  
synthetic polymer paint on linen  
162.0 x 238.5 cm  
Gift of Adrian Slinger 2007  
2007.31

**SMART, Jeffrey**

born Australia 1921  
USA and Europe 1948–50, Europe  
1962–65, Italy from 1965  
*Lovers by house* 1956  
oil on board  
30.5 x 38.0 cm  
2006.1119

**TAYLOR, Howard**

Australia 1918  
United Kingdom 1938–49, Australia,  
Europe 1961–62  
*Rainbow and supernumerary* 1976  
oil on composition board  
21.7 x 30.5 cm  
Gift of Sue and Ian Bernadt 2007  
2007.346

**TILLERS, Imants**

born Australia 1950  
Europe 1976; France 1978  
*Terra incognita* 2005  
synthetic polymer paint, gouache 288  
canvas boards, nos 7214272429  
304.8 x 853.4 cm  
2006.864.1–288

## PHOTOGRAPHY

**ALFRED MORRIS & Co**

active Australia 1859–1873  
*The Taradale Viaduct* c. 1862–64  
from the series *Victorian railway*  
albumen silver photograph  
27.2 x 37.3 cm  
2006.745

*Harcourt Station, Victorian railway*  
1864–70  
albumen silver photograph  
image 27.2 x 37.3 cm  
support 45.1 x 56.0 cm  
2006.746

**BRAGGE, James**

England 1833 – New Zealand 1908  
South Africa from c. 1857, New  
Zealand from c. 1865  
*Group of seven photographs* c. 1875  
albumen silver photographs  
various  
2007.81.128.1–7

**BURTON BROTHERS**

Dunedin 1868–1916  
*Milford Sound, Mitre Peak [recto];  
Darran Mountains and Bowen Falls,  
Milford Sound, New Zealand [verso]*  
1888  
albumen silver photograph  
image [recto] 34.0 x 44.1 cm  
image [verso] 32.2 x 43.6 cm  
support 40.2 x 60.6 cm  
2007.81.119A–B

*Queensland album* 1890s  
albumen silver photographs,  
letterpress, chromolithographs  
album 37.5 x 28.0 cm  
2007.81.149.1–90

**BURTON BROTHERS**

Dunedin 1868–1916  
**MORRIS STUDIO**  
established active New Zealand  
**UNKNOWN PHOTOGRAPHER**  
*New Zealand album* 1890s  
albumen silver photographs,  
letterpress, chromolithographs  
album 37.5 x 28.0 cm  
2007.81.137.1–116

**BURTON BROTHERS**

Dunedin 1868–1916

**MUIR & MOODIE**

Dunedin 1898–1916

*Views of southern New Zealand* 1901

albumen silver photographs, red

leather cover, gold embossing

album 44.0 x 58.0 cm

2007.81.118.1–24

**CAUCHI, Ben**

born New Zealand 1974

*Glowing air* 2006

tintype

25.4 x 20.3 cm

2006.924

**CLARKE, Pegg**

Australia 1890–1956

*A fisherman of Marseille* 1926–27

gelatin silver photograph

image 31.3 x 25.1 cm

sheet 36.6 x 27.2 cm

2006.742

**COTTON, Olive**

Australia 1911–2003

*Max after surfing* 1938

gelatin silver photograph

38.0 x 30.0 cm

2006.912

**DUPAIN, Max**

Australia 1911–1992

*Jean with wire mesh* c. 1937

gelatin silver photograph

46.0 x 34.5 cm

2006.913

*Portrait of male model at Dupain*

*gymnasium* c. 1934

gelatin silver photograph

image 28.8 x 11.2 cm

sheet 31.8 x 20.3 cm

2006.1063

*Jean with wire mesh (eyes open)* c.

1937

gelatin silver photograph

50.8 x 40.6 cm

2006.1064

*Jean with wire mesh* c. 1937

gelatin silver photograph

50.8 x 40.6 cm

2006.1065

*Self-portrait* 1935

gelatin silver photograph

image 30.2 x 25.2 cm

support 41.3 x 29.2 cm

2006.1062

**DYER, Augustine**

Australia 1873–1923

*Narrative of the expedition of the*

*Australian squadron to New Guinea*

1884

albumen silver photographs and

letterpress

album 44.0 x 37.0 cm

2007.81.139.1–35

**FROESE, Joachim**

born Canada 1963

Germany 1966–91, Australia from

1991

*Christ before Pilate* 2005

from the series *Species*

four gelatin silver photographs

comp. 46.0 x 156.0 cm

2006.923.A–D

*Christ appears to doubting Thomas*

2005

from the series *Species*

three gelatin silver photographs

comp. 46.0 x 116.0 cm

2007.23.A–C

*The temptation of Adam and Eve*

2005

from the series *Species*

four gelatin silver photographs

comp. 46.0 x 156.0 cm

2006.921.A–D

*The last supper* 2005

from the series *Species*

four gelatin silver photographs

comp. 46.0 x 156.0 cm

2006.922.A–D

*The betrayal of Christ* 2005

from the series *Species*

three gelatin silver photographs

comp. 46.0 x 116.0 cm

2007.24.A–C

*The Judas kiss* 2005

from the series *Species*

four gelatin silver photographs

comp. 46.0 x 156.0 cm

2007.25.A–D

*The flagellation of Christ* 2005

from the series *Species*

three gelatin silver photographs

comp. 46.0 x 116.0 cm

2007.26.A–C

*The resurrection of Christ* 2005

from the series *Species*

two gelatin silver photographs

comp 46.0 x 86.0 cm

2007.27.A–B

*The expulsion from paradise* 2005

from the series *Species*

three gelatin silver photographs

comp 46.0 x 116.0 cm

2007.29.A–C

**HENSON, Bill**

born Australia 1955

*Untitled #17 2000/2003*, 2000/2003

Type C colour photograph

127 x 180 cm

2006.914

*Untitled #33 2005/2006*, 2005/2006

Type C colour photograph

127 x 180 cm

2006.915

**KILBURN, Douglas T**

Great Britain 1803 – Australia 1871

Australia from c. 1847

*South-east Australian Aboriginal man*

*and two younger companions* 1847

daguerreotype

7.8 x 6.5 cm

2007.81.122

**MOFFATT, Tracey**

born Australia 1960

*Laudanum series*

set of 19 images

each 76.0 x 57.0 cm

2007.348.1–19

**NETTLETON, Charles**

England 1826 – Australia 1902

Australia from c. 1854

*Page from A12 with seven*

*photographs attached* 1868

albumen silver photographs

sheet 35.2 x 24.2 cm  
2007.81.126.1AB

*Observatory building with cow in front* 1868

albumen silver photograph  
10.3 x 16.8 cm  
2007.81.126.7

*Page from A12 with seven photographs attached* 1868

albumen silver photographs  
sheet 35.2 x 24.2 cm  
2007.81.126.6AB

*Page from A12 with seven photographs attached* 1868

albumen silver photographs  
sheet 35.2 x 24.2 cm  
2007.81.126.5AB

*Page from A12 with two photographs attached* 1868

albumen silver photographs  
sheet 35.2 x 24.2 cm  
2007.81.126.2AB

*Page from A12 with four photographs attached* 1868

albumen silver photographs  
sheet 35.2 x 24.2 cm  
2007.81.126.3AB

*Page from A12 with eleven photographs attached* 1868

albumen silver photographs  
sheet 35.2 x 24.2 cm  
2007.81.126.4AB

*Group of photographs of the construction of the Great Melbourne Telescope, Melbourne Observatory* 1868

albumen silver photographs  
various  
2007.81.126.1AB7

#### **NOBLE, Anne**

born New Zealand 1954  
*Wilhelmina Bay, Antarctica* 2005  
from the series *White lantern*  
pigment print on paper  
74.5 x 95.0 cm  
2006.743

*Antarctica Discovery Museum, Dundee* 2005

from the series *White lantern*  
pigment print on paper  
74.5 x 95.0 cm  
2006.744

*Antarctica Discovery Museum, Dundee* 2003

from the series *White lantern*  
pigment print on paper  
74.5 x 95.0 cm  
2006.857

#### **PERYER, Peter**

born New Zealand 1941  
*Waitangi* 2005  
inkjet print on paper  
75.0 x 100.0 cm  
2006.851

*Television* 2005

inkjet print on paper  
60.0 x 80.0 cm  
2006.852

*Datura* 2002

gelatin silver photograph  
41.0 x 30.0 cm  
2006.850

#### **STACEY, Robyn**

born Australia 1952  
*Skull* 2005  
from the series *Supermodels*  
lenticular  
100.0 x 100.0 cm  
2007.151

*Monkey* 2006

from the series *Beau monde*  
lenticular  
image 116.0 x 90.0 cm  
2007.150

*Gorilla skull* 2005

from the series *Beau monde*  
Type C colour photograph  
100.0 x 162.0 cm  
2007.152

#### **SWEET, Captain Samuel**

England 1825 – Australia 1886  
Australia from 1862  
*Captain Sweet taking photos in the far north* [recto]; *Putapa Gap* [verso]

c. 1886

albumen silver photograph  
image [recto] 15.9 x 21.5 cm  
image [verso] 15.8 x 21.4 cm  
support 21.3 x 23.8 cm  
2007.81.120AB

#### **SWEET, Captain Samuel**

England 1825 – Australia 1886  
Australia from 1862

#### **UNKNOWN PHOTOGRAPHER**

*Gwendolyn Keats album, South Australian and Port Said views* c. 1888  
albumen silver photographs and letterpress  
album 25.2 x 34.0 cm  
2007.81.121.1–30

*Group of 25 photographs of New Zealand* 1870–90s

albumen silver photographs  
various  
2007.81.129.1–25

*Group of five photographs of Sydney and Tasmania* 1870s

albumen silver photographs  
various  
2007.81.127.1–5

*New Guinea album* 1880s

albumen silver photographs and letterpress  
album 30.8 x 25.0 cm  
2007.81.141.1–87

*Album of views of New Zealand and Australia* c. 1882

albumen silver photographs and letterpress  
album 32.0 x 44.0 cm  
2007.81.138.1–67

#### **VALENTINE, George D**

Scotland 1852 – New Zealand 1890  
New Zealand from 1884

#### **VALENTINE, James**

Scotland 1815–1879  
*Group of 39 photographs of New Zealand* c. 1880–90s  
albumen silver photographs  
various  
2007.81.130.1–39

## VARIOUS AUSTRALIAN 19TH-CENTURY PHOTOGRAPHERS

*Group of 17 photographs of Australia*  
1860–1970

albumen silver photographs  
various  
2007.81.125.1–17

*New South Wales–Tasmania album*  
1870s

albumen silver photographs and  
letterpress  
album 37.0 x 31.0 cm  
2007.81.134.1–69

*New Zealand South or Middle Island  
album* 1870s

albumen silver photographs and  
letterpress  
album 37.0 x 31.0 cm  
2007.81.135.1–33

## WOLDENDORP, Richard

born Netherlands 1927  
Australia from 1951  
*Leaves against the light* 1960  
gelatin silver photograph  
50.8 x 40.6 cm  
2006.919

*Concrete men* 1960  
gelatin silver photograph  
50.8 x 40.6 cm  
2006.918

*Hammersley Range, the Pilbara,  
Western Australia* 1968  
gelatin silver photograph  
50.8 x 40.6 cm  
2006.920

*Portrait* 1960  
gelatin silver photograph  
50.8 x 40.6 cm  
2006.917

*Forrest River, northwest of Wyndham,  
Kimberley, Western Australia* 2002  
colour photograph, archival inkjet  
on paper  
116.0 x 208.0 cm  
2006.916

## PRINTS

### AEON

active Australia 2003  
*not titled* [*Aeon graf*]. 2003  
stencil, printed in colour, from  
multiple stencils; on white sticker  
paper  
printed image 18.0 x 17.2 cm  
sheet 21.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.46.1

*not titled* [*Clouds I*]. 2003  
stencil, printed in colour, from  
multiple stencils; on newspaper  
printed image 23.4 x 50.2 cm  
sheet 37.2 x 59.7 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.46.2

*not titled* [*Clouds II*]. 2003  
stencil, printed in colour, from  
multiple stencils; on newspaper  
printed image 33.4 x 58.0 cm  
sheet 37.2 x 59.7 cm  
Gordon Darling Australasian Print  
Fund 2007

### AGNEW, Garnet

Australia 1886–1951  
*Abo[riginal]* 1924  
linocut, printed in black ink, from  
one block; on thin cream paper  
printed image 21.4 x 16.1 cm  
sheet 24.4 x 18.6 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.941

*Armony* 1924  
linocut, printed in black ink, from  
one block; on thin cream paper  
printed image 17.7 x 12.6 cm  
sheet 21.8 x 17.2 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.942

### AMAC

born Australia 1968  
*Keep on truckin* 2004  
stencil, printed in colour, from

multiple stencils; on thick white wove  
paper  
printed image 53.4 x 19.2 cm  
sheet 70.0 x 50.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.47.1

*Permit zone promo poster* 2004  
stencil, printed in brown ink, from  
one stencil; on thin white paper  
printed image (1) 37.0 x 54.6 cm  
printed image (2) 37.0 x 54.6 cm  
sheet 102.0 x 72.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.47.2

*Running guy* 2004  
stencil, printed in colour, from  
multiple stencil; on thin brown paper  
printed image 66.8 x 90.0 cm  
sheet 66.8 x 90.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.47.3

### ARNOLD, Margery

active Australia 1906–1934  
*Archway Hyeres* c. 1930  
linocut, printed in colour, from  
multiple blocks; on paper  
printed image 11.2 x 9.3 cm  
sheet 16.0 x 13.1 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.1096

### AZLAN

born United States of America 1975  
Australia from 1980  
*Wall* 2003  
stencil, printed in colour, from  
multiple stencils; on white paper  
printed image 79.0 x 48.7 cm  
sheet 83.7 x 59.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.56

*...and you still need me* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm

sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.21

*Terror nation* 2003  
stencil, printed in blue and red ink,  
from two stencils; on white paper  
printed image 11.0 x 18.5 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.31

*You need Bali...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.40

*Terrorist* 2003  
laser printed in black ink; on white  
sticker paper  
printed image (each) 1.3 x 9.0 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.32

*You need the Middle East...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.51

*Fuhrer* 2003  
stencil, printed in red ink, from one  
stencil; on orange paper  
printed image 17.0 x 14.0 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.25

*You need brutal dictators...* 2003  
from the series *You need...*  
laser printed in black ink; on white

sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.42

*You need me VI* 2003  
laser printed in black ink; on white  
sticker paper  
printed image (each) 9.9 x 6.8 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.46

*You need me VI.* 2003  
laser printed in black ink; on white  
sticker paper  
printed image (each) 9.9 x 6.8 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.47

*You need terrorism...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.49

*Who's your Daddy?* 2003  
stencil, printed in black ink, from one  
stencil; on red paper  
printed image 12.8 x 24.0 cm  
sheet 21.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.36

*You need Islamic  
fundamentalism...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.43

*You need jihad against the  
West...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.44

*You need Arab blood...* 2003  
from the series *You need...*  
laser printed in black ink; on white  
sticker paper  
printed image 16.8 x 17.0 cm  
sheet 29.7 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.38

*Israel has tanks* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 1.0 x 8.0 cm  
sheet 21.0 x 29.7 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.27

*Please wipe your feet* 2003  
stencil, printed in blue ink, from one  
stencil; on white paper  
printed image 12.8 x 24.0 cm  
sheet 21.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.29

*Resist* 2003  
stencil, printed in white/silver  
ink, from one stencil; on thin blue  
textured card  
printed image 29.8 x 21.0 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.30

*You need me* 2003  
stencil, printed in red ink, from one  
stencil; on white paper  
printed image 25.3 x 18.0 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print



Fund 2007 2007.48.45	sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.39	printed image 16.8 x 17.0 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.50
<i>Be alarmed but not alert</i> 2003 laser printed in black ink; on white sticker paper printed image (each) 1.3 x 9.0 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.23	<i>Ruddock.</i> 2003 stencil, printed in colour, from three stencils; on white paper printed image 38.8 x 38.8 cm sheet 39.4 x 41.7 cm Gordon Darling Australasian Print Fund 2007	<i>Australians supporting Islamic oppression</i> 2003 laser printed in black ink on white sticker paper printed image (each) 1.3 x 9.0 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.22
<i>Believe the media</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper printed image (each) 1.3 x 9.0 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.24	<i>Oink/donut</i> 2003 laser printed in black ink on white sticker paper printed image (each) 8.6 x 5.8 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.28	<i>There was a Christian...</i> 2003 stencil, printed in blue ink, from one stencil; on white paper printed image 18.0 x 16.8 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.35
<i>I love Palestine</i> 2003 stencil, printed in black and red ink, from one stencil; on white paper printed image 7.8 x 11.0 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.26	<i>The West is the best</i> 2003 laser printed in black ink on white sticker paper printed image (each) 8.6 x 5.8 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.33	<i>A Muslim...</i> 2003 stencil, printed in black ink, from one stencil; on white paper printed image 18.0 x 17.4 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.19
<i>The West is the best</i> 2003 stencil, printed in black ink, from one stencil; on green paper printed image 24.6 x 16.0 cm sheet 29.8 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.34	<i>You need Amrozi</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper printed image 16.8 x 17.0 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.37	<i>And a Jew</i> 2003 stencil, printed in red ink, from one stencil; on white paper printed image 18.0 x 18.6 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.20
<i>You need boat people...</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper printed image 16.8 x 17.0 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.41	<i>You need suicide bombers...</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper printed image 16.8 x 17.0 cm sheet 29.7 x 21.0 cm Gordon Darling Australasian Print Fund 2007 2007.48.48	<i>Hamas</i> 2003 stencil, printed in red ink, from one stencil; on white paper printed image 5.6 x 68.6 cm sheet 29.8 x 84.2 cm Gordon Darling Australasian Print Fund 2007 2007.48.52
<i>You need Arab hatred...</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper printed image 16.8 x 17.0 cm	<i>You need the Intifada...</i> 2003 from the series <i>You need...</i> laser printed in black ink; on white sticker paper	<i>Liberal</i> 2003 stencil, printed in black ink, from one stencil; on white paper



printed image 23.8 x 71.8 cm  
sheet 29.8 x 84.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.53

*Likud* 2003  
stencil, printed in red ink, from one  
stencil; on white paper  
printed image 23.6 x 71.8 cm  
sheet 29.8 x 84.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.54

*88 Australians is nothing I* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 59.4 x 168.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.1.A–B

*88 Australians is nothing II.* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 168.6 x 118.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.2.A–D

*As you assassinate...* 2003  
stencil, printed in black ink, from  
multiple stencils; on white paper  
sheet (overall) 84.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.3.A–D

*Capitalism kills Arabs* 2003  
stencil, printed in black and red ink,  
from multiple stencils; on white paper  
sheet (overall) 42.2 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.4.A–B

*Eat my terrorism* 2003  
stencil, printed in red ink, from  
multiple stencils; on white paper  
sheet (overall) 42.2 x 59.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.5.A–B

*Free Amrozi* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 118.6 x 168.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.6.AD

*Lynch* 2003  
stencil, printed in black ink, from  
multiple stencils; on white paper  
sheet (overall) 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.8.A–B

*Osama* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 168.4 x 118.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.9.A–D

*Powell* 2003  
stencil, printed in black and red ink,  
from multiple stencils; on white paper  
sheet (overall) 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.10.A–B

*Remember your history* 2003  
stencil, printed in white ink, from  
multiple stencils; on thick blue  
textured paper  
sheet (overall) 60.4 x 144.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.11.A–C

*Remember your history* 2003  
stencil, printed in black ink, from  
multiple stencils; on white paper  
sheet (overall) 59.2 x 84.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.12.A–B

*The intifada will not be televised* 2003  
stencil, printed in red and black ink,  
from multiple stencils; on white paper  
sheet (overall) 62.4 x 89.0 cm  
Gordon Darling Australasian Print

Fund 2007  
2007.48.13.A–E

*The West is best II* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 59.4 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.14.A–E

*The West is best III* 2003  
stencil, printed in black ink, from one  
stencil; on thin white paper  
135.0 x 83.9 cm (variable)  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.15.A–B

*You need me II* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
sheet (overall) 59.4 x 42.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.16.A–E

*You need terrorism* 2003  
stencil, printed in black and red ink,  
from multiple stencils; on white paper  
sheet (overall) 22.2 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.17.A–B

*Terrorism works* 2003  
stencil, printed in red ink, from  
multiple stencils; on white paper  
sheet (overall) 22.2 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.55.A–B

*Hicks* 2003  
stencil, printed in red ink, from  
multiple stencil; on white paper  
sheet (overall) 59.2 x 41.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.48.7.A–E

**BENJAMIN, Jason**  
born Australia 1971  
**LEWIS EDITIONS (print workshop)**  
established 2005  
**BERKELEY EDITIONS (publisher)**

established 1976  
*More than he could hold* 2005  
etching printed in 10 colours  
from four plates; on cream wove  
Hahnemuhle paper  
plate-mark 55.4 x 82.2 cm  
sheet 79.0 x 107.8 cm  
Gift of Berkeley Editions 2006  
2006.872

*Flying in and filling up my hopeless heart* 2005  
etching printed in seven colours  
from four plates; on cream wove  
Hahnemuhle paper  
plate-mark 58.4 x 87.0 cm  
sheet 78.6 x 107.8 cm  
Gift of Berkeley Editions 2006  
2006.873

**BOVELL, Penny**

born Australia 1956  
England 1979–82  
*Commission 10: sky/sign #1* 2000  
folio of eight prints comprising the  
*Sky/Sign* series, plus accompanying  
artists book  
screenprint, printed in colour, from  
photo-stencil and hand-cut stencils  
on thick off-white wove paper  
folio (closed) 21.9 x 20.8 x 2.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.940.1–8

**BOYD, Penleigh**

England 1890 – Australia 1923  
Australia from 1894; England  
1911–13  
*Penleigh Boyd landscape* c. 1920  
drypoint, printed in sepia ink, from  
one plate on thin, cream wove paper  
printed image 17.4 x 22.5 cm  
sheet 23.2 x 30.7 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.926

**BRADHURST, Jane**

born Australia 1926  
*A last frontier: Kimberley*  
folio of 16 lithographic prints  
lithographs, printed in colour, from  
multiple stones, hand-coloured; on  
wove paper

box 80.0 x 59.6 x 3.8 cm  
Gift of Jane Bradhurst 2006  
2006.825.1–16

**BRAY, Vincent**

born Australia 1933  
*not titled [Miner's cage detail]* 2001  
etching, printed in black ink,  
from one plate on cream wove  
Hahnemuhle etching paper  
plate-mark 28.4 x 62.2 cm  
sheet 53.0 x 78.8 cm  
Gift of the artist 2006  
2006.1127

*not titled [Conveyor belt]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.2 x 25.8 cm  
sheet 35.6 x 39.4 cm  
Gift of the artist 2006  
2006.1128

*not titled [Mining landscape with dwelling]* 2001  
etching, printed in black ink, from  
one plate; on cream wove Hahnemuhle  
etching paper  
plate-mark 22.0 x 25.6 cm  
sheet 35.5 x 39.4 cm  
Gift of the artist 2006  
2006.1122

*not titled [Underground lifts]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.0 x 25.6 cm  
sheet 35.9 x 39.5 cm  
Gift of the artist 2006  
2006.1129

*not titled [Power station]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.2 x 25.6 cm  
sheet 35.4 x 39.4 cm  
Gift of the artist 2006  
2006.1125

*not titled [Mount Isa mines]* 2001  
etching, printed in black ink,  
from one plate; on cream wove

Hahnemuhle etching paper  
plate-mark 31.5 x 68.0 cm  
sheet 78.8 x 53.0 cm  
Gift of the artist 2006  
2006.1120

*not titled [Mining landscape]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.1 x 25.8 cm  
sheet 35.5 x 39.2 cm  
Gift of the artist 2006  
2006.1121

*not titled [Underground tracks]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.0 x 25.6 cm  
sheet 35.6 x 39.4 cm  
Gift of the artist 2006  
2006.1130

*not titled [Pouring liquid metal]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.0 x 25.9 cm  
sheet 35.4 x 39.4 cm  
Gift of the artist 2006  
2006.1126

*not titled [Landscape]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.3 x 25.8 cm  
sheet 35.9 x 39.4 cm  
Gift of the artist 2006  
2006.1123

*not titled [Mining landscape with birds]* 2001  
etching, printed in black ink,  
from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.0 x 25.8 cm  
sheet 35.3 x 39.4 cm  
Gift of the artist 2006  
2006.1124

*not titled [Urban mining landscape]*  
2001  
etching, printed in black ink,

from one plate; on cream wove  
Hahnemuhle etching paper  
plate-mark 22.3 x 25.8 cm  
sheet 35.6 x 39.4 cm  
Gift of the artist 2006  
2006.1131

**BROWN, Margaret**

Warlpiri people  
active Australia 2004  
*Bush tucker* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 18.6 x 12.2 cm  
sheet 27.7 x 18.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.10

**BURGESS, Peter**

born Australia 1952  
United States from 1977  
*Three books* 2003  
adhesive transfer; on three sheets of  
adhesive CAD cut vinyl  
sheet 19.4 x 19.4 cm  
book (closed) 19.4 x 19.4 x 1.0 cm  
Gift of the artist, 2006  
2006.1041

*Civil arrangements*

offset lithographs, printed in black  
and cream ink; on smooth white  
stock card  
printed image 8.2 x 8.2 cm  
sheet 9.5 x 9.5 cm  
folio (closed) 9.7 x 9.7 x 0.3 cm  
Gift of the artist, 2006  
2006.869

*Civil arrangements*

offset lithographs, printed in black  
and cream ink; on smooth white  
stock card  
printed image 8.2 x 8.2 cm  
sheet 9.5 x 9.5 cm  
folio (closed) 9.7 x 9.7 x 0.3 cm  
Gift of the artist, 2006  
2006.868

*Civil arrangements*

offset lithographs, printed in black  
and cream ink; on smooth white  
stock card

printed image 8.2 x 8.2 cm  
sheet 9.5 x 9.5 cm  
folio (closed) 9.7 x 9.7 x 0.3 cm  
Gift of the artist, 2006  
2006.867

**BURNS, Peter**

born Australia 1924  
*not titled [Fantail shape]* 1957  
lithograph, printed in black ink, from  
one stone; on cream wove paper  
printed image 18.4 x 26.8 cm  
lithographic stone-mark 27.6 x 38.5  
cm  
sheet 29.8 x 44.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.115

*not titled [Fingerprints and hand  
print]* 1957

lithograph, printed in black ink, from  
one stone; on cream wove paper  
printed image 16.3 x 22.8 cm  
lithographic stone-mark 27.7 x 36.8  
cm  
sheet 37.2 x 49.7 cm  
Gift of Mary and Peter Burns, 2007  
2007.96

*Trophy* 1987

photocopy, printed in black ink; on  
thin white paper  
printed image 40.6 x 19.6 cm  
sheet 42.0 x 29.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.95

*not titled [Branching shape]* 1957

lithograph, printed in black ink, from  
one stone; on cream wove paper  
printed image 27.8 x 40.0 cm  
lithographic stone-mark 27.8 x 40.0  
cm  
sheet 29.2 x 45.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.126

*not titled [Mouth on stand]* 1986

photocopy, printed in black ink; on  
thin white paper  
printed image 31.2 x 18.8 cm  
sheet 42.0 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.89

*Head of a knight* 1958

photocopy, printed in black ink; on  
thin white paper  
printed image 20.8 x 28.9 cm  
sheet 21.1 x 29.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.130

*not titled [Hollow shape]* 1957

lithograph, printed in black ink, from  
one stone; on paper  
printed image 32.6 x 42.8 cm  
lithographic stone-mark 34.6 x 43.3  
cm  
sheet 37.9 x 51.2 cm  
Gift of Mary and Peter Burns, 2007  
2007.127

*not titled [Landscape with block]*  
1957

photocopy, printed in black ink; on  
thin white paper  
printed image 17.0 x 29.3 cm  
sheet 21.0 x 29.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.121

*not titled [Leaves and pods]* 1986

photocopy, printed in black ink; on  
thin white paper  
printed image 30.6 x 23.0 cm  
sheet 41.9 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.88

*not titled [Cones]* 1957

lithograph, printed in black ink, from  
one stone; on cream wove paper  
printed image 21.3 x 24.5 cm  
lithographic stone-mark 27.6 x 38.5  
cm  
sheet 29.8 x 44.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.113

*not titled [Face]* c. 1950s

photocopy, printed in black ink; on  
thin white paper  
printed image 18.0 x 21.0 cm  
sheet 33.8 x 21.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.129

*not titled [Faces]* c. 1950s

photocopy, printed in black ink; on

thin white paper  
printed image and sheet 21.0 x 33.8  
cm  
Gift of Mary and Peter Burns, 2007  
2007.114

*Leaf hand* 1987  
photocopy, printed in black ink; on  
thin white paper  
printed image 39.4 x 23.6 cm  
sheet 41.8 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.107

*not titled [Elliptical shapes]* c. 1950s  
photocopy, printed in black ink; on  
thin white paper  
printed image 15.3 x 25.6 cm  
sheet 20.7 x 33.7 cm  
Gift of Mary and Peter Burns, 2007  
2007.106

*not titled [Hand]* 1957  
lithograph, printed in black ink, from  
one stone; on off-white paper  
printed image 17.4 x 20.2 cm  
lithographic stone-mark 21.2 x 26.8  
cm  
sheet 29.1 x 45.7 cm  
Gift of Mary and Peter Burns, 2007  
2007.99

*Charlie* c. 1950s  
photocopy, printed in black ink; on  
thin white paper  
printed image 17.8 x 22.8 cm  
sheet 21.0 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.86

*Exhibition of paintings* 1959  
linocut, printed in brown ink, from  
multiple blocks; letterpress, printed in  
black ink; on smooth off-white paper  
printed image 57.8 x 39.7 cm  
sheet 63.2 x 50.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.109

*not titled [Hand and vessel]* 1986  
photocopy, printed in black ink; on  
thin white paper  
printed image 38.6 x 18.4 cm  
sheet 42.0 x 29.8 cm

Gift of Mary and Peter Burns, 2007  
2007.119

*not titled [Landscape with arms and  
mouth]* 1986  
photocopy, printed in black ink; on  
thin white paper  
printed image 33.6 x 27.8 cm  
sheet 41.9 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.120

*not titled [Leaves and pod]* 1986  
photocopy; on thin white paper  
printed image 35.0 x 22.0 cm  
sheet 41.9 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.87

*not titled [Man with pipe]* c. 1950s  
photocopy, printed in black ink; on  
thin white paper  
printed image 27.5 x 20.0 cm  
sheet 33.6 x 21.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.123

*not titled [Mouth shape]* 1957  
lithograph, printed in black ink, from  
one stone; on cream wove paper  
printed image 21.5 x 20.0 cm  
lithographic stone-mark 25.6 x 27.1  
cm  
sheet 29.3 x 46.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.90

*not titled [Spindle shape]* 1957  
lithograph, printed in black ink, from  
one stone; on cream laid paper  
printed image 22.8 x 24.1 cm  
lithographic stone-mark 25.8 x 28.6  
cm  
sheet 37.4 x 48.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.104

*not titled [Figure with jumper]* 1958  
photocopy, printed in black ink; on  
thin white paper  
printed image 16.4 x 29.8 cm  
sheet 21.1 x 29.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.116

*not titled [Figurehead with shapes]*  
c. 1950s  
photocopy; on thin cream paper  
printed image and sheet 21.0 x 33.7  
cm  
Gift of Mary and Peter Burns, 2007  
2007.117

*not titled [Hand and mouth]* 1986  
photocopy, printed in black ink; on  
thin white paper  
printed image 24.3 x 11.0 cm  
sheet 29.6 x 21.0 cm  
Gift of Mary and Peter Burns, 2007  
2007.118

*not titled [Hand and mouth]* 1986  
photocopy, printed in black ink; on  
thin white paper  
printed image 24.3 x 15.6 cm  
sheet 42.0 x 29.6 cm  
Gift of Mary and Peter Burns, 2007  
2007.100

*Space flowers* 1958  
photocopy, printed in black ink; on  
thin cream paper  
printed image 21.0 x 33.8 cm  
sheet 21.0 x 33.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.133

*Group of young men wearing glasses*  
c. 1950s  
photocopy, printed in black ink; on  
thin cream paper  
printed image 21.0 x 33.8 cm  
sheet 21.0 x 33.8 cm  
Gift of Mary and Peter Burns, 2007  
2007.110

**CAIRE, Nicholas (print after)**  
United Kingdom 1837 – Australia  
1918  
Australia from 1858  
PHILLIPSTEPHAN PHOTO LITHO  
AND TYPOGRAPHIC PROCESS  
(printer)  
established Australia 1884  
*Fairy scene (Black Spur) Australia c.  
1888, c. 1878–88*  
photo-lithograph, printed in colour,  
from multiple stones; on paper  
printed image 34.4 x 28.6 cm

sheet 45.7 x 36.6 cm  
2006.794

**CHAPMAN, Dora**

Australia 1911 – Australia 1995  
England 1950–55  
*Tree trunks* c. 1949  
etching, printed in sepia ink, from  
one plate; on cream paper  
plate-mark 18.0 x 14.9 cm  
sheet 24.2 x 21.2 cm  
2006.792

**CIVIL**

born Australia 1978  
*not titled [Carry]* 2003  
stencil, printed in brown ink, from  
one stencil; on medium weight white  
paper  
printed image 58.5 x 46.5 cm  
sheet 84.2 x 39.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.11

*not titled [City exploration]* 2003  
stencil, printed in black ink, from  
one stencil; on medium weight white  
paper  
printed image 23.5 x 58.0 cm  
sheet 59.4 x 84.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.12

*not titled [Help]* 2003  
stencil, printed in black ink, from one  
stencil, handcoloured with yellow  
paint; on medium weight white paper  
printed image 77.0 x 54.0 cm  
sheet 84.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.14

*not titled [Spheres of influence]* 2003  
stencil, printed in black ink, from  
one stencil; on medium weight white  
paper  
printed image 30.5 x 64.0 cm  
sheet 59.4 x 84.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.15

*not titled [Burn normality]* 2003  
stencil, printed in black ink, from  
one stencil; on medium weight white  
paper  
printed image 40.0 x 33.0 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.10

*Pirates* 2003  
stencil, printed in red ink, from one  
stencil; on thick white paper  
printed image 25.0 x 70.0 cm  
sheet 59.4 x 89.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.7

*Horseman with flag* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 30.2 x 24.0 cm  
sheet 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.4

*Lightning clouds* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 79.2 x 57.2 cm  
sheet 84.2 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.5

*Chains of history* 2003  
stencil, printed in colour, from  
multiple stencils; on white paper  
printed image 61.8 x 38.0 cm  
sheet 84.4 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.2

*No WTO* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 40.8 x 28.7 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.6

*Big bad wolf* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 29.7 x 32.2 cm  
sheet 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.1

*Radiation suit* 2003  
stencil, printed in silver ink, from one  
stencil; on white paper  
printed image 82.0 x 38.0 cm  
sheet 84.2 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.8

*Driven to new pastures* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 42.0 x 43.7 cm  
sheet 84.4 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.3

*not titled [Blood is life]* 2003  
stencil, printed in black ink, from one  
stencil; on medium white paper  
printed image 31.5 x 37.5 cm  
sheet 42.0 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.9

*not titled [Fire is life]* 2003  
stencil, printed in black ink, from  
one stencil; on medium weight white  
paper  
printed image 28.5 x 40.5 cm  
sheet 42.2 x 59.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.13

*not titled [Swagman with dog]* 2003  
stencil, printed in black ink, from  
one stencil; on medium weight white  
paper  
printed image 45.0 x 73.0 cm  
sheet 59.4 x 84.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.49.16

*not titled* [*The captive population*] 2003  
stencil, printed in black ink, from one stencil; on medium weight white paper  
printed image 41.0 x 67.5 cm  
sheet 59.4 x 80.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.49.17

*not titled* [*Water is life*] 2003  
stencil, printed in black ink, from one stencil; on medium weight white paper  
printed image 57.5 x 40.0 cm  
sheet 59.4 x 84.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.49.18

**CLEAVIN, Barry**  
born Aotearoa New Zealand 1936  
*Tightrope* 2 1973  
etching, printed in black ink, from one plate; on white wove paper  
printed image 11.4 x 11.2 cm  
plate-mark 12.5 x 12.4 cm  
sheet 39.5 x 29.3 cm  
2006.791

**COBB, Victor**  
Australia 1876 – Australia 1945  
South Africa 1901–05  
*A Melbourne coffee stall* 1912  
mezzotint, printed in black ink, from one copper plate; on cream wove handmade paper  
plate-mark 18.2 x 21.8 cm  
sheet 19.6 x 23.0 cm  
frame 39.4 x 41.6 x 1.4 cm  
2006.805

**COLLINS, Albert**  
New Zealand 1883 – Australia 1951  
Australia from c. 1906  
*Hobart* c. 1920  
linocut, printed in black ink, from one block; on thin cream paper mounted onto white rice paper  
printed image 12.9 x 9.9 cm  
sheet 14.4 x 10.6 cm  
Gordon Darling Australasian Print Fund 2006  
2006.943

**COLLINS, E.**  
active Australia 1960s  
*not titled* [*Corroboree*] c. 1960  
screenprint, printed in colour, from multiple stencils; on paper  
printed image 59.0 x 38.6 cm  
sheet 61.0 x 40.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1095

**COOKE, Albert Charles**  
England 1836 – Australia 1902  
Australia from 1854  
*Legislative Council chamber, Melbourne* 1886–88  
woodengraving, printed in black ink, from one block; on off-white wove paper  
printed image 21.5 x 16.6 cm  
sheet 30.9 x 24.1 cm  
2006.1047

**COOKE, Peter**  
active Australia 1990s  
**GREEN ANT RESEARCH ARTS AND PUBLISHING (design workshop)**  
established Darwin 1990  
**STAR PRINTERS (printer)**  
working 1990s  
*Bouncers*.  
off-set lithograph, printed in black ink, from one plate; on white paper  
printed image and sheet 42.0 x 29.2 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1132

**COX, Steve**  
born England 1958  
Australia from 1967  
*The Pre-Raphaelite* 2005  
lithograph, printed in colours, from two stones; additional hand-colouring  
printed image 30.0 x 25.0 cm  
sheet 48.5 x 32.5 cm  
Gordon Darling Australasian Print Fund 2006  
2006.928

*Oberon* 2005  
lithograph, printed in colours, from two stones; additional hand-colouring

printed image 30.0 x 25.0 cm  
sheet 48.5 x 32.5 cm  
Gordon Darling Australasian Print Fund 2006  
2006.929

**CRESS, Fred**  
born India 1938  
England 1948–62; Australia from 1962; Europe 1965–67; United States of America 1979–80

**LEWIS EDITIONS (print workshop)**  
established 2005  
**BERKELEY EDITIONS (publisher)**  
established 1976  
*Runners* 2005  
from the series *Children's games* 2005  
etching printed in colour from multiple plates; on cream wove Hahnemuhle paper  
printed image 53.8 x 39.8 cm  
plate-mark 55.0 x 40.0 cm  
sheet 79.6 x 61.2 cm  
Gift of Berkeley Editions 2006  
2006.876

*Bluffers* 2005  
from the series *Children's games* 2005  
etching printed in nine colours from four plates; on cream wove Hahnemuhle paper  
printed image 53.2 x 39.8 cm  
plate-mark 55.0 x 40.0 cm  
sheet 79.4 x 61.4 cm  
Gift of Berkeley Editions 2006  
2006.875

*Leapers* 2005  
from the series *Children's games* 2005  
etching printed in nine colours from three plates; on cream wove Hahnemuhle paper  
printed image 53.2 x 39.8 cm  
plate-mark 55.0 x 40.0 cm  
sheet 79.4 x 61.4 cm  
Gift of Berkeley Editions 2006  
2006.874

**DANISM**  
born Australia 1979  
*Tit print* 2003  
screenprint, printed in black ink, from one stencil; on white paper  
printed image 20.2 x 26.8 cm  
sheet 29.7 x 42.2 cm



Gordon Darling Australasian Print  
Fund 2007  
2007.50.18

*Authenticity* 2002  
etching, printed in red ink, from one  
solar plate; on thick white paper  
printed image 10.1 x 6.1 cm  
sheet 12.6 x 8.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.11

*You know it's bad (green)* 2001  
lithograph, printed in black ink, from  
one stone; colour-reduction in green  
ink; on thick white paper  
printed image 17.2 x 24.8 cm  
sheet 25.6 x 31.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.19

*Three dollars* 2003  
lithograph, printed in black ink, from  
three stones; on thick cream paper  
printed image (each) 15.9 x 10.8 cm  
sheet (each) 26.6 x 38.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.10

*not titled [Boy with gun]* 2003  
woodcut, printed in black ink, from  
one wood block; on thin, cream,  
butchers paper  
printed image 72.8 x 42.4 cm  
sheet 102.8 x 76.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.1

*not titled [Enter my kingdom]* 2003  
woodcut, printed in black ink, from  
one woodblock; on thin, white wove,  
rice paper  
printed image (a) 76.0 x 26.8 cm  
printed image (b) 76.0 x 20.8 cm  
sheet (a) 110.2 x 45.8 cm  
sheet (b) 113.4 x 46.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.2.A–B

*Not titled [The kiss]* 2003  
woodcut, in black ink, from one  
block; on thin off-white butchers  
paper  
printed image 68.4 x 40.0 cm  
sheet 100.0 x 76.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.3

*Ex libris* 2002  
stencil, printed in black ink, from  
one solar plate; on thick cream wove  
paper  
printed image 12.5 x 7.5 cm  
sheet 17.5 x 12.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.4

*not titled [1]* 2003  
from *Arch series*  
stencil, printed in black ink, from one  
stencil; on white wove paper  
printed image 11.0 x 6.4 cm  
sheet 13.9 x 9.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.5

*not titled [2]* 2003  
from *Arch series*  
stencil, printed in black ink, from one  
stencil; on white wove paper  
printed image 11.0 x 6.4 cm  
sheet 13.9 x 9.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.6

*not titled [3]* 2003  
from *Arch series*  
stencil, printed in black ink, from one  
stencil; on white wove paper  
printed image 11.0 x 6.4 cm  
sheet 13.9 x 9.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.7

*not titled [4]* 2003  
from *Arch series*  
stencil, printed in black ink, from one  
stencil; on white wove paper  
printed image 11.0 x 6.4 cm

sheet 13.9 x 9.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.8

*not titled [The kiss]* 2003  
from *Arch series*  
woodcut, printed in black ink, from  
one block; on thin cream paper  
printed image 10.0 x 6.6 cm  
sheet 26.7 x 17.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.9

*not titled [Bush]* 2003  
lithograph colour reduction; on  
medium white paper  
printed image 31.5 x 37.5 cm  
sheet 42.0 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.16

*not titled [Paulie's world]* 2003  
lithograph, printed in black ink, from  
one stone/plate; on thick white paper  
printed image 39.3 x 24.8 cm  
sheet 50.4 x 34.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.17

*Colour fun volume 1 (poster)* 2002  
photocopy, printed in black ink; on  
white paper  
printed image 68.6 x 56.0 cm  
sheet 84.0 x 57.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.13

*Dot 2 dot volume 1 (poster)* 2002  
photocopy, printed in black ink; on  
white paper  
printed image 72.6 x 52.3 cm  
sheet 84.0 x 58.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.15

*Dot 2 dot volume 1* 2002  
photocopies, printed in black ink; on  
white paper  
book (closed) 29.7 x 21.0 x 0.2 cm

Gordon Darling Australasian Print  
Fund 2007  
2007.50.14

*Colour fun volume 1* 2002  
photocopy, printed in black ink; on  
white paper  
book (closed) 29.7 x 21.0 x 0.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.50.12

#### **DEST**

born Australia 1980  
*Promo sheet series: No.2* 2004  
paint; on found digital print on  
cardboard  
printed image 72.2 x 102.0 cm  
sheet 72.2 x 102.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.7

*Repetitive vision* 2004  
collage, multiple cropped images; on  
cardboard  
printed image 72.0 x 102.2 cm  
sheet 72.0 x 102.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.8

*Documentation Hosier Lane* 2004  
photocopy, printed in black ink; on  
white paper  
printed image 81.0 x 116.3 cm  
sheet 84.1 x 117.1 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.1

*Documentation of AO series in  
Higson Lane, Melbourne* 2004  
photocopy, printed in black ink; on  
white paper  
printed image 81.0 x 115.2 cm  
sheet 84.1 x 117.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.2

*Documentation of AO series on side  
of Forum Theatre* 2004  
photocopy, printed in black ink; on  
white paper

printed image 74.5 x 115.5 cm  
sheet 84.2 x 117.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.3

*Documentation of AO series on side  
of Forum Theatre, Hosier Lane* 2004  
photocopy, printed in black ink; on  
white paper  
printed image 80.8 x 116.2 cm  
sheet 84.2 x 117.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.4

*Documentation of changed  
advertising for Moby concert* 2004  
photocopy, printed in black ink; on  
white paper  
printed image 80.6 x 116.1 cm  
sheet 84.2 x 117.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.5

*Documentation of series of AO  
artwork in Higson Lane, Melbourne*  
2004  
photocopy, printed in black ink; on  
white paper  
printed image 80.6 x 115.6 cm  
sheet 84.2 x 117.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.51.6

#### **DEVIANT**

born Australia 1987  
*Psst...Melbourne Stencil Festival  
[poster design]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick grey paper  
printed image 61.4 x 50.9 cm  
sheet 76.1 x 50.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.52.1

*Revolution* 2003  
stencil, printed in colour, from  
multiple stencils; on white card  
printed image 51.1 x 63.7 cm  
sheet 51.1 x 63.7 cm  
Gordon Darling Australasian Print

Fund 2007  
2007.52.2

#### **DLUX**

born Australia 1977  
*Don't be scared it's only street art*  
2003  
stencil, printed in yellow ink, from  
one stencil; on white paper  
printed image 30.1 x 20.6 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.1

*Lizzy* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 93.4 x 76.3 cm  
sheet 101.7 x 76.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.2

*not titled [Charles]* 2004  
stencil, printed in white ink, from one  
stencil; on thick black paper  
printed image 38.5 x 30.6 cm  
sheet 41.8 x 30.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.3

*not titled [Diana I]* 2004  
stencil, printed in white ink, from one  
stencil; on thick black paper  
printed image 25.8 x 26.4 cm  
sheet 41.8 x 30.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.4

*not titled [Diana II]* 2004  
stencil, printed in white ink, from one  
stencil; on thick black paper  
printed image 26.9 x 30.6 cm  
sheet 41.8 x 30.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.5

*Generic Middle Eastern man* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 144.0 x 101.8 cm



sheet 152.6 x 101.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.9

*Johnny* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 90.3 x 76.3 cm  
sheet 101.7 x 76.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.10

*Metal militia* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 94.8 x 101.8 cm  
sheet 152.6 x 101.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.11

*Osama* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 77.6 x 76.3 cm  
sheet 101.7 x 76.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.12

*Saddam* 2003  
stencil, printed in colour, from two  
stencils; on white paper  
printed image 91.3 x 76.3 cm  
sheet 101.7 x 76.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.13

*Osama* 2003  
cut cardboard stencil in two parts; on  
thick, brown cardboard  
image A 93.8 x 100.4 cm  
sheet (a) 132.0 x 108.0 cm  
image B 103.4 x 104.0 cm  
sheet (b) 131.6 x 107.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.22

*A3 study of Amrozi* 2003  
stencil, printed in black and grey,  
from two stencils; on white paper

printed image 33.0 x 27.4 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.14

*A3 study of Peter Hoare (shock)* 2003  
stencil, printed in black and grey,  
from three stencils; on white paper  
printed image 38.4 x 19.9 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.15

*Dick* 2003  
stencil, printed in brown and cream  
ink, from two stencils; on white paper  
printed image 29.6 x 23.6 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.17

*not titled [Spray I]* 2003  
stencil, printed in colour, from three  
stencils; on white paper  
printed image 36.1 x 20.5 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.20

*not titled [Spray II]* 2003  
stencil, printed in colour, from three  
stencils; on white paper  
printed image 36.2 x 17.2 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.21

*Bomb walls not people* 2003  
stencil, printed in yellow ink, from  
one stencil; on white paper  
printed image 22.0 x 17.8 cm  
sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.16

*Make stencils not war* 2003  
stencil, printed in yellow ink, from  
one stencil; on white paper  
printed image 20.5 x 28.5 cm

sheet 29.7 x 41.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.18

*not titled [Diana III]* 2004  
stencil, printed in white ink, from one  
stencil; on thick black paper  
printed image 33.4 x 30.6 cm  
sheet 41.8 x 30.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.19

*Gollum* 2003  
stencil, printed in colour, from two  
stencils; on thin white gloss paper  
printed image 70.2 x 59.1 cm  
sheet 92.2 x 66.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.6

*John Howard* 2003  
stencil, printed in colour, from two  
stencils; on thin white gloss paper  
printed image 72.0 x 54.4 cm  
sheet 92.2 x 66.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.7

*The Queen* 2003  
stencil, printed in colour, from two  
stencils; on thin white gloss paper  
printed image 79.0 x 51.3 cm  
sheet 92.2 x 66.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.53.8

**DOYLE, Adrian**  
active Australia 2003  
*Why is it you do what it is that you  
do?* 2003  
stencil, printed in brown ink, from  
one stencil; on cream paper  
printed image 14.2 x 20.7 cm  
sheet 33.6 x 36.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.6

*Boy on clothes line* 2003  
stencil, printed in blue, from one

stencil; on cream textured paper  
printed image 37.6 x 45.2 cm  
sheet 70.7 x 50.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.3

*AV Jennings prototype* 2003  
stencil, printed in colour, from  
multiple stencils; on cream paper  
printed image 16.0 x 30.4 cm  
sheet 50.4 x 70.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.1

*Bert and Pattie* 2003  
stencil, printed in colour, from one  
stencil; on cream paper  
printed image 34.8 x 43.0 cm  
sheet 34.8 x 70.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.2

*Do you know what you did?* 2003  
stencil, printed in purple, from one  
stencil; on cream textured paper  
printed image 11.0 x 36.4 cm  
sheet 33.0 x 70.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.4

*Why do you feel so bad?* 2003  
stencil, printed in brown ink, from  
one stencil; on cream paper  
printed image 9.5 x 23.2 cm  
sheet 33.6 x 36.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.54.5

#### **DULDIG, Karl**

Austria 1902 – Australia 1986  
Australia from 1940  
*Self portrait* c. 1968  
woodcut, printed in black ink, from  
one block (fence paling); on thin  
paper  
printed image 42.3 x 24.0 cm  
sheet 50.0 x 30.3 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.303

*Female figure* c. 1967  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 24.4 x 9.6 cm  
sheet 32.2 x 13.5 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.311

*Woman with bowls* c. 1964  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 37.6 x 13.2 cm  
sheet 44.3 x 17.2 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.298

*Head* c. 1966  
woodcut, printed in black ink, from  
one block (fence paling); overworked  
in ink; on thin rice paper  
printed image 44.0 x 17.8 cm  
sheet 51.5 x 21.0 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.315

*Abstract figure* c. 1967  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 23.2 x 18.9 cm  
sheet 32.6 x 21.2 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.310

*Head* c. 1966  
woodcut, printed in black ink, from  
one block (fence paling); on thin  
wove paper  
printed image 24.0 x 15.0 cm  
sheet 28.0 x 21.1 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.312

*Female figure* c. 1966  
woodcut, printed in black ink, from  
one block (fence paling); on thin  
wove paper  
printed image 23.8 x 15.0 cm  
sheet 29.3 x 19.4 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.309

*Noah's dove* c. 1966  
woodcut, printed in colour, from  
one block (fence paling); on thin rice  
paper  
printed image 10.2 x 17.6 cm  
sheet 12.6 x 22.2 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007

*Head of boy* c. 1966  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 23.5 x 20.0 cm  
sheet 31.2 x 24.3 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.313

*Mrs Simons* c. 1969  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 37.1 x 15.2 cm  
sheet 48.2 x 23.2 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.302

*Kneeling figure* c. 1968  
woodcut, printed in black ink, from  
one block (fence paling); on thin rice  
paper  
printed image 36.8 x 17.4 cm  
sheet 43.8 x 20.6 cm  
Gift of Antony de Jong, grandson of  
the artist; on behalf of The Duldig  
Studio 2007  
2007.304

*Female figure with bowl* c. 1966  
woodcut, printed in black ink, from one block (fence paling); overworked in ink; on thin rice paper  
printed image 40.2 x 17.0 cm  
sheet 46.8 x 23.4 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.316

*Man and child* c. 1968  
woodcut, printed in brown-black ink, from one block (fence paling); on thin rice paper  
printed image 23.2 x 19.8 cm  
sheet 26.3 x 21.4 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.299

*Figure with child* c. 1966  
woodcut, printed in black ink, from one block (fence paling); on thin rice paper  
printed image 14.8 x 10.0 cm  
sheet 19.2 x 14.4 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.305

*Draped female figure* c. 1966  
woodcut, printed in black ink, from one block (fence paling); on thin rice paper  
printed image 27.5 x 10.0 cm  
sheet 33.4 x 14.6 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.307

*Abstract pattern* c. 1966  
woodcut, printed in black ink, from one block (fence paling); on thin rice paper  
printed image 21.4 x 9.6 cm  
sheet 35.4 x 13.4 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.308

*Figure with trumpet* c. 1968  
woodcut, printed in black ink, from one block (fence paling); on thin rice paper  
printed image 29.8 x 10.0 cm  
sheet 33.0 x 15.2 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.301

*Magna mater* c. 1966  
woodcut, printed in black ink, from one block (fence paling); overworked in ink; on thin wove paper  
printed image 35.4 x 14.0 cm  
sheet 39.6 x 19.0 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.314

*Girl with bowl* c. 1968  
woodcut, printed in black ink, from one block (fence paling); on thin rice paper  
printed image 44.0 x 18.0 cm  
sheet 50.7 x 21.6 cm  
Gift of Antony de Jong, grandson of the artist; on behalf of The Duldig Studio 2007  
2007.300

#### **DYSON, Will**

Australia 1880 – England 1938  
England 1909–25; Australia 1925–30; England from 1930  
*Nobody gives us credit for the masterpieces we haven't written yet*  
c. 1920  
lithograph, printed in black ink, from one stone; on thin off-white paper  
printed image 19.0 x 25.2 cm  
sheet 21.2 x 29.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.944

#### **EBATARINJA, Tabbea**

active Australia 2004  
*Emu* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.4 x 12.2 cm

sheet 18.8 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.11

#### **FAERBER, Ruth**

born Australia 1922  
*Arabesque of the seagulls* 1965  
lithograph, printed in colour, from multiple stones; on off-white wove paper  
printed image 56.0 x 23.0 cm  
sheet 76.4 x 55.8 cm  
Gift of the artist 2007  
2007.238

*Aquarium* 1965  
lithograph, printed in colour, from multiple stones; on thin offwhite wove paper  
printed image 20.0 x 53.0 cm  
sheet 55.4 x 76.4 cm  
Gift of the artist 2007  
2007.236

*Between time* 1972  
lithograph, printed in colour, from multiple paper plates; on thick white wove paper  
printed image 59.0 x 51.0 cm  
sheet 76.4 x 50.2 cm  
Gift of the artist 2007  
2007.269

*Between time* 1972  
lithograph, printed in colour, from multiple paper plates; on thick white wove paper  
printed image 59.0 x 51.0 cm  
sheet 76.6 x 51.4 cm  
Gift of the artist 2007

*Burnt out* 1967  
relief-etching, printed in colour, from mild steel plates; on thin off-white wove paper  
printed image 42.0 x 28.0 cm  
sheet 55.8 x 38.2 cm  
Gift of the artist 2007  
2007.255

*Cascade* 1977  
from the series *China passages*  
lithograph, printed in colour, from multiple paper plates; on aluminium

foil laminated to thin white  
wove paper  
printed image 42.0 x 17.0 cm  
sheet 51.9 x 33.0 cm  
Gift of the artist 2007  
2007.273

*Child's world 1* 1969  
pigment transfer, printed in colour,  
with additional collage; on offwhite  
wove paper  
printed image 57.0 x 40.0 cm  
sheet 71.3 x 56.5 cm  
Gift of the artist 2007  
2007.290

*Child's world 1* 1969  
From the series *Pratt*  
pigment transfer, printed in colour,  
with additional collage; on off-white  
wove paper  
printed image 57.0 x 40.0 cm  
sheet 71.2 x 56.4 cm  
Gift of the artist 2007  
2007.263

*Conceptual/ birth of an idea* 1965  
lithograph, printed in black, from one  
stone; on off-white wove paper  
printed image 21.0 x 17.5 cm  
lithographic stone-mark 32.0 x 28.0  
cm  
sheet 35.4 x 28.0 cm  
Gift of the artist 2007  
2007.245

*Confrontation* 1965  
etching, printed in black ink, from  
one steel plate; on offwhite wove  
paper  
printed image 36.6 x 45.0 cm  
sheet 42.6 x 56.0 cm  
Gift of the artist 2007  
2007.239

*Day in the life of a goldfish* 1965  
lithograph, printed in colour, from  
multiple stones; on off-white wove  
paper  
printed image 28.0 x 19.0 cm  
sheet 37.8 x 34.6 cm  
Gift of the artist 2007  
2007.243

*Downtown* 1969  
lithograph, printed in colour, from  
multiple zinc plates; on cream wove  
paper  
printed image 45.0 x 65.0 cm  
sheet 50.3 x 74.6 cm  
Gift of the artist 2007  
2007.264

*Eroica* 1968  
lithograph, printed in black ink, from  
one stone; on paper  
printed image 44.0 x 60.0 cm  
sheet  
Gift of the artist 2007  
2007.260

*Gemstone 1* 1967  
etching, printed in colour, from  
multiple copper plates; on thick off-  
white wove paper  
printed image 15.0 x 22.0 cm  
sheet 19.0 x 27.9 cm  
Gift of the artist 2007  
2007.257

*Gemstone 3* 1967  
etching, printed in colour, from  
multiple copper plates; on thick off-  
white wove paper  
printed image 15.0 x 22.0 cm  
sheet 18.2 x 27.8 cm  
Gift of the artist 2007  
2007.294

*Gemstone 2* 1967  
etching, printed in colour, from  
multiple copper plates; on thick off-  
white wove paper  
printed image 15.0 x 22.0 cm  
sheet 18.8 x 27.8 cm  
Gift of the artist 2007  
2007.292

*Gemstone 4* 1967  
etching, printed in colour, from  
multiple copper plates; on thick off-  
white wove paper  
printed image 15.0 x 22.0 cm  
sheet 19.2 x 27.8 cm  
Gift of the artist 2007  
2007.293

*Genesis* 1965  
etching, printed in black ink, from

one steel plate; on off-white wove  
paper  
printed image 30.5 x 22.5 cm  
sheet 37.2 x 29.6 cm  
Gift of the artist 2007  
2007.242

*Gentle vibrations* 1972  
From the series *Out of the void*  
lithograph, printed in colour, from  
multiple paper plates; on white wove  
paper  
printed image 59.0 x 51.0 cm  
sheet 63.2 x 52.2 cm  
Gift of the artist 2007  
2007.267

*Green images* 1965  
etching, printed in colour, from  
multiple steel plates; on thick cream  
wove paper  
printed image 35.0 x 31.0 cm  
sheet 38.0 x 33.2 cm  
Gift of the artist 2007  
2007.240

*Hallelujah* 1967  
lithograph, printed in colour, from  
multiple zinc plates; on cream wove  
paper  
printed image 68.0 x 46.0 cm  
sheet 76.2 x 55.6 cm  
Gift of the artist 2007  
2007.250

*Head study* 1963  
lithograph, printed black ink, from  
one stone; on off-white wove paper  
printed image 45.0 x 21.0 cm  
lithographic stone-mark 48.4 x 26.0  
cm  
sheet 53.0 x 30.8 cm  
Gift of the artist 2007  
2007.278

*I feel a new tomorrow* 1974  
From the series *Out of the void*  
lithograph, printed in colour, from  
multiple paper plates; embossed; on  
thick white wove paper  
printed image and sheet 73.0 x 53.0  
cm  
Gift of the artist 2007  
2007.270

*Mossy rock face* 1967  
relief-etching, printed in green and black ink, from two mild steel plates; on off-white wove paper  
printed image 34.5 x 38.0 cm  
sheet 38.2 x 53.0 cm  
Gift of the artist 2007  
2007.254

*Mutual attraction* 1968  
lithograph, printed in colour, from multiple zinc plates; on fine Japanese handmade paper  
printed image 47.8 x 58.6 cm  
sheet 54.9 x 75.7 cm  
Gift of the artist 2007  
2007.291

*Odalisque 1* 1967  
lithograph, printed in colour, from multiple zinc plates; on paper  
printed image 46.0 x 68.0 cm  
sheet 56.0 x 76.4 cm  
Gift of the artist 2007  
2007.251

*Odalisque 2* 1967  
lithograph, printed in colour, from multiple zinc plates; on paper  
printed image 46.0 x 68.0 cm  
sheet 55.6 x 76.2 cm  
Gift of the artist 2007  
2007.252

*Oriental theme* 1964  
lithograph, printed in colour, from multiple stones; on off-white wove paper  
printed image 58.2 x 25.8 cm  
sheet 65.4 x 33.4 cm  
Gift of the artist 2007  
2007.234

*Papyrus* 1965  
etching, printed in brown, from one copper plate; on off-white wove paper  
printed image 32.0 x 14.5 cm  
sheet 35.9 x 17.6 cm  
Gift of the artist 2007  
2007.244

*Rain forest* 1967  
lithograph, printed in colour, from multiple zinc plates; on cream wove paper

printed image 68.0 x 46.0 cm  
sheet 76.4 x 52.8 cm  
Gift of the artist 2007  
2007.249

*Sapphire 3* 1967  
relief-etching, printed in colour, from one copper plate; on cream wove paper  
printed image 15.0 x 22.0 cm  
sheet 16.8 x 23.9 cm  
Gift of the artist 2007  
2007.258

*Sea bed* 1966  
lithograph, printed in colour, from multiple zinc plates; on smooth off-white paper  
printed image 32.0 x 48.4 cm  
sheet 36.4 x 53.2 cm  
Gift of the artist 2007  
2007.247

*Sonic wave*  
stencil, printed in black spray paint, from one stencil; on thin paper on board  
printed image and sheet 67.9 x 43.6 cm  
Gift of the artist 2007  
2007.279

*Sunrise* 1967  
lithograph, printed in colour, from multiple zinc plates; on off-white wove paper  
printed image 23.0 x 58.0 cm  
sheet 55.7 x 76.0 cm  
Gift of the artist 2007  
2007.253

*Space track* 1969  
from the series *Pratt*  
lithograph and screenprint, printed in colour, from multiple zinc plates and stencils; on off-white wove paper  
printed image and sheet 47.0 x 60.4 cm  
Gift of the artist 2007  
2007.262

*The becoming and the being* 1972  
From the series *Out of the void*  
lithograph, printed in colour, from multiple paper plates; on off-white

wove paper  
printed image 55.0 x 51.3 cm  
sheet 76.6 x 51.8 cm  
Gift of the artist 2007  
2007.268

*The big wave* 1966  
etching, printed in black ink, from one steel plate; on paper  
printed image 30.5 x 27.5 cm  
sheet 46.6 x 35.4 cm  
Gift of the artist 2007  
2007.241

*Till human voices wake us* 1971  
lithograph, printed in colour, from multiple zinc plates; screenprint; on paper  
printed image 43.4 x 53.8 cm  
sheet 49.0 x 59.1 cm  
Gift of the artist 2007  
2007.266

*Topaz 1* 1967  
relief-etching, printed in colour, from one copper plate; on paper  
printed image 15.0 x 22.0 cm  
sheet 16.8 x 23.6 cm  
Gift of the artist 2007  
2007.288

*Turquoise 2* 1967  
relief-etching, printed in colour, from one copper plate; on off-white wove paper  
printed image 15.0 x 22.0 cm  
sheet 16.7 x 23.8 cm  
Gift of the artist 2007  
2007.289

*Unexpected blue* 1967  
relief-etching, printed in colour, from mild steel plates; on off-white wove paper  
printed image 22.0 x 15.0 cm  
sheet 30.2 x 28.2 cm  
Gift of the artist 2007  
2007.256

*not titled [Black, red and blue shapes]* 1968  
lithograph, printed in colour, from multiple zinc plates; on thin Japanese handmade paper  
printed image 50.0 x 62.0 cm

sheet 55.0 x 77.1 cm  
Gift of the artist 2007  
2007.259

*not titled [Circle and undulating line]*  
stencil, printed in black spray paint,  
from one stencil; on thin paper on  
board  
printed image and sheet 67.8 x 43.4  
cm  
Gift of the artist 2007  
2007.281

*not titled [Crouching woman]*  
monotype, printed in black ink, from  
one plate; on thin butchers paper  
printed image 35.4 x 39.0 cm  
sheet 51.0 x 37.0 cm  
Gift of the artist 2007  
2007.285

*not titled [Figure standing in profile]*  
monotype, printed in black ink, from  
one plate; on thin butchers paper  
printed image 35.8 x 28.6 cm  
sheet 51.0 x 36.8 cm  
Gift of the artist 2007  
2007.287

*not titled [Mesh]*  
stencil, printed in black spray paint,  
from one stencil; on thin paper  
mounted onto thick cardboard  
printed image and sheet 67.8 x 43.4  
cm  
Gift of the artist 2007  
2007.280

*not titled [Seated figure]*  
monotype, printed in black ink, from  
one plate; on thin butchers paper  
printed image 35.4 x 29.2 cm  
sheet 51.0 x 35.6 cm  
Gift of the artist 2007  
2007.284

*not titled [Seated woman]*  
monotype, printed in black ink, from  
one plate; on thin butchers paper  
printed image 35.4 x 29.2 cm  
sheet 51.6 x 38.2 cm  
Gift of the artist 2007  
2007.286

*not titled [Standing figure with right  
leg forward]*  
monotype, printed in black ink, from  
one plate; on thin butchers paper  
printed image 37.2 x 24.0 cm  
sheet 51.0 x 35.0 cm  
Gift of the artist 2007  
2007.283

*not titled [Stencil spray]*  
stencil, printed in black spray paint,  
from one stencil; on thin paper  
mounted onto thick cardboard  
printed image and sheet 67.7 x 43.4  
cm  
Gift of the artist 2007  
2007.282

*Variation I 1968*  
relief-etching, printed in colour, from  
one copper plate; on thick off-white  
wove paper  
printed image 5.0 x 5.0 cm  
sheet 14.0 x 16.0 cm  
Gift of the artist 2007  
2007.261

*Variations on a theme 1965*  
lithograph, printed in colour, from  
multiple stones; on cream laid paper  
printed image 59.4 x 26.4 cm  
sheet 61.2 x 28.6 cm  
Gift of the artist 2007  
2007.237

*Velvet landscape series 1964*  
lithograph, printed in colour, from  
multiple stones; on smooth off-white  
paper  
printed image 42.9 x 20.0 cm  
sheet 50.6 x 29.0 cm  
Gift of the artist 2007  
2007.233

*Whisper 1974*  
From the series *Out of the void*  
lithograph, printed in colour, from  
multiple paper plates; on white wove  
paper  
printed image 42.8 x 43.0 cm  
sheet 76.6 x 52.0 cm  
Gift of the artist 2007  
2007.271

*Wide angle vision 1970*  
From the series *Pratt*  
lithograph, printed in colour, from  
multiple zinc plates; screenprint; on  
thick off-white wove paper  
printed image 40.7 x 51.4 cm  
sheet 46.8 x 57.8 cm  
Gift of the artist 2007  
2007.265

*Wind and rain 1964*  
lithograph, printed in black ink, from  
one stone; on white wove paper  
printed image 24.0 x 26.4 cm  
sheet 27.3 x 30.8 cm  
Gift of the artist 2007  
2007.235

*Woman of Pompeii variation 2 1984*  
From the series *Woman of Pompeii*  
screenprint, printed in black ink,  
from one stencil; on thick white wove  
paper  
printed image 56.0 x 38.0 cm  
sheet 55.0 x 39.4 cm  
Gift of the artist 2007  
2007.277

*The becoming 1975*  
from the series *Out of the void*  
lithograph, printed in black ink, from  
multiple paper plates; on paper  
printed image  
sheet 76.0 x 56.0 cm  
Gift of the artist 2007  
2007.272

*Feather picture 1978*  
from the series *China passages*  
lithograph, printed in colour, from  
multiple paper plates; on aluminium  
foil laminated to paper  
printed image 40.0 x 17.0 cm  
sheet 45.0 x 18.0 cm  
Gift of the artist 2007  
2007.275

*Great Ocean Road 1986*  
from the series *Paperscape*  
paper pulp construction, using acid  
free spruce and procian dyes; on  
paper  
image and sheet 76.0 x 74.0 cm  
Gift of the artist 2007  
2007.231

*Oriental vibrations* 1978  
from the series *China passages*  
lithograph, printed in colour, from  
multiple paper plates; on aluminium  
foil laminated to paper  
printed image 48.0 x 32.0 cm  
sheet 48.2 x 32.0 cm  
Gift of the artist 2007  
2007.274

*Papyrus 2* 1966  
etching, printed in colour, from  
multiple copper plates; on paper  
printed image 32.8 x 14.4 cm  
sheet 35.9 x 17.5 cm  
Gift of the artist 2007  
2007.246

*Rockpool* 1986  
from the series *Paperscape*  
paper pulp construction, using acid  
free spruce and procian dyes; on  
paper  
image and sheet 76.0 x 79.0 cm  
Gift of the artist 2007  
2007.232

*Taking shape* 1978  
from the series *China passages*  
lithograph, printed in colour, from  
multiple paper plates; on aluminium  
foil laminated to paper  
printed image 17.0 x 42.0 cm  
sheet 18.2 x 43.5 cm  
Gift of the artist 2007  
2007.276

*The island* 1986  
from the series *Paperscape*  
paper pulp construction, using acid  
free spruce and procian dyes; on  
paper  
image and sheet 76.0 x 76.0 cm  
Gift of the artist 2007  
2007.229

*Figures in the night* 1967  
lithograph, printed in colour, from  
multiple zinc plates; on paper  
printed image 45.5 x 68.0 cm  
sheet 46.0 x 69.5 cm  
Gift of the artist 2007  
2007.248

*Sandhills* 1986  
from the series *Paperscape*  
paper pulp construction, using acid  
free spruce and procian dyes; on  
paper  
image and sheet 76.0 x 76.0 cm  
Gift of the artist 2007  
2007.230

**FANNING, Joan**  
New Zealand 1912–2000  
*Sea shells* c. 1950s  
lithograph, printed in colour, from  
multiple stones; on paper  
printed image 29.8 x 48.0 cm  
sheet 40.6 x 55.7 cm  
2006.802

**FARDIN, Galliano**  
born Italy 1948  
Australia from 1972  
*Commission 10* 2005  
folio of six prints comprising  
*Commission 10*  
linoblock, printed in black ink front  
and verso, from two blocks; on  
translucent tracing paper  
printed image 23.5 x 29.0 cm  
sheet 25.0 x 30.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.938.1–6

**FITLER, W. C. (print after)**  
United States of America 1857–1915  
Australia from 1886 for unknown  
period  
**UNIDENTIFIED WOOD-  
ENGRAVER**  
active 1880s  
*Flinders Lane* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 17.5 x 12.5 cm  
sheet 30.7 x 24.0 cm  
2006.810

*Wool drying* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 9.5 x 17.4 cm  
sheet 24.1 x 30.8 cm  
2006.811

*not titled [Fountain]* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 7.8 x 14.8 cm  
sheet 24.0 x 30.9 cm  
2006.812

*Government office, Melbourne*  
1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 15.3 x 17.6 cm  
sheet 24.0 x 31.0 cm  
2006.814

*Prahran Town Hall, Victoria* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 14.2 x 11.2 cm  
sheet 30.6 x 24.2 cm  
2006.819

*Batman's monument* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 10.8 x 7.3 cm  
sheet 30.6 x 24.2 cm  
2006.820

*Richmond Town Hall* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 11.5 x 11.4 cm  
sheet 15.2 x 21.6 cm  
2006.821

*Bourke St, Melbourne* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 21.5 x 16.7 cm  
sheet 30.6 x 24.3 cm  
2006.822

*Old St Phillips Church* 1886–88  
wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 7.2 x 12.4 cm  
sheet 24.1 x 30.7 cm  
2006.823



*St Francis Xavier College, Kew*

1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 10.3 x 17.0 cm  
sheet 15.0 x 20.6 cm  
2006.824

*Castlemaine* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image (a) 4.3 x 6.5 cm  
printed image (b) 9.0 x 16.3 cm  
printed image (c) 6.5 x 6.8 cm  
sheet 30.5 x 24.1 cm  
2006.815

**FITLER, W.C. (print after)**

United States of America 1857–1915  
Australia from 1886 for unknown  
period

**ANDREW (engraver)**

active Australia 1880s

*Wool loading* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 12.3 x 12.4 cm  
sheet 24.1 x 30.8 cm  
2006.817

**FITLER, W.C. (print after)**

United States of America 1857–1915  
Australia from 1886 for unknown  
period

**MOLLIER, W (engraver)**

active Australia 1880s

*not titled [Building with flag]*

1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 14.5 x 15.0 cm  
sheet 18.5 x 24.0 cm  
2006.813

*Railway Station, Albury* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 10.1 x 11.5 cm  
sheet 30.6 x 24.2 cm  
2006.818

**FRIEND, Donald**

Australia 1915 – Australia 1989  
Europe, Africa, South-East Asia  
frequently from 1936; Australia  
1940–67; Bali 1967–80; Australia from  
1980

GENIS, Fred (printer)

born Netherlands 1934

Australia 1950s, United States

1965–72, Australia from 1972

*The four seasons* 1981

lithographs, printed in black ink, each  
from one stone; on paper  
dimensions variable  
Gift of Phillip Berry 2007  
2007.154.1–4

**FULLER, Jason**

active Australia 2004

*not titled [Man with rifle and truck]*  
2004

drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.4 x 12.1 cm  
sheet 18.7 x 27.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.829.14

**FULLWOOD, A. Henry (print after)**

England 1863 – Australia 1930

Australia 1883–1900; United States of  
America, England 1900–20; Australia  
from 1920

**UNIDENTIFIED WOOD-  
ENGRAVER**

active 1880s

*not titled [Lambs on hillside]*  
1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 12.3 x 17.7 cm  
sheet 14.7 x 21.0 cm  
2006.1057

**FULLWOOD, A. Henry (print after)**

England 1863 – Australia 1930

Australia 1883–1900; United States of  
America, England 1900–20; Australia  
from 1920

**HIRSCHMANN, W A (engraver)**

active Australia 1880s

*Diamond drill, Creswick* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper  
printed image 19.4 x 12.7 cm  
sheet 30.9 x 24.3 cm  
2006.1055

**GADAI, Aspesa**

born Papua New Guinea 1961

*Vinohu'e a body tattoo design* 2005

hand-painted with dyes; on barkcloth  
image 135.0 x 73.0 cm  
fabric 135.0 x 73.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.1110

**HAHA**

born New Zealand 1972

*The army of HaHa (#2)* 2004

stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 33.5 x 45.8 cm  
sheet 86.2 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.25

*Hitman* 2004

stencil, printed in black ink, from one  
stencil; on white paper  
printed image 27.0 x 15.4 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.12

*Melbourne tram* 2004

stencil, printed in black ink, from one  
stencil; on white paper  
printed image 19.8 x 26.2 cm  
sheet 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.16

*Robot III* 2004

stencil, printed in black ink, from one  
stencil; on white paper  
printed image 24.8 x 17.0 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.21



<i>Aboriginal family</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 25.5 x 17.6 cm sheet 42.0 x 59.4 cm Gordon Darling Australasian Print Fund 2007 2007.55.7	Fund 2007 2007.55.4	sheet 42.0 x 59.4 cm Gordon Darling Australasian Print Fund 2007 2007.55.14
<i>Melbourne cop car</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 25.6 x 38.6 cm sheet 42.0 x 59.4 cm Gordon Darling Australasian Print Fund 2007 2007.55.15	<i>Yassar + Pauline + Ray + Big Merv(#1 Yassar)</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 49.8 x 42.0 cm sheet 92.0 x 59.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.5	<i>Molotov [poster]</i> 2003 stencil, printed in black and orange ink, from multiple stencils; on thick white paper printed image 71.2 x 49.5 cm sheet 84.0 x 59.6 cm Gordon Darling Australasian Print Fund 2007 2007.55.18
<i>HaHa robot stencil</i> 2004 cut cardboard stencil; on thin brown cardboard stencil 72.0 x 40.6 cm sheet 102.0 x 76.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.1	<i>Ned</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 90.5 x 51.5 cm sheet 128.5 x 59.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.23	<i>Robot II</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 29.8 x 21.4 cm sheet 59.4 x 42.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.20
<i>Ned's head</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 43.0 x 27.0 cm sheet 78.8 x 59.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.2	<i>Robot I</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 28.4 x 15.8 cm sheet 59.4 x 42.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.19	<i>HaHa skull n' bones</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 22.0 x 13.0 cm sheet 59.4 x 42.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.10
<i>The army of HaHa (#3)</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 71.0 x 40.8 cm sheet 92.0 x 59.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.3	<i>Hitman II</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 24.0 x 20.4 cm sheet 59.4 x 42.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.13	<i>HaHa warz</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 27.4 x 16.8 cm sheet 59.4 x 42.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.11
<i>We love HaHa + Dalek + Cybern (#4)</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 57.2 x 57.4 cm sheet 102.6 x 59.0 cm Gordon Darling Australasian Print	<i>HaHa piece</i> 2004 stencil, printed in colour, from one stencil; on white paper printed image 17.0 x 18.4 cm sheet 42.0 x 59.4 cm Gordon Darling Australasian Print Fund 2007 2007.55.9	<i>We love HaHa + Dalek + Cybern (#5)</i> 2004 stencil, printed in black ink, from one stencil; on medium weight brown wove paper printed image 53.0 x 21.0 cm sheet 74.0 x 59.0 cm Gordon Darling Australasian Print Fund 2007 2007.55.22
	<i>M-train</i> 2004 stencil, printed in black ink, from one stencil; on white paper printed image 12.3 x 26.0 cm	<i>Molly</i> 2004 stencil, printed in black ink, from one

stencil; on white paper  
printed image 21.3 x 23.4 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.17

*Go Pies* 2004  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 32.0 x 19.8 cm  
sheet 59.4 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.8

*Yassar + Pauline + Ray + Big Merv(#3  
Ray)* 2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 59.5 x 54.5 cm  
sheet 100.4 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.30

*The Army of HaHa (#1)* 2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 33.5 x 43.4 cm  
sheet 72.4 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.24

*We love HaHa + Dalek + Cybern (#1)*  
2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 33.5 x 50.0 cm  
sheet 96.0 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.26

*We love HaHa + Dalek + Cybern (#2)*  
2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 32.0 x 24.0 cm  
sheet 74.0 x 59.0 cm

Gordon Darling Australasian Print  
Fund 2007  
2007.55.27

*We love HaHa + Dalek + Cybern (#3)*  
2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 32.0 x 24.0 cm  
sheet 74.0 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.28

*Yassar + Pauline + Ray + Big Merv(#2  
Pauline)* 2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 43.4 x 41.4 cm  
sheet 80.0 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.29

*Yassar + Pauline + Ray + Big Merv(#4  
Big Merv)* 2004  
stencil, printed in black ink, from one  
stencil; on medium weight brown  
wove paper  
printed image 52.2 x 27.0 cm  
sheet 117.4 x 59.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.6

**HALL, Fiona**  
born Australia 1953  
England, Europe 1976–78; United  
States of America 1979–82  
**BASIL HALL EDITIONS (print  
workshop)**  
established Darwin 2002

*Wattle and Mantid* 2006  
etching, printed in black ink, from  
one plate; on chine collé of thin  
cream handmade Japanese paper on  
350gsm off-white Hahnemuhle paper  
printed image 25.0 x 33.0 cm  
sheet 39.5 x 48.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.36

*Shrubby Dillenia* 2006  
etching, printed in black ink, from  
one plate; on chine collé of thin  
cream handmade Japanese paper on  
350gsm off-white Hahnemuhle paper  
printed image 33.0 x 25.0 cm  
sheet 48.5 x 39.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.32

*Sundew* 2006  
etching, printed in black ink, from  
one plate; on chine collé of thin  
cream handmade Japanese paper on  
350gsm off-white Hahnemuhle paper  
printed image 25.0 x 33.0 cm  
sheet 39.5 x 48.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.34

*Palm and paper wasp* 2006  
etching, printed in black ink, from  
one plate; on chine collé of thin  
cream handmade Japanese paper on  
350gsm off-white Hahnemuhle paper  
printed image 33.0 x 25.0 cm  
sheet 48.5 x 39.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.35

*Green ant nest* 2006  
etching, printed in black ink, from  
one plate; on chine collé of thin  
cream handmade Japanese paper on  
350gsm off-white Hahnemuhle paper  
printed image 33.0 x 25.0 cm  
sheet 48.5 x 39.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.33

**HARRIS, Brent**  
born Aotearoa New Zealand 1956  
Australia from 1981  
*Grotesquerie* 2002  
folio of seven woodblock prints  
printed in the Japanese manner  
woodcuts, printed in colour in the  
Japanese manner, from multiple  
blocks; on paper  
dimensions variable  
Gift of John McBride 2007  
2007.153.1–7

**HARRIS, Brent**

born Aotearoa New Zealand 1956  
**SINGAPORE TYLER PRINT (print workshop)**

established Singapore 2002

**Deities series II 2004**

woodcuts, printed in colour, each from multiple blocks; on black German copper etching paper sheet (each) 106.7 x 78.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1107.AC

**Deities series I 2004**

woodcuts, printed in colour, each from multiple blocks; on off-white handmade STPI paper sheet (each) 106.7 x 81.3 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1101.AC

**Deities series III 2004**

woodcuts, printed in colour, each from multiple blocks; on off-white handmade STPI paper sheet (each) 106.7 x 81.3 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1102.AC

**HAYMAN, A (print after)**

active Australia 1880s

**UNIDENTIFIED WOOD-ENGRAVER**

active 1880s

*not titled [Horse and plough]*

1886–88

woodengraving, printed in black ink, from one block; on off-white wove paper  
printed image 7.0 x 11.1 cm  
sheet 24.1 x 30.8 cm  
2006.1044

*Law courts, Melbourne 1886–88*

wood-engraving, printed in black ink, from one block; on off-white wove paper  
printed image 10.8 x 17.8 cm  
sheet 24.0 x 30.9 cm  
2006.1045

**HILDER, Bim**

Australia 1909 – Australia 1990

*The moderne pyramid c. 1930*

etching and aquatint, printed in black ink, from one plate; on buff textured paper  
printed image 27.5 x 22.1 cm  
sheet 36.2 x 29.6 cm  
Gordon Darling Australasian Print Fund 2006  
2006.945

**SADD, Henry Samuel (engraver)**

England 1811 – Australia 1893

Australia from 1853

**HILL, T. A., photographer (print after)**

active Australia 1859–69

**FERGUSON & MITCHELL (publisher)**

Melbourne 1858–1895

*William John Wills 1861*

mezzotint engraving, printed in black ink, from one copper plate; on cream wove paper  
plate mark 40.1 x 30.3 cm  
2006.1116

*R. O'Hara Burke 1861*

mezzotint engraving, printed in black ink, from one copper plate; on cream wove paper  
plate mark 40.1 x 30.3 cm  
2006.1115

**HUGHES, Sara**

born Canada 1971

New Zealand by 1989

*Data attraction 2 2006*

screenprint, printed in colour, from multiple stencils; on white wove Fabriano Artistico paper  
printed image 49.0 x 73.2 cm  
sheet 56.4 x 75.8 cm  
Gordon Darling Print Fund  
2006.1091

*Data attraction 1 2006*

screenprint, printed in colour, from multiple screens; on white wove Fabriano Artistico paper  
printed image 49.0 x 73.2 cm  
sheet 57.0 x 74.4 cm  
Gordon Darling Print Fund  
2006.1092

**INKAMALA, Alison**

active Australia 2004

*not titled [Landscape] 2004*

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.7 x 12.2 cm  
sheet 19.1 x 26.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.15

*Emu 2004*

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.2 x 12.2 cm  
sheet 19.1 x 27.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.1

**INKAMALA, Rachel**

active Australia 2004

*Browine 2004*

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.2 x 12.2 cm  
sheet 19.2 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.5

**JACKS, Robert**

born Australia 1943

*not titled [Boxed set] 1973–82*

set of 12 hand-stamped artist books in cloth-bound box;  
box 12.5 x 12.9 x 6.4  
Gift of the artist, 2006  
2006.835.1–12

**JAI**

active Australia 2004

*Mickey Bush 2004*

stencil, printed in black ink, from one stencil; on white paper  
printed image 14.0 x 13.0 cm  
sheet 51.0 x 63.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.56AB

**JAPANANGKA LEWIS, Paddy**

Warlpiri people  
active Australia 2004  
*Piggy-piggy* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 8.9 x 12.2 cm  
sheet 18.7 x 27.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.11

*Camelu* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 11.8 x 9.3 cm  
sheet 27.8 x 18.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.13

*Pussy cat* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.4 x 12.2 cm  
sheet 18.8 x 27.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.19

**JONEVARI, Dapeni**

born Papua New Guinea 1949  
*not titled [Omie custom creations]*  
2003  
hand-painted with dyes; on barkcloth  
image 111.0 x 86.0 cm  
fabric 111.0 x 86.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.1113

**JONSSON, Ted**

born Sweden 1935  
Australia from 1971  
*Series of 18 linocut prints* 1998  
linocuts, printed in black ink, each  
from one block; on medium weight  
buff wove paper  
dimensions variable  
Gordon Darling Australasian Print  
Fund 2007  
2007.

**KAISER, Peter**

Germany 1918  
Australia from 1940–51 France from  
1951  
*Tourettes* 1952  
etching, printed in black ink, from  
one plate; on cream wove paper  
plate-mark 14.8 x 20.4 cm  
sheet 25.0 x 32.4 cm  
Gift of Charles Nodrum in memory  
of Peter Kaiser 2006  
2006.769

*not titled [Mountain landscape,  
Tourettes]* 1953  
etching, open bite and spit ground,  
printed in black ink from one plate;  
on cream wove paper  
plate-mark 22.8 x 30.6 cm  
sheet 32.4 x 40.5 cm  
Gift of Charles Nodrum in memory  
of Peter Kaiser 2006  
2006.770

**KEME, Nerry**

born Papua New Guinea 1975  
*Siha'e fruit from a tree* 2005  
hand-painted with dyes; on barkcloth  
image 130.0 x 100.0 cm  
fabric 130.0 x 100.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.1111

**KENNEDY, Roy**

born Australia 1934  
Wiradjuri people  
*Booligal weigh station on the Lachlan*  
2005  
etching, printed in black ink, from  
one plate; on thick off-white wove  
paper  
printed image 8.2 x 27.8 cm  
sheet 13.0 x 32.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.326

*Crucifixion* 2006

etching, printed in black ink, from  
one plate; on thick off-white wove  
paper  
printed image 10.4 x 17.2 cm  
sheet 25.8 x 36.0 cm  
Gordon Darling Australasian Print

Fund 2007  
2007.327

*Days of glory on our mission*  
etching, printed in black ink, from  
one plate; on thick off-white wove  
paper  
printed image 19.2 x 29.2 cm  
sheet 23.4 x 31.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.328

*I'm never alone*

etching, printed in black ink, from  
one plate; on thick off-white wove  
paper  
printed image 25.0 x 33.0 cm  
sheet 40.0 x 45.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.329

*Mission boy dreams*

etching, printed in black ink, from  
one plate; on thick off-white wove  
paper  
printed image 21.8 x 49.4 cm  
sheet 35.0 x 58.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.330

**KLUGE-POTT, Hertha**

born Germany 1934  
Australia from 1958  
*Roosters* 1961  
etching and aquatint, printed in black  
ink, from one plate; on paper  
printed image 34.8 x 45.2 cm  
sheet 38.0 x 48.3 cm  
2006.785

**KONING, Theo**

born The Netherlands 1950  
Australia from 1953  
*Mouldings folio* 2003  
folio of five lithographs in black vinyl  
bound box  
lithographs, printed in black ink, each  
from three stones/plates; on wove  
paper  
printed image (each) 11.5 x 7.5 cm  
sheet (each) 16.0 x 60.0 cm  
folio (closed) 16.0 x 12.0 cm

Gordon Darling Australasian Print Fund 2006  
2006.939.1–5

**LEWIS, Jeannie**

Warlpiri people  
born Australia 1937  
*Julpu* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.2 x 12.1 cm  
sheet 19.1 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.15

*Watiya tree* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.4 x 18.8 cm  
sheet 19.0 x 27.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.16

*Watiya tree* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 8.8 x 12.2 cm  
sheet 19.2 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.17

**LEYSHON WHITE, Cyril**

Australia 1894–1962  
*Homeward bound* c. 1930s  
screenprint, printed in colour, from multiple stencils; on paper  
printed image 21.7 x 30.4 cm  
sheet 21.7 x 30.4 cm  
2006.798

**LISTER**

born Australia 1980  
*Mona Lisa doesn't pose* 2003  
from the series *You need...*  
stencil, printed in black and white ink; handcoloured with red ink; on thick grey paper  
printed image 73.0 x 46.0 cm  
sheet 84.0 x 59.4 cm

Gordon Darling Australasian Print Fund 2007  
2007.57

**LOHSE, Kate**

born Australia 1948  
*Tools of the trade a suite of 21 fine linen handkerchiefs* 2003  
screenprints, each thermally printed in black ink; on white linen  
each approx. 24.5 x 24.5 cm  
Gordon Darling Australasian Print Fund 2007  
2007.28.1–21

**LYCETT, Joseph**

England 1775 – England 1828  
Australia 1814–22

**SOUTER, John**

active 1824  
*The Table Mountain, from the end of Jericho Plains, Van Diemen's Land* 1 August 1824  
from *Views in Australia or New South Wales and Van Diemen's Land Delineated*. London: J. Souter, 1824  
lithograph, printed in black ink, from one stone; hand-coloured; on cream wove paper  
printed image 17.6 x 27.8 cm  
sheet 26.4 x 36.4 cm  
2006.776

**MACKINOLTY, Chips**

born Australia 1954  
GREEN ANT RESEARCH ARTS AND PUBLISHING (design workshop)  
established Darwin 1990  
STAR PRINTERS (printer)  
working 1990s  
*Betty wants a cowboy outfit for Christmas*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image 46.6 x 32.8 cm  
sheet 50.6 x 36.7 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1072

*Aboriginal self government*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 42.0 x 59.4

cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1135

*Second World Indigenous Youth Conference*

offset lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 59.4 x 42.0 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1141

*Second World Indigenous Youth Conference (version 2)*

off-set lithograph, printed in colour, from multiple plates; on buff, flecked paper  
printed image and sheet 59.4 x 42.0 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1143

*You're not useless*

off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image 50.1 x 38.8 cm  
sheet 60.0 x 38.8 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1140

*Keep him my heart*

off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 59.5 x 42.0 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1144

**MALBUNKA, Lekita**

active Australia 2004  
*not titled [Cow]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.4 x 12.0 cm  
sheet 18.6 x 27.6 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.6

**MALBUNKA, Tristram**

active Australia 2004  
*My grandfather's country* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.0 x 18.6 cm  
sheet 18.9 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.8

*Rodeo man* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.2 x 18.6 cm  
sheet 18.8 x 27.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.9

*not titled [Man's head and shoulders]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.6 x 12.2 cm  
sheet 18.4 x 27.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.10

**MARCSTA**

active Australia 2001  
*Seven evil men* 2001  
stencil, printed in colour, from multiple stencils; on thick brown cardboard  
printed image 67.3 x 49.0 cm  
sheet 72.0 x 54.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.7

*Cool power* 2001  
screenprint, printed in colour, from four stencils; on white paper  
printed image 59.0 x 45.4 cm  
sheet 59.0 x 45.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.9

*Seven evil men* 2001  
screenprint, printed in colour, from multiple stencils; on thick white paper  
printed image 62.9 x 43.4 cm  
sheet 69.4 x 49.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.1

*Eurekonciliation* 2003  
screenprint, printed in colour, from multiple screens; on synthetic polymer flag  
fabric 177.8 x 86.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.4

*Disobey* 2003  
screenprint, printed in black and red ink, from one stencil; on chrome laminated, white plastic  
sheet  
printed image 128.2 x 42.6 cm  
panel 137.2 x 76.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.2

*FCK* 2001  
screenprint, printed in blue and red ink, from two stencils; on white paper  
printed image 59.9 x 36.6 cm  
sheet 70.0 x 50.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.3

*Beat heads* 2001  
screenprint, printed in colour, from multiple stencils; on thin cream card  
printed image 25.6 x 24.1 cm  
sheet 36.1 x 32.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.5

*Brainbox* 2003  
industrial stamp, printed in black ink, from one stamp; on thick brown cardboard  
printed image 25.7 x 47.0 cm  
sheet 41.0 x 50.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.6

*Seven evil men* 2001  
stencil, printed in colour, from multiple stencils; on thick brown cardboard  
printed image 67.3 x 49.0 cm  
sheet 72.0 x 54.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.58.8

**MARSHALL, Petra**

active Australia 2004  
*not titled [Plant]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.4 x 9.2 cm  
sheet 28.0 x 18.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.9

*Juntu and Karrku* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.0 x 12.2 cm  
sheet 18.8 x 28.1 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.8

**MCCUBBIN, Louis**

Australia 1890 – Australia 1952  
Europe 1917–20  
*not titled [Tree]* 1915  
etching, printed in black ink, from one plate; on paper  
plate-mark 35.2 x 23.5 cm  
sheet 40.6 x 30.0 cm  
2006.803

**MCQUEEN, Mary**

Australia 1912–1994  
*Head* 1962  
lithograph, printed in black ink, from one stone;  
printed image 36.4 x 24.6 cm  
sheet 45.8 x 29.1 cm  
2006.790

**MEEK**

born Australia 1978  
*Fool's gold* 2004  
stencil, printed in black and gold ink,

from two stencils; on thick red wove paper  
printed image 36.5 x 48.2 cm  
sheet 42.0 x 59.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.4

*Begging for change* 2004  
stencil, printed in colour, from multiple stencils; on thick, white, wove paper  
printed image 89.1 x 73.5 cm  
sheet 122.0 x 86.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.1

*Buff reaper* 2004  
stencil, printed in colour, from multiple stencils; on smooth thick white paper  
printed image 116.7 x 77.4 cm  
sheet 122.0 x 86.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.2

*Puppet master* 2004  
stencil, printed in colour ink, from multiple stencils; on thick grey paper  
printed image 51.4 x 71.5 cm  
sheet 59.4 x 84.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.3

*This wall has been left intentionally blank* 2004  
stencil, printed in black ink, from one stencil; on thick red wove paper  
printed image 27.0 x 52.3 cm  
sheet 41.8 x 59.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.6

*Love bomber* 2004  
stencil, printed in black and red ink, from two stencils; on thick white wove paper  
printed image 37.5 x 48.2 cm  
sheet 15.0 x 38.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.59.5

#### MEGGS

born Australia 1978  
*Kite on street* 2004  
stencil, printed in black ink, from one stencil; on white paper  
printed image 77.1 x 34.0 cm  
sheet 84.1 x 59.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.60.2

*not titled [The boys #1]* 2004  
stencil, printed in colour, from multiple stencils; on thin, brown, paper  
printed image 153.2 x 56.2 cm  
sheet 172.0 x 76.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.60.4

*Devils playground* 2004  
stencil, printed in black and white ink, from multiple stencils; on thick brown paper  
printed image 54.0 x 42.0 cm  
sheet 76.0 x 53.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.60.1

*not titled [Melbourne recliner]* 2004  
stencil, printed in black ink; handcoloured in white paint; on thick, brown smooth paper  
printed image 44.0 x 38.0 cm  
sheet 55.7 x 60.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.60.3

*The boys paste up* 2004  
stencil, printed in colour, from multiple stencil; on thin, white smooth paper  
printed image 142.9 x 60.2 cm  
sheet 164.2 x 84.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.60.5

#### MICHAELS, Mary-Anne

active Australia 2004  
*not titled [Circles]* 2004  
drypoint, printed in brown ink, from

one perspex plate; on medium weight cream wove paper  
printed image 18.5 x 12.4 cm  
sheet 28.2 x 18.4 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.2

*not titled [Circles and arrows]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 18.6 x 12.4 cm  
sheet 28.2 x 18.6 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.18

#### MILLS, June

born Australia 1956  
**GREEN ANT RESEARCH ARTS AND PUBLISHING (design workshop)**  
established Darwin 1990  
**STAR PRINTERS (printer)**  
working 1990s  
*Second World Indigenous Youth Conference*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 59.4 x 42.0 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1133

#### MILOJEVIC, Milan

born Australia 1953  
United States of America 1977–78  
*Bird tree* 2002  
concertina-bound artist's book  
digital print, printed in colour; on cloth bound board  
printed image 6.0 x 4.0 cm  
book (closed) 15.4 x 9.0 cm  
book (open) 15.4 x 19.0 x 1.4 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.809.11

#### MOLLIER, W (print after)

active Australia 1880s  
**UNIDENTIFIED WOOD-ENGRAVER**  
active 1880s



*not titled [Stone building with weathervane]* 1886–88  
wood-engraving, printed in black ink, from one block; on off-white wove paper  
printed image 7.6 x 13.1 cm  
sheet 24.4 x 30.8 cm  
2006.1051

#### **MONKEE**

born Australia 1984  
*How to break into Adshel* 2003  
risograph printed in two colours; on thin white paper  
printed image 40.2 x 28.8 cm  
sheet 42.0 x 29.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.61.3

#### *Bats* 2004

stencil, printed in black ink, from one stencil; on thin grey paper  
printed image 76.0 x 102.3 cm  
sheet 76.0 x 102.3 cm  
Gordon Darling Australasian Print Fund 2007  
2007.61.1

#### *Bella* 2004

stencil, printed in purple ink, from one stencil; on thin off-white butchers paper  
printed image 66.3 x 54.2 cm  
sheet 101.6 x 76.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.61.2

#### **NAILS**

active Australia 2004  
*not titled [Face with concentric circles for eyes]* 2004  
stencil, printed in black and orange ink, from two stencils; spray varnish; on thick brown wove paper  
printed image 137.5 x 70.0 cm  
sheet 137.5 x 70.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.62

#### **NAMATJIRA, Raelene**

active Australia 2004  
*Palm Valley* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.4 x 12.1 cm  
sheet 18.6 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.7

#### **NAMATJIRA, Sally**

active Australia 2004  
*not titled [Ceremonial man]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.3 x 12.2 cm  
sheet 18.6 x 27.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.4

#### **NAMATJIRA, Shirley**

active Australia 2004  
*Outstation* 2004  
drypoint, printed in blue ink, from one perspex plate; on medium weight grey wove paper  
printed image 9.4 x 12.0 cm  
sheet 18.8 x 28.3 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.12

#### **NAMPITJINPA, Kawai**

active Australia 2004  
*Minyma + Pipirri* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.0 x 12.0 cm  
sheet 18.5 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.18

#### **NAMPITJINPA, Yuyuwa**

Pintupi people  
active Australia 2004  
*not titled [Emu]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.3 x 18.4 cm  
sheet 18.5 x 27.8 cm  
Gordon Darling Australasian Print

Fund 2006  
2006.828.10

#### **NANNUP, Laurel**

born Australia 1943  
Nyoongar people  
*First he would fell a tree* 2001  
etching and sugarlift, printed in black ink, from one plate; on cream wove paper  
printed image 57.6 x 57.2 cm  
sheet 57.6 x 57.2 cm  
Gordon Darling Australasian Print Fund 2006  
2006.933

#### *Granny Tottie No. 1* 2001

photoetching, printed in black and sepia ink; on off-white wove paper  
printed image 34.2 x 29.7 cm  
sheet 50.6 x 40.4 cm  
Gordon Darling Australasian Print Fund 2006  
2006.934

#### *Granny Tottie No. 2* 2001

photoetching, printed in black and sepia ink; on thin white paper  
printed image 41.6 x 29.0 cm  
sheet 41.6 x 29.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.935

#### *Sliding sister* 2001

etching and sugarlift, printed in black ink, from one plate; on cream wove paper  
printed image 57.4 x 57.4 cm  
sheet 57.4 x 57.4 cm  
Gordon Darling Australasian Print Fund 2006  
2006.936

#### *Father Wellem's garden* 2001

woodcut, printed in black ink, from one block; on cream wove paper  
printed image 57.4 x 58.4 cm  
sheet 57.4 x 58.4 cm  
Gordon Darling Australasian Print Fund 2006  
2006.932

#### *The lollie tree* 2001

woodcut, printed in black ink, from



one block; on off-white wove paper  
printed image 58.2 x 58.5 cm  
sheet 58.2 x 58.5 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.937

*Crying for our mum* 2001  
woodcut, printed in black ink, from  
one block; on cream wove paper  
printed image 58.6 x 58.0 cm  
sheet 58.6 x 58.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.931

#### **NAPALTJARRI, Eileen**

Pintupi people  
born Australia 1956  
*Ninu* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.4 x 12.4 cm  
sheet 18.7 x 27.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.11

#### **NAPALTJARRI, Tjunkiya**

Pintupi people  
born Australia 1928  
*Rumiya kutjarra #2* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 11.9 x 18.5 cm  
sheet 18.3 x 28.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.6

#### **NAPALTJARRI, Wintjia**

Pintupi people  
active Australia 2004  
*Nyimpara* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 12.0 x 18.5 cm  
sheet 18.9 x 28.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.1

*Watiyawanu* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.2 x 11.8 cm  
sheet 18.7 x 28.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.2

*Nyimpara* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 18.4 x 12.0 cm  
sheet 28.0 x 18.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.3

#### **NAPANANGKA GIBSON, Nancy**

Warlpiri, Pintupi people  
active Australia 2004  
*Ninu jarra* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 11.8 x 18.4 cm  
sheet 18.7 x 27.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.3

*Ninu* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.4 x 12.4 cm  
sheet 18.9 x 28.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.4

*Yirrinji* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 12.2 x 9.2 cm  
sheet 28.0 x 18.7 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.5

*not titled [circles and lines]* 2004  
drypoint, printed in brown ink, from

one perspex plate; on medium weight  
cream wove paper  
printed image 12.0 x 10.0 cm  
sheet 27.9 x 18.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.830.6

#### **NAPANANGKA, Makinti**

Pintupi people  
born Australia 1928  
*Kaarkuriduija* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 18.4 x 12.0 cm  
sheet 28.0 x 18.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.4

#### *Lupul* 2004

drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 12.4 x 18.4 cm  
sheet 18.8 x 27.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.5

#### **NAPANANGKA, Walangkura**

Pintupi people  
born Australia 1944  
*Watiyawanu* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.1 x 12.2 cm  
sheet 19.0 x 27.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.829.1

*not titled [Curved forms]* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.1 x 12.0 cm  
sheet 18.8 x 27.6 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.7

**NAPANGATI, Bombatu**

active Australia 2004  
*Papa and Kunia* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 8.6 x 12.4 cm  
sheet 19.0 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.13

**NAPANGATI, Nanyuma**

active Australia 2004  
*not titled [Animal]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.3 x 12.3 cm  
sheet 18.8 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.19

**NAPURRULA FISHER, Topsy**

active Australia 2004  
*Mowiji bush plum* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 8.1 x 18.6 cm  
sheet 9.1 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.12

*Janganpa possum* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.3 x 11.8 cm  
sheet 18.8 x 28.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.14

*Janganpa possum* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.4 x 18.6 cm  
sheet 18.8 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.7

**NAPURRULA, Josephine**

active Australia 2004  
*Camela and Kipara* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.2 x 12.2 cm  
sheet 18.7 x 28.1 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.12

*Tjulpu + Camela* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 6.4 x 18.4 cm  
sheet 19.2 x 27.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.15

**NAPURRULA LONG, Dora**

Warlpiri people  
born Australia 1935  
*Camelo and Watiya* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.3 x 11.8 cm  
sheet 18.4 x 27.5 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.20

*Juntu manu pussy cat* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.2 x 18.8 cm  
sheet 27.7 x 37.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.22

*Juntu family* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 11.7 x 18.6 cm  
sheet 28.0 x 37.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.23

**NAPURRULA, Ningura**

Pintupi people  
born Australia 1936  
*Pussy cats* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.2 x 11.8 cm  
sheet 18.9 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.9

*Wirulnga* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 18.4 x 11.8 cm  
sheet 27.8 x 19.2 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.16

**NAPURURRLA POULSON, Peggy**

Warlpiri people  
born Australia 1933  
*Yala* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 18.8 x 12.2 cm  
sheet 37.8 x 27.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.21

*Puntarru* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.3 x 9.6 cm  
sheet 27.8 x 19.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.828.20

**NICHOLAS, William**

England 1807 – Australia 1854  
Australia from 1836  
*Heads of the people* 1847  
bound book of 198 pages, illustrated with lithographs, wood-engravings and etchings  
*Baker, William, Heads of the people. Sydney: Baker, 1847*

pen-lithographs, etchings, wood-  
engravings and letter-press, printed in  
black ink; off-white paper  
book (closed) 28.3 x 22.7 cm  
book (open) 28.3 x 45.4 cm  
2006.925.1–43

#### **NORISSA**

active Australia 2004  
*Pipirri* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 12.0 x 9.2 cm  
sheet 28.0 x 18.6 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.17

#### **NUNGURRAYI, Pantjia**

active Australia 2004  
*not titled [Three animals]* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 9.3 x 12.2 cm  
sheet 19.1 x 17.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.8

#### **NUROK**

active Australia 2001  
*not titled [Brown portrait 2]*. 2001  
stencil, printed in brown ink, from  
one stencil; on off-white paper  
printed image 42.0 x 39.8 cm  
sheet 42.0 x 39.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.10

*not titled [Captain Cook on  
envelope]*. 2003  
stencil, printed in brown ink, from  
one stencil; on thin green matt card  
printed image 28.0 x 18.0 cm  
sheet 40.6 x 51.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.3

*not titled [Turning nude on envelope]*  
2003  
stencil, printed in black ink, from

one stencil; on brown recycled card  
envelope  
printed image 38.0 x 39.0 cm  
sheet 50.4 x 32.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.8

*not titled [Black nude I]* 2003  
stencil, printed in black ink, from one  
stencil; on white paper  
printed image 26.6 x 8.2 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.1

*not titled [Blackboot girl]* 2003  
stencil, printed in black ink, from one  
stencil; on sandpaper  
printed image 27.8 x 13.0 cm  
sheet 27.9 x 19.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.2

*not titled [Purple nude]* 2003  
stencil, printed in purple ink, from  
one stencil; on white sticker paper  
printed image 15.0 x 5.6 cm  
sheet 15.4 x 10.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.4

*not titled [Purple nude I]* 2003  
stencil, printed in purple ink, from  
one stencil; on thick white textured  
paper  
printed image 30.6 x 17.1 cm  
sheet 32.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.5

*not titled [Purple nude II]* 2003  
stencil, printed in purple ink, from  
one stencil; on thick white textured  
paper  
printed image 42.0 x 26.0 cm  
sheet 42.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.6

*not titled [Purple nude III]* 2003  
stencil, printed in purple ink, from  
one stencil; on thick white textured  
paper  
printed image 38.2 x 19.8 cm  
sheet 42.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.7

*not titled [Brown portrait I]* 1998  
stencil, printed in brown ink, from  
one stencil; on off-white paper  
printed image 28.0 x 19.6 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.63.9

#### **O'DONNELL, Aaron**

born Canada 1970  
active Australia 2003  
*not titled [Condom guys]* 2003  
photocopy, printed in dark red and  
black ink; red stamp; on white paper  
printed image 116.1 x 73.6 cm  
sheet 119.2 x 84.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.64.1

*not titled [Nose picker]* 2003  
photocopy, printed in dark red and  
black ink; red stamp; on white paper  
printed image 80.7 x 70.8 cm  
sheet 119.3 x 84.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.64.2

*not titled [Sweaty couple]* 2003  
photocopy, printed in dark red and  
black ink; red stamp; on white paper  
printed image 83.0 x 76.0 cm  
sheet 119.2 x 84.3 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.64.3

*not titled [Sweaty guy]* 2003  
photocopy, printed in dark red and  
black ink; red stamp; on white paper  
printed image 82.0 x 116.1 cm  
sheet 84.2 x 119.0 cm  
Gordon Darling Australasian Print

Fund 2007  
2007.64.4

#### **OKIPA**

active Australia 2004

*Terrorist?* 2004

stencil, printed in black ink, from multiple stencils; on thin white card  
printed image 64.8 x 45.8 cm  
sheet 64.8 x 45.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.65.4

*Cell* 2004

stencil, printed in colour, from multiple stencils; on thin card  
printed image 27.4 x 38.0 cm  
sheet 27.4 x 38.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.65.3

*Evolution?* 2004

stencil, printed in colour, from multiple stencils; on thick green paper  
printed image 33.9 x 32.0 cm  
sheet 33.9 x 32.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.65.1

*Evolution?* 2004

stencil, printed in colour, from multiple stencils; on thick green paper  
printed image 49.4 x 32.0 cm  
sheet 49.4 x 32.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.65.2

*Mad Prof.* 2004

stencil, printed in black ink, from one stencil; on thin white paper  
printed image 21.0 x 15.0 cm  
sheet 66.6 x 56.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.3

#### **OPTIC**

active Australia 2004

*Meth.* 2004

stencil, printed in black ink, from one stencil; on thin white paper

printed image 28.0 x 18.0 cm  
sheet 66.4 x 54.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.4

*Rza* 2004

stencil, printed in black ink, from one stencil; on thin white paper  
printed image 27.4 x 19.0 cm  
sheet 66.4 x 46.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.6

*not titled [Sunglasses]* 2004

stencil, printed in pink and red ink, from two stencils; on white sticker paper  
printed image 27.5 x 20.8 cm  
sheet 29.6 x 20.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.5

*Dead channel* 2003

stencil, printed in black ink, from one stencil; on thin white paper  
printed image 38.6 x 41.3 cm  
sheet 58.6 x 66.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.1

*DJ Krush* 2004

stencil, printed in black ink, from one stencil; on thin white paper  
printed image 38.6 x 41.3 cm  
sheet 58.6 x 66.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.66.2

#### **PANDAROSA**

active Australia 2004

*Compost(ion)*

screenprint, printed in red, from one stencil; on thin brown paper  
printed image 49.4 x 24.0 cm  
sheet 61.3 x 35.7 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.2

*Afterglo* [poster]

screenprint, printed in colour, from one stencil; black pen; on thin white card  
printed image 50.6 x 30.0 cm  
sheet 54.2 x 33.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.1

*not titled [Brown and gold]*

screenprint, printed in brown ink, from one stencil; on wallpaper  
printed image 60.3 x 9.5 cm  
sheet 10.0 x 63.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.4

*Platform artspace calendar no.2*

screenprint, printed in colour, from multiple stencils; on tyvek paper  
printed image 15.0 x 41.6 cm  
sheet 15.0 x 41.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.6

*Platform artspace calendar no.1*

screenprint, printed in colour, from multiple stencils; on tyvek paper  
printed image 15.0 x 41.6 cm  
sheet 15.0 x 41.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.5

*Platform poster*

screenprint, printed in colour, from multiple stencils; on acetate  
printed image 40.0 x 21.0 cm  
sheet 41.6 x 22.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.7

*Mezzanine Calendar 2002, 2002*

gold emboss and screenprint, printed in grey ink, from multiple stencils; on wallpaper  
printed image 39.1 x 13.8 cm  
sheet 39.9 x 14.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.67.3

**PARR, Mike**

born Australia 1945  
*LAMD [Lamella, Australopithecus, Manic-Depression]* 2001  
carborundum and woodblock,  
printed in colour, from 12 blocks; on  
white wove Arches paper  
sheet (each) 134.0 x 121.0 cm  
sheet (overall) 268.0 x 726.0 cm  
2006.865.A–L

**PATERSON, Reuben**

born New Zealand 1973  
*Hinenui tepo* 2005  
screenprint, printed in colour, from  
multiple stencils, with glitter dust; on  
white wove paper  
printed image 35.0 x 70.0 cm  
sheet 56.0 x 76.5 cm  
Gordon Darling Print Fund  
2006.1089

*Naturist* 2005

screenprint, printed in black, from  
one stencil, with glitter dust; on white  
wove Fabriano Artistico paper  
printed image 43.4 x 43.4 cm  
sheet 70.4 x 50.2 cm  
Gordon Darling Print Fund  
2006.1090

**PHIBS**

born Australia 1974  
*Fish* 2004  
stencil, printed in colour, from one  
stencil; on white paper  
printed image 29.6 x 42.0 cm  
sheet 29.6 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.4

*War is not a solution* 2004

stencil, printed in colour, from  
multiple stencils; on white cartridge  
paper  
printed image 42.0 x 29.8 cm  
sheet 42.0 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.11

*Blue Aztec* 2004

stencil, printed in black ink, from one  
stencil; orange paint; sticker; on thin

blue card  
printed image 39.8 x 33.9 cm  
sheet 39.8 x 33.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.3

*Lobster* 2004

stencil, printed in colour, from one  
stencil; on thin white card  
printed image 33.5 x 50.9 cm  
sheet 33.5 x 50.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.6

*Blue heart (on orange)* 2004

stencil, printed in colour, from  
multiple stencils; felt-tip pen; paint;  
on thin white card  
printed image 33.5 x 50.9 cm  
sheet 33.5 x 50.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.1

*Hand (on orange)* 2004

stencil, printed in black ink, from one  
stencil; felt-tip pen; paint; stickers; on  
thin white card  
printed image 33.5 x 50.9 cm  
sheet 33.5 x 50.9 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.2

*Squidie* 2004

stencil, printed in colour, from one  
stencil; on thin white paper  
printed image 40.6 x 29.0 cm  
sheet 40.6 x 29.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.10

*Squidie* 2004

stencil, printed in colour, from one  
stencil; on thin white paper  
printed image 40.6 x 29.0 cm  
sheet 40.6 x 29.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.9

*Squidie* 2004

stencil, printed in colour, from one  
stencil; on thin white paper  
printed image 40.6 x 29.0 cm  
sheet 40.6 x 29.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.8

*Octopus* 2004

stencil, printed in colour, from  
multiple stencils; on thin white card  
printed image 30.1 x 42.0 cm  
sheet 30.1 x 42.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.7

*Fishhead (on orange)* 2004

stencil, printed in black ink, from one  
stencil; on thin orange card  
printed image 27.0 x 39.4 cm  
sheet 27.0 x 39.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.68.5

**PRISM**

born Australia 1981  
*not titled [Girl]* 2004  
stencil, printed in black ink, from  
one stencil; on thick white paper torn  
from sketchbook  
printed image 41.8 x 29.6 cm  
sheet 41.8 x 29.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.69.1

*not titled [Howard devil]* 2004

stencil, printed in black ink, from  
one stencil; on thick white paper torn  
from sketchbook  
printed image 35.6 x 27.8 cm  
sheet 41.8 x 29.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.69.2

*not titled [Prism]* 2004

stencil, printed in black ink, from  
one stencil; on thick white paper torn  
from sketchbook  
printed image 18.0 x 20.0 cm  
sheet 41.8 x 29.6 cm

Gordon Darling Australasian Print  
Fund 2007  
2007.69.3

*not titled [Red shoes]* 2004  
stencil, printed in black ink, from  
one stencil; on thick white paper torn  
from sketchbook  
printed image 39.0 x 24.2 cm  
sheet 41.8 x 29.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.69.4

*not titled [Skeleton]* 2004  
stencil, printed in white and black  
ink, from multiple stencils; on thin  
white paper  
printed image 93.7 x 53.6 cm  
sheet 98.0 x 71.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.69.5

#### **PROOF**

born Australia 1987  
*not titled [Lightening]* 2004  
stencil, printed in black and white ink,  
from multiple stencils; felt-tip pen; on  
thin brown card  
printed image 36.0 x 33.8 cm  
sheet 57.4 x 45.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.70

#### **PROUT, John Skinner**

England 1805 – England 1876  
active Australia 1842–48  
*The Wellington Falls, Hobart Town*  
1845  
lithograph, printed in colour,  
from multiple stones; additional  
handcolouring; on off-white paper  
printed image 38.2 x 26.9 cm  
sheet 50.8 x 37.8 cm  
2006.775

#### **PSALM**

born Australia 1971  
*not titled [Jesus with rising sun]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick off-white  
textured paper  
printed image 62.0 x 42.4 cm

sheet 62.0 x 42.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.71.1

*not titled [Jesus with skulls]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick yellow  
textured paper  
printed image 62.5 x 49.5 cm  
sheet 65.4 x 51.7 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.71.2

#### **REID, Jacqueline**

active Australia 2004  
*Ngintaka* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 6.2 x 18.4 cm  
sheet 18.7 x 27.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.828.14

#### **REKS**

born Australia 1964  
*not titled [Dredd walkin']* 2004  
stencil, printed in colour, from five  
stencils; on thin, white paper  
printed image 92.4 x 42.4 cm  
sheet 95.0 x 46.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.11

*not titled [Screaming head]* 2004  
stencil, printed in colour, from five  
stencils; on thin, white paper  
printed image 76.0 x 50.8 cm  
sheet 76.0 x 50.8 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.12

*not titled [Black dragon]* 2004  
stencil, printed in colour, from  
multiple stencils; on found newspaper  
printed image 49.0 x 74.6 cm  
sheet 57.6 x 80.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.4

*not titled [Body search 2]* 2004  
stencil, printed in black and white  
ink, from one stencil; on thick found  
paper  
printed image 44.0 x 41.4 cm  
sheet 76.9 x 52.7 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.5

*not titled [Body search 3]* 2004  
stencil, printed in black and white  
ink, from one stencil; on thick found  
paper  
printed image 55.0 x 25.8 cm  
sheet 76.9 x 52.7 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.6

*not titled [Dragon]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick found  
paper  
printed image 27.8 x 40.7 cm  
sheet 27.8 x 41.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.7

*not titled [Elephant]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick found  
paper  
printed image 23.7 x 19.0 cm  
sheet 27.8 x 41.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.8

*not titled [Rokn' roll]* 2004  
stencil, printed in colour, from  
multiple stencils; on thick found  
paper  
printed image 14.6 x 20.4 cm  
sheet 27.8 x 41.2 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.72.9

*not titled [Body search 1 pink]* 2004  
stencil, printed in pink, red and black  
ink, from two stencils; on white, A2  
office paper  
printed image and sheet 59.7 x 84.2

- cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.1
- not titled [Twin screaming head]*  
2004  
stencil, printed in black and red ink, from one stencil; on thin, white paper  
printed image 117.0 x 33.4 cm  
sheet 119.4 x 41.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.2
- One thousand eight hundred reks [skater]* c. 2004  
stencil, printed in colour, from multiple stencils; on thin, white smooth paper  
printed image 147.0 x 79.0 cm  
sheet 151.2 x 84.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.14
- not titled [Crying boy with measuring stick]* 2004  
stencil, printed in colour, from multiple stencils; on thin, white smooth paper  
printed image 139.6 x 53.0 cm  
sheet 152.2 x 64.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.15
- not titled [Woman with street pole]*  
2004  
stencil, printed in black and red ink, from three stencils; on white sticker paper  
printed image 29.6 x 20.4 cm  
sheet 29.6 x 21.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.10
- One thousand eight hundred reks*  
2004  
stencil, printed in colour, from multiple stencils; on thin white paper  
printed image 66.5 x 52.2 cm  
sheet 80.0 x 56.8 cm  
Gordon Darling Australasian Print
- Fund 2007  
2007.72.3
- not titled [Sunglasses]* 2004  
stencil, printed in red ink, from one stencil; on thin, white sticker paper  
printed image 27.4 x 21.0 cm  
sheet 30.0 x 21.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.72.13
- RITCHIE, Therese**  
born Australia 1961  
**GREEN ANT RESEARCH ARTS AND PUBLISHING (design workshop)**  
established Darwin 1990  
**STAR PRINTERS (printer)**  
working 1990s  
*Emma*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image 43.2 x 25.5 cm  
sheet 43.6 x 25.5  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1138
- Schizophrenia awareness week*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image 41.6 x 58.2 cm  
sheet 42.0 x 58.2 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1139
- The tempest*  
off-set lithograph, printed in black and yellow inks, from two plates; on white paper  
printed image and text 41.5 x 26.8 cm  
sheet 41.8 x 26.8 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1136
- Women's Dance Party*  
off-set lithograph, printed in black ink, from one plate; on white paper  
printed image and text 40.0 x 27.1 cm  
sheet 42.0 x 29.6 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1137
- Newstart or nostart*  
offset lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 42.0 x 58.5 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1134
- Young people learning working winning*  
off-set lithograph, printed in colour, from multiple plates; on thin yellow paper  
printed image 56.3 x 41.4 cm  
sheet 58.5 x 41.4 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1142
- Help yourself to legal advice*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 41.8 x 59.4 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1145
- ROBERTS, Tom**  
England 1856 – Australia 1931  
Australia from 1869; England, Europe 1881–85, 1901–23  
*A summer morning tiff* 1886  
etching, printed in brown ink, from one copper plate; on thin card  
plate-mark 11.3 x 8.7 cm  
sheet 12.5 x 8.7 cm  
Gift of the John McPhee Foundation 2007  
2007.30
- ROBINYA, Janella**  
active Australia 2004  
*Langkwe* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.1 x 12.2 cm  
sheet 19.0 x 27.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.2



**COOKE, Albert Charles (print after)**

England 1836 – Australia 1902  
Australia from 1854

**ROCHER (engraver)**

active Australia 1880s

*not titled [Building with clock]*  
1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 15.8 x 17.5 cm

sheet 18.8 x 24.2 cm

2006.1056

**RONE**

born Australia 1980

*Ghetto blaster* 2004

stencil, printed in colour, from  
multiple stencils; on thin brown  
paper

printed image 185.0 x 154.0 cm

sheet 185.0 x 154.0 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.5

*not titled [JT, crying woman]* c. 2004

stencil, printed in colour, from  
multiple stencils; on thin brown  
paper

printed image 152.2 x 28.0 cm

sheet 152.2 x 28.0 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.6

*Wine* 2004

stencil, printed in black and white  
ink, from multiple stencils; on thin  
brown card

printed image 90.2 x 53.2 cm

sheet 92.8 x 59.0 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.1

*not titled [Lucy]* c. 2004

stencil, printed in colour, from  
multiple stencils; on thin, brown wove  
paper

printed image 131.4 x 76.8 cm

sheet 131.4 x 76.8 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.2

*not titled [Vivien]* c. 2004

stencil, printed in colour, from  
multiple stencils; on thick, striped  
flocked wallpaper

image 79.0 x 48.2 cm

sheet 79.0 x 50.4 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.4

*not titled [Railslide]* c. 2004

stencil, printed in colour, from  
multiple stencils; on thick brown  
wove paper

printed image 50.4 x 38.2 cm

sheet 50.4 x 38.2 cm

Gordon Darling Australasian Print

Fund 2007

2007.73.3

**ROSE, David**

Australia 1936 – Australia 2006

*Man and woman II* 1962

screenprint, printed in black, from  
one stencil

printed image 58.2 x 39.2 cm

sheet 62.0 x 42.8 cm

2006.788

**RUSSELL, Robert**

England 1808 – Australia 1900

Australia from 1833, England

1856–60

J.G. AUSTIN & CO (publisher)

established Australia 1836

*Sydney St Marys Catholic Chapel,*

*front view* 1836

from *A series of lithographic*  
*drawings of Sydney and its environs.*

Sydney: J. G. Austin and Co., 1836

lithograph, printed in black ink, from  
one stone; hand-coloured; on cream

wove paper

printed image 23.4 x 36.3 cm

2006.1100

**SCHLITZ, Michael**

born Australia 1967

*Precipitation tree* 2005

woodcut, printed in black ink, from  
one block; on cream Kozo paper

printed image 66.2 x 61.3 cm

sheet 68.0 x 61.3 cm

Gordon Darling Australasian Print

Fund 2006

2006.782

*Forester* 2005

woodcut, printed in black ink, from  
one block; on Kozo paper

printed image 66.1 x 62.0 cm

sheet 68.0 x 62.0 cm

Gordon Darling Australasian Print

Fund 2006

2006.783

**SCOTT, Eric**

Australia 1892 – United States of

America 1978

France 1920 – early 1930s; United

States of America from early 1930s

*Brussels* 1928

etching, printed in black ink, from

one plate; on paper

printed image 18.0 x 28.9 cm

sheet 25.6 x 33.0 cm

2006.797

*not titled [Man on a donkey, Spain?]*

1926

etching, printed in black ink, from

one plate; on paper

printed image 14.3 x 21.0 cm

sheet 24.0 x 31.6 cm

2006.799

*Somme at Amiens* 1925

etching, printed in brown ink, from  
one plate

printed image 21.0 x 28.0 cm

sheet 25.1 x 32.6 cm

2006.801

*San Georgia, Venice* 1927

etching, printed in brown ink, from  
one plate

printed image 19.0 x 26.2 cm

sheet 26.0 x 32.8 cm

2006.787

*Sotto Portico* 1927

etching, printed in brown ink, from  
one plate

printed image 16.7 x 24.0 cm

sheet 25.1 x 32.8 cm

2006.796

*St. Nicholas (Paris)* 1924

etching, printed in brown ink, from  
one plate

printed image 23.3 x 18.0 cm

sheet 30.8 x 24.6 cm

2006.793



*The shrine* 1926  
etching, printed in black ink, from one plate; on paper  
printed image 17.2 x 21.7 cm  
sheet 25.6 x 32.8 cm  
2006.786

**SELLHEIM, Gert**

Estonia 1901 – Australia 1970  
Australia from 1926  
*not titled [Leaping jaguar]* 1932  
linocut, printed in black ink, from one block; on thin cream paper  
printed image 9.8 x 17.5 cm  
sheet 18.7 x 27.3 cm  
2006.800

*not titled [Wolf stretching]* 1932  
linocut, printed in black ink, from one block; on thin cream paper  
printed image 10.7 x 15.2 cm  
sheet 18.7 x 27.3 cm  
2006.790

*not titled [Monkey on all fours]* 1932  
linocut, printed in black ink, from one block; on cream paper  
printed image 10.6 x 14.0 cm  
sheet 15.0 x 18.3 cm  
2006.789

**SHARPE, Dulcie**

active Australia 2004  
*not titled [Camel]* 2004  
drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 9.4 x 12.0 cm  
sheet 19.0 x 27.9 cm  
Gordon Darling Australasian Print Fund 2006  
2006.829.3

**SHAW, Gayfield**

Australia 1885 – Australia 1961  
*Presbyterian Ladies' College, Croydon*  
etching, printed in black ink, from one plate; on thin cream paper  
mounted onto thick card  
printed image 22.6 x 18.4 cm  
sheet 27.3 x 21.4 cm  
Gift of PLC Sydney Archives 2006  
2006.871

*Presbyterian Ladies' College*  
etching, printed in black ink, from one plate; on thin cream paper  
printed image 23.3 x 18.3 cm  
sheet 27.0 x 22.4 cm  
Gift of PLC Sydney Archives 2006  
2006.870

**SHEAD, Garry**

born Australia 1942  
France 1973, 1982; Hungary 1983;  
United States of America, England 1989–90

**BASIL HALL EDITIONS (print workshop)**

established Darwin 2002

**BERKELEY EDITIONS (publisher)**

established 1976

*The horsebreaker* 2005  
from the series *The Outback* 2005  
etching printed in six colours  
from four plates; on cream wove Hahnemuhle paper  
plate 44.8 x 59.8 cm  
sheet 72.0 x 79.0 cm  
Gift of Berkeley Editions 2006  
2006.877

*Horse and lady* 2005

from the series *The Outback* 2005  
etching printed in six colour  
from four plates; on cream wove Hahnemuhle paper  
plate 44.8 x 59.8 cm  
sheet 72.0 x 78.8 cm  
Gift of Berkeley Editions 2006  
2006.878

*Stockman's dream* 2006

from the series *The Outback* 2005  
etching printed in six colour  
from four plates; on cream wove Hahnemuhle paper  
plate 45.0 x 60.0 cm  
sheet 71.6 x 78.8 cm  
Gift of Berkeley Editions 2006  
2006.879

**SHILLIBEER, John**

active 1817

**MARRIOTT, J. W. (publisher)**

active England 1817

*A narrative of the Briton's voyage to Pitcairn's Island* 1817  
etching and letterpress; on thin off-

white wove paper  
book (closed) 23.0 x 14.8 x 1.9 cm  
book (open) 23.0 x 30.2 cm  
2006.804.1–12

**SIM, Robert**

born Australia 1978

*I told you so* 2003

stencil, printed in black ink, from one stencil; on thick white paper  
printed image 39.6 x 22.5 cm  
sheet 65.4 x 50.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.74.1

*not titled [Johnny Antlers]* 2003  
stencil, printed in black and white ink, from multiple stencils; on thick grey paper  
printed image 39.8 x 69.2 cm  
sheet 59.2 x 84.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.74.2

*You walk funny* 2003

from the series *You need...*

stencil, printed in black and white ink; handcoloured with red ink; on thick grey paper  
printed image 73.0 x 46.0 cm  
sheet 84.0 x 59.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.74.3

**SIMMS, Sara**

active 2004

*not titled [Snake]* 2004

drypoint, printed in brown ink, from one perspex plate; on medium weight cream wove paper  
printed image 12.1 x 18.8 cm  
sheet 28.2 x 37.7 cm  
Gordon Darling Australasian Print Fund 2006  
2006.830.24

**SIXTEN**

born Sweden

active Australia 2003

*Jesus shaves* 2003

from *Remember your history*  
stencil, printed in red ink, from one

stencil; on thin brown green backed paper  
printed image 34.0 x 27.0 cm  
sheet 43.8 x 32.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.45.2

*Riot* 2003  
from *Remember your history*  
stencil, printed in black ink, from one stencil; on thin brown green backed paper  
printed image 40.6 x 25.8 cm  
sheet 43.8 x 32.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.45.3

*Guantanamo Bay resort* 2003  
from *Remember your history*  
stencil, printed in white ink, from one stencil; on thin green brown backed paper  
printed image 51.2 x 36.0 cm  
sheet 59.5 x 42.5 cm  
Gordon Darling Australasian Print Fund 2007  
2007.45.1

SMEDLEY, William Thomas (print after)  
United States of America 1858–1920  
active Australia 1886–87  
HAYMAN, A (engraver)  
active Australia 1880s  
*Kirks bazaar* 1886–88  
wood-engraving, printed in black ink, from one block; on off-white wove paper  
printed image 16.7 x 11.5 cm  
sheet 30.8 x 24.1 cm  
2006.1046

**SPIDER**  
born Germany 1968  
*Woomera* 2004  
from the series *Detention*  
stencil, printed in colour, from multiple stencils; on thick brown card  
printed image 26.8 x 37.8 cm  
sheet 26.8 x 37.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.75

**GREEN ANT RESEARCH ARTS AND PUBLISHING (design workshop)**  
established Darwin 1990  
**STAR PRINTERS (printer)**  
established Darwin  
*Domestic violence affects our children*  
off-set lithograph, printed in colour, from multiple plates; on white paper  
printed image and sheet 42.8 x 29.8 cm  
Gift of Green Ant Research Arts and Publishing 2007  
2006.1146

**STARK, AI**  
born Australia 1972  
*Cheeseburger revolution* 2004  
stencil, printed in black ink, from one stencil; white painted background; on thick white card  
printed image 42.2 x 47.2 cm  
sheet 51.1 x 63.7 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.2

*Dissenta* 2004  
stencil, printed in colour, from multiple stencils; on thick white card  
printed image 54.0 x 35.1 cm  
sheet 63.7 x 51.1 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.3

*Exit drudgery* 2002  
screenprint, printed in black ink, from one stencil; on thin brown card  
printed image 83.2 x 61.0 cm  
sheet 85.8 x 62.7 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.4

*Greed is God* 2002  
screenprint, printed in colour, from multiple stencils; on thin white card  
printed image 39.8 x 27.7 cm  
sheet 44.2 x 32.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.5

*Primeminature* 2002  
screenprint, printed in colour ink, from multiple stencils; on thin brown card  
printed image 84.0 x 59.0 cm  
sheet 85.8 x 62.7 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.6

*Robot RMIT* 2002  
screenprint, printed in colour, from multiple stencils; on thin white card  
printed image 41.9 x 29.0 cm  
sheet 44.2 x 32.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.7

*Absolute control* 2004  
printed in colour, from two stencils; on thick, white, wove, Ja Dessin paper  
printed image 105.0 x 67.0 cm  
sheet 110.0 x 75.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.76.1

**STEPHENS, Ethel**  
Australia 1866 – Australia 1944  
England, Europe 1920–23  
*Honesty* c. 1930  
linocut, printed in colour, from multiple blocks; on cream rice paper  
printed image 18.8 x 22.0 cm  
sheet 25.5 x 24.8 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1094

**SULIKOWSKI, Margaret**  
Australia 1963–1994  
*Guardian angel* c. 1988  
sugarlift etching and quatint, printed in black ink, from one plate; on paper framed (overall) 109.0 x 82.0 cm  
Gift of Dr Beverley Wood 2007  
2007.347

**SYMONS, Suellen**  
born Australia 1955  
*Guboo Ted and Anne Thomas at Mount Dromedary*  
etching, printed in black/brown ink, from one copper plate; on thick

cream wove paper  
plate-mark 49.5 x 49.6 cm  
sheet 78.0 x 48.5 cm  
2006.1114

#### **SYNC**

born Australia 1976  
*not titled [Scream]* 2004  
stencil, printed in red ink, from one  
stencil; on thin white paper  
printed image 84.1 x 57.5 cm  
sheet 84.1 x 57.5 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.77.2

*Derailed [poster]* 2003  
stencil, printed in black, grey and  
orange ink, from multiple stencils; on  
thick white paper  
printed image 81.2 x 59.6 cm  
sheet 84.0 x 59.6 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.55.31

*Eat \$hit and die* 2004  
stencil, printed in colour, from  
multiple stencils; on thick, brown  
paper  
printed image 182.4 x 63.0 cm  
sheet 190.0 x 76.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.77.4

*not titled [Yoda]* 2004  
stencil, printed in colour ink, from  
multiple stencils; on white paper  
(architectural floor plan on verso)  
printed image 77.1 x 50.2 cm  
sheet 84.3 x 58.0 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.77.1

*Psycho* 2004  
stencil, printed in colour, from  
multiple stencils; on thick, brown  
paper  
printed image 74.2 x 54.0 cm  
sheet 190.0 x 76.4 cm  
Gordon Darling Australasian Print  
Fund 2007  
2007.77.3

#### **THOMAS, Edmund**

England 1827 – Australia 1867  
Australia from 1852

#### **J.R. CLARKE (publisher)**

active Australia 1857–58  
*Australian Album. Sydney: J.R.  
Clarke, 1857* 1857  
lithographs, printed in various  
colours; on off-white wove paper;  
gilt-edged  
book (closed) 35.2 x 26.2 cm  
book (open) 35.2 x 51.1 cm  
2006.777.1–11

#### **TIMMS, Freddie**

born Australia 1944

Gidja people

#### **TREMBLAY, Theo**

born United States of America 1952  
Australia from 1977

*Lissadell Station* 1996  
screenprint, printed in colour, from  
two stencils; and two stencils painted  
in synthetic polymer paint; on paper  
and two acetate sheets  
dimensions variable  
Gift of Theo Tremblay 2006  
2006.1073.13

#### **TIMOTHY, John**

born Malakula Island 1969

Namakur people

*Te-ni hala* 2005

woodcut, printed in black ink, from  
one block; on paper  
printed image 14.8 x 10.2 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.778

#### *Counselling* 2005

woodcut, printed in black ink, from  
one block; on paper  
printed image 17.0 x 22.0 cm  
sheet 21.1 x 29.8 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.781

#### *A call for ceremony* 2005

woodcut, printed in black ink, from  
one block; on pink recycled paper  
printed image 19.4 x 29.6 cm  
sheet 30.2 x 42.0 cm

Gordon Darling Australasian Print  
Fund 2006  
2006.779

#### *Time-keeper* 2005

woodcut, printed in black ink, from  
one block; on paper  
printed image 15.0 x 3.8 cm  
sheet 21.0 x 6.3 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.780

#### *Geko and the flute* 2005

woodcut, printed in black ink, from  
one block; on paper  
printed image 15.0 x 10.6 cm  
sheet 29.8 x 21.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.774

#### **TJAMPITJINPA WAMAAR, Pegleg**

active Australia 2004

*Tingari at Yumari #3* 2004

drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 24.6 x 18.4 cm  
sheet 37.6 x 27.6 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.831.1

*Tingari at Yumari #2* 2004

drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 24.7 x 18.5 cm  
sheet 37.8 x 28.2 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.831.2

*Tingari at Yumari #1* 2004

drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 24.6 x 18.3 cm  
sheet 36.9 x 28.4 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.831.3

*Tingari at Yumari #4* 2004  
drypoint, printed in brown ink, from  
one perspex plate; on medium weight  
cream wove paper  
printed image 24.6 x 18.4 cm  
sheet 37.8 x 27.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.831.4

**TOMESCU, Aida**

born Romania 1955  
Australia from 1980

**LOANE, John (printer)**

born Australia 1950

**VIRIDIAN PRESS (print workshop)**

established Australia 1988

*Seria unu IIV* 1993

lift-ground aquatint, printed in black,  
from four steel plates; on paper  
printed image and sheet 120.0 x 80.0  
cm

Gift of Sara Kelly 2007

2007.297.1–4

*Ithaca IX* 1997

etchings, printed in black ink, each  
from one plate; on white wove paper  
printed image (each) 76.0 x 56.0 cm  
sheet (each) 76.0 x 56.0 cm

Gordon Darling Australasian Print  
Fund 2007

2007.22.1–10

**TRAILL, Jessie**

Australia 1881 – Australia 1967

England, Europe frequently after 1906

*The Hunter, Philip Island* 1930

etching and aquatint, printed in black  
ink, from one plate; on cream wove  
paper

printed image 13.0 x 20.4 cm

sheet 15.6 x 25.3 cm

2007.317

*Afternoon in Collins Street* 1911

etching and aquatint, printed in black  
ink, from one plate; on cream wove  
handmade paper

plate mark 28.2 x 38.0 cm

sheet 40.8 x 49.8 cm

frame 56.8 x 63.8 x 3.6 cm

2006.807

*Interior* 1910

etching, printed in black ink, from  
one plate;

printed image 29.8 x 22.0 cm

sheet 39.2 x 30.6 cm

2006.806

TROPICAL NORTH QUEENSLAND

TAFE

TREMBLAY, Theo (printer)

born United States of America 1952

Australia from 1977

*Unreal shields* 1995

etching, printed in black ink, each  
from one plate

folio (closed) 38.8 x 29.0 x 2.5 cm

2006.1093.120

**UNIDENTIFIED AUSTRALIAN**

**WOOD-ENGRAVER**

active Australia 1880s

*not titled [Soldiers]* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 4.8 x 9.0 cm

sheet 24.4 x 30.9 cm

2006.1058

*not titled [Girl with stick]* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 5.7 x 8.8 cm

sheet 24.4 x 30.8 cm

2006.1043

*not titled [Monument to Burke and  
Wills]* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 10.6 x 9.7 cm

sheet 30.9 x 24.2 cm

2006.1048

*South Melbourne Town Hall* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 12.5 x 16.5 cm

sheet 24.1 x 30.9 cm

2006.1049

*The Equity Court, Melbourne*

1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 15.4 x 11.8 cm

sheet 30.8 x 24.1 cm

2006.1050

*Captain Lonsdale* 1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 11.0 x 10.2 cm

sheet 30.6 x 24.3 cm

2006.1052

*St Patrick's Cathedral, Melbourne*

1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 14.8 x 17.2 cm

sheet 24.0 x 31.0 cm

2006.1053

*Hotham town hall, Melbourne*

1886–88

wood-engraving, printed in black ink,  
from one block; on off-white wove  
paper

printed image 14.2 x 15.0 cm

sheet 30.8 x 24.1 cm

2006.1054

**UPIA, Stella**

born Papua New Guinea 1950

*Sihau'e–Sahote clan design* 2005

hand-painted with dyes; on bark cloth

image 123.0 x 104.0 cm

fabric 123.0 x 104.0 cm

Gordon Darling Australasian Print

Fund 2006

2006.1112

**UPWARD, Peter**

Australia 1932 – Australia 1983

England, Europe 1961–71

*Roger says* 1973

screenprint, printed in colour, from  
multiple stencils; on cream wove  
paper

printed image 75.7 x 55.8 cm

sheet 86.2 x 66.0 cm

2006.930

## VARIOUS ARTISTS

*Eureka 1854–1954* 1954

folio of linocuts, printed in blue and black ink, from multiple blocks; on off-white paper  
folio (closed) 29.1 x 22.3 cm  
Gordon Darling Australasian Print Fund 2006  
2006.772.1–15

*Chiang Mai, sweet Chiang Mai* 1991  
handmade folio of thick natural fibre paper with gold paint edging containing 13 prints  
folio (closed) 36.0 x 33.8 cm  
Gift of Theo Tremblay 2006  
2006.866.1–12

## VEXTA

born Australia 1977  
*Billy* 2004  
stencil, printed in colour, from multiple stencils; on white wove paper  
printed image 28.4 x 39.7 cm  
sheet 50.8 x 59.0 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.1

*Bombing* 2004  
stencil, printed in black ink, from one stencil; on thin black paper  
printed image 59.6 x 46.2 cm  
sheet 64.0 x 46.2 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.2

*Girls can...* 2004  
stencil, printed in black ink, from one stencil; on thick cream BFK Rives paper  
printed image 24.4 x 15.8 cm  
sheet 33.0 x 24.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.3

*Hear me in the city* 2004  
stencil, printed in colour ink, from multiple stencils; on architect drafting paper  
printed image 26.8 x 41.0 cm  
sheet 40.0 x 59.4 cm  
Gordon Darling Australasian Print

Fund 2007  
2007.78.4

*Hot dog* 2004  
stencil, printed in black ink, from one stencil; on thin white paper (hot dog wrapper)  
printed image 25.7 x 4.7 cm  
sheet 26.6 x 9.9 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.5

*This is not an ad.* 2004  
stencil, printed in black and red ink, from two stencils; on thick white wove paper  
printed image 33.6 x 29.4 cm  
sheet 58.8 x 41.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.6

*War victim* 2004  
stencil, printed in black ink, from multiple stencils; on six white sticks on thick black wove paper  
printed image each 12.0 x 5.8 cm  
sheet 25.3 x 45.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.7

*War victim* 2004  
stencil, printed in grey ink, from one stencil; on thick white paper  
printed image 26.0 x 13.0 cm  
sheet 37.9 x 28.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.8

*War victim goes shopping* 2004  
stencil, printed in black ink, from one stencil; on white sticker  
printed image 11.9 x 2.8 cm  
sheet 11.9 x 5.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.78.9

## VONGPOOTHORN, Savanhdy

born Laos 1971  
Australia from 1979  
LOANE, John (printer)

born Australia 1950  
VIRIDIAN PRESS (print workshop)  
established Australia 1988  
*Timbre I* 2005  
etching, printed in colour, from multiple plates; on paper  
printed image 34.8 x 29.4 cm  
sheet 61.0 x 46.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1097

*Timbre II* 2005  
etching, printed in colour, from multiple plates; on paper  
printed image 34.6 x 29.4 cm  
sheet 61.1 x 46.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1098

*Timbre III* 2005  
etching, printed in colour, from multiple plates; on paper  
printed image 34.8 x 29.6 cm  
sheet 61.0 x 46.0 cm  
Gordon Darling Australasian Print Fund 2006  
2006.1099

WALAAD  
born Romania  
active Australia 2003  
*Walaad Pasada* 2003  
stencil, printed in colour, from multiple stencils; on thick found white paper  
printed image 64.4 x 61.8 cm  
sheet 64.4 x 61.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.79.2

*Profitti* 2004  
stencil, printed in yellow and silver ink, from one stencil; on thin smooth white paper  
printed image 60.0 x 41.0 cm  
sheet 65.0 x 45.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.79.1

WALBUNGARA, Steven  
active Australia 2004

*Wangkere (duck)* 2004  
drypoint, printed in blue–black ink,  
from one perspex plate; on medium  
weight cream wove paper  
printed image 12.4 x 18.6 cm  
sheet 19.2 x 28.0 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.829.13

**WALKER, Ralph Trafford**

born Australia 1912  
*not titled [Two possums]* 1937  
linocut, printed in black ink, from  
one block; on thin off-white paper  
printed image 13.3 x 19.1 cm  
sheet 21.3 x 20.9 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.946

*not titled [Possum]* 1937  
linocut, printed in black ink, from  
one block; on thin off-white paper  
printed image 9.1 x 10.0 cm  
sheet 10.4 x 11.2 cm  
Gordon Darling Australasian Print  
Fund 2006  
2006.947

**WALLIS, James (print after)**

Ireland 1785 – England 1858  
Australia 1814–19

**PRESTON, Walter (engraver)**

England 1777 – possibly Australia  
1819

Australia 1812–19

**ACKERMANN & CO. (publisher)**  
established London 1796

*A view of Dawe's Battery at the  
entrance of Sydney Cove. New South  
Wales* 1817–19  
from *An historical account of the  
colony of New South Wales and its  
dependent settlements; in illustration  
of twelve views, engraved by W.  
Preston, a convict, from drawings  
taken on the spot*  
engraving, printed in black ink, from  
one copper plate; on paper  
printed image 13.9 x 21.5 cm  
printed image and text 14.0 x 21.9 cm  
plate-mark 23.6 x 30.8 cm  
sheet 34.6 x 48.8 cm  
2007.4

*Black swans of New South Wales*  
1817–19

from *An historical account of the  
Colony of New South Wales and its  
dependent settlements; in illustration  
of twelve views, engraved by W.  
Preston, a convict, from drawings  
taken on the spot*  
engraving, printed in black ink, from  
one copper plate; on paper  
printed image 19.0 x 2 cm  
plate-mark 24.4 x 35.1 cm  
sheet 34.6 x 49.0 cm  
2007.3

*Kangaroos of New South Wales*  
1817–19

from *An historical account of the  
Colony of New South Wales and its  
dependent settlements; in illustration  
of twelve views, engraved by W.  
Preston, a convict, from drawings  
taken on the spot*  
engraving, printed in black ink, from  
one copper plate; on paper  
printed image 18.4 x 26.8 cm  
plate-mark 25.2 x 34.2 cm  
sheet 34.8 x 48.2 cm  
2007.2

*Newcastle. Hunter's River. New South  
Wales* 1817–19

from *An historical account of the  
Colony of New South Wales and its  
dependent settlements; in illustration  
of twelve views, engraved by W.  
Preston, a convict, from drawings  
taken on the spot*  
engraving, printed in black ink, from  
one copper plate; on paper  
printed image 30.3 x 45.3 cm  
plate-mark 39.8 x 52.6 cm  
sheet 48.6 x 63.2 cm  
2007.6

*Sydney from Bennelongs Point, New  
South Wales* 1817–19

from *An historical account of the  
Colony of New South Wales and its  
dependent settlements; in illustration  
of twelve views, engraved by W.  
Preston, a convict, from drawings  
taken on the spot*  
engraving, printed in black ink, from  
one copper plate; on paper

printed image 30.4 x 46.1 cm  
plate-mark 39.2 x 53.0 cm  
sheet 45.8 x 63.8 cm  
2007.5

**WHITE, Susan Dorothea**

born Australia 1941

*The retired mechanic* 1978  
lithograph, printed in colour, from  
one stone; on medium white wove  
BFK Rives paper  
printed image 58.8 x 79.8 cm  
sheet 57.4 x 78.0 cm  
Gift of Brian Freeman 2006  
2006.763

*Ward 4* 1986

lithograph, printed in black ink, from  
one stone; lithographic crayon; on  
medium white wove BFK Rives paper  
printed image 66.0 x 51.0 cm  
sheet 76.4 x 57.0 cm  
Gift of Brian Freeman 2006  
2006.762

*To let/the diabetic (evicted from The  
Rocks)* 1990

lithograph, printed in colour, from  
one stone; on medium white wove  
BFK Rives paper  
comp 43.0 x 30.4 cm  
sheet 56.8 x 38.2 cm  
Gift of Brian Freeman 2006  
2006.765

*The front verandah* 1986

lithograph, printed in colour, from  
multiple stones; on medium white  
wove BFK Rives paper  
printed image 48.8 x 55.8 cm  
sheet 60.2 x 80.6 cm  
Gift of Brian Freeman 2006  
2006.766

*Blind (the blind woman of  
Annandale)* 1992

woodblock, printed in black ink, from  
one block; on medium white wove  
BFK Rives paper  
printed image 42.0 x 43.6 cm  
sheet 56.8 x 76.0 cm  
Gift of Brian Freeman 2006  
2006.760



*Intensive psychiatric care unit (IPCU)* 1996  
woodblock, printed in black ink, from one block; on medium white wove Arches paper  
printed image 50.0 x 49.2 cm  
sheet 80.6 x 52.0 cm  
Gift of Brian Freeman 2006  
2006.761

*Evening: factory valley, no.2* 1978  
lithograph printed in black from one stone, lithographic crayon; on medium white wove paper  
printed image 52.2 x 72.6 cm  
sheet 60.0 x 80.2 cm  
Gift of Brian Freeman 2006  
2006.767

*The gardener's dream* 1980  
lithograph, printed in colour, from one stone; on medium white wove BFK Rives paper  
printed image 44.2 x 67.0 cm  
sheet 60.0 x 80.0 cm  
Gift of Brian Freeman 2006  
2006.764

*At home: no.278* 1978  
lithograph, printed in colour, from multiple blocks; on medium white wove paper  
printed image 29.8 x 39.8 cm  
sheet 40.4 x 57.8 cm  
Gift of Brian Freeman 2006  
2006.759

*The seven deadly sins of modern times* 1993  
woodblock, printed in black ink, from one block; on medium white wove paper  
printed image 60.6 x 60.8 cm  
sheet 70.6 x 65.8 cm  
Gift of Brian Freeman 2006  
2006.758

**WICKS, Arthur**  
born Australia 1937  
France 1967–68; Germany 1983–84  
*Notes from the solstice voyeur* 1975–2005  
digital/photomontages prints; on thick white wove paper  
dimensions variable

Gift of Mrs Ineke Kolder-Wicks  
2007.296.1–11

**WILLIAMS, Fred**  
Australia 1927 – Australia 1982  
England 1951–56  
*Tumblers* 1954–55  
etching, printed in black ink, from one plate; on cartridge paper  
plate-mark 10.2 x 12.0 cm  
sheet 17.1 x 16.4 cm  
2006.795

**XERO**  
born Australia 1971  
*not titled [Danger nothing]* 2003  
stencil, printed in red and black ink, from two stencils; on thick cream paper  
printed image 76.0 x 50.8 cm  
sheet 76.0 x 50.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.2

*not titled [Keep out of reach of children]* 2003  
stencil, printed in black ink, from one stencil; on thick cream paper  
printed image 76.0 x 50.8 cm  
sheet 76.0 x 50.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.3

*not titled [Piggy love]* 2003  
stencil, printed in brown ink, from two stencils; on thick cream paper  
printed image (a) 34.0 x 45.4 cm  
printed image (b) 25.0 x 45.2 cm  
sheet (each) 84.0 x 59.4 cm  
sheet (overall) 63.4 x 45.4 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.4

*not titled [Xerocorp]* 2003  
stencil, printed in black and white ink, from one stencil; on thick cream paper  
printed image 76.0 x 50.8 cm  
sheet 76.0 x 50.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.5

*not titled [Bomb]* 2003  
stencil, printed in black and red ink, from two stencils; on thick cream paper  
printed image 76.0 x 50.8 cm  
sheet 76.0 x 50.8 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.1

*This way up* 2004  
stencil, printed in black ink, from one stencil; on thick brown cardboard  
printed image 231.4 x 168.6 cm  
sheet 231.4 x 168.6 cm  
Gordon Darling Australasian Print Fund 2007  
2007.80.6

**ZOFREA, Salvatore**  
born Italy 1946  
Australia from 1956  
*Psalm No. 26* 2005  
etching, printed in colour, from multiple plates; on thick off-white wove paper  
printed image 78.8 x 105.0 cm  
sheet 78.8 x 105.0 cm  
Gift of Salvatore Zofrea 2006  
2006.832

*Psalm no. 38* 2005  
woodblock, printed in colour, from multiple blocks; on thick off-white wove paper  
printed image 78.8 x 105.0 cm  
sheet 78.8 x 105.0 cm  
Gift of Salvatore Zofrea 2006  
2006.833

*Psalm no. 40* 2005  
woodblock, printed in colour, from multiple blocks; on thick off-white wove paper  
printed image 78.8 x 105.0 cm  
sheet 78.8 x 105.0 cm  
Gift of Salvatore Zofrea 2006  
2006.834

## SCULPTURE

### HUMPHRIES, Barry

born Australia 1934  
*Platy-tox* c. 1957  
cardboard box with printed paper  
13.0 x 12.0 x 11.5 cm  
Gift of Philip Bacon AM 2006  
2006.1103

## INTERNATIONAL ART DECORATIVE ART

### CHANG, Peter

born United Kingdom 1944  
*Bracelet* 1999  
acrylic and resin  
4.2 x 18.0 x 18.0 cm  
2006.951

### DE CHIRICO, Giorgio designer

Greece 1888 – Italy 1979  
France from 1911–15, 1924–32  
**LES BALLETS RUSSES DE MONTE  
CARLO producer**

Monaco 1932–52  
*Costume from Pulcinella* 1932  
wool and cotton  
2007.41

*Costume from Pulcinella* 1932  
wool and cotton  
2007.42

*Costume from Pulcinella* 1932  
wool and cotton  
2007.43

*Costume from Pulcinella* 1932  
wool and cotton  
2007.40

*Costume from Pulcinella* 1932  
wool and cotton  
2007.39

*Costume from Pulcinella* 1932  
wool and cotton  
2007.45

*Costume from Pulcinella* 1932  
wool and cotton  
2007.38

*Costume from Pulcinella* 1932  
wool and cotton  
2007.44

### GRIFFIN, Marion Mahony

**attributed designer**  
United States of America 1871  
– United States of America 1961  
Australia 1914–38

### GRIFFIN, Walter Burley

**collaborator**  
United States of America 1876 – India  
1937  
Australia 1913–35, India 1935–37  
*Window panel* c. 1910  
glass, zinc comes, wood frame  
45.0 x 45.0 x 4.5 cm  
2006.849

### PICASSO, Pablo designer

Spain 1881 – France 1973  
**BALLETS RUSSES DE SERGE**

### DIAGHILEV producer

France 1911–1929

### LES BALLETS RUSSES DE MONTE

### CARLO producer

Monaco 1932–1952  
*Costume set from Le Tricorne* design:  
1919, manufacture: 1919 – c. 1933  
wool and cotton  
2007.37.1–19

## DRAWINGS

### DEGAS, Edgar

France 1834–1917  
*Pauline et Virginie Cardinal  
bavardant avec des admirateurs*  
[*Pauline and Virginie Cardinal  
conversing with admirers*] 1876–77  
monotype in black ink on *chine  
volland*  
plate-mark 21.8 x 16.2 cm  
sheet 33.4 x 22.0 cm  
2006.1060

*Le fameux dîner du vendredi* [*The  
famous Good Friday dinner*] 1876–77  
monotype in black ink on *chine  
volland*  
plate-mark 21.5 x 16 cm  
sheet 27.0 x 17.0 cm  
The Poynton Bequest 2006  
2006.734

## PAINTING

### DE CHIRICO, Giorgio

Greece 1888 – Italy 1979  
*La mort d'un esprit* [*Death of a  
spirit*] 1916  
oil on canvas  
36.0 x 33.0 cm  
2006.1059

## PHOTOGRAPHY

### ABERHART, Laurence

born New Zealand 1949  
*Interior, Otago Museum, Dunedin, 4  
May 1994* 1994  
gelatin silver photograph, POP  
printing out paper  
20.7 x 26.6 cm  
2007.333

### AFONG Lai

active Hong Kong 1859–1895  
*Western man in Chinese costume in  
Hong Kong studio* c. 1885  
albumen silver photograph  
14.6 x 9.52 cm  
2006.747

*Two Chinese women, one with bound  
feet* c. 1885  
albumen silver photograph  
19.0 x 14.0 cm  
2006.969

*Two Chinese women in studio; one in  
scholar robes* c. 1885–95  
albumen silver photograph  
19.6 x 13.9 cm  
2006.749

### ANDREW, Thomas

New Zealand 1855 – Samoa 1939  
Samoa from 1891  
[*Samoa photographs–album*]  
1904–08  
folio landscape format of 58 platinum  
photographs  
images (each) 15.2 x 20.3 cm  
2006.956

### BEATO, Felice

Italy 1825 – Burma 1901  
active Turkey, India, China, Japan,  
Burma



*Burma album* c. 1885  
albumen silver photograph  
image (each) 15.2 x 20.3 cm  
2006.955.1–48

*Group of 21 photographs of Burma*  
c. 1890  
albumen silver photographs  
sheet (each) 35.2 x 47.4 cm  
2007.81.124.1–21

*Visitor to U.S. ship, June 1871* 1871  
albumen silver photograph  
image 24.6 x 15.24 cm  
support 27.3 x 16.2 cm  
2006.957

**BIGGS, Captain Thomas**  
England 1822 – India 1905  
India from 1842

**PIGOU, Dr William H**  
England 1818 – India 1858  
India from 1841  
*Architecture in Dhawar and Mysore*  
1866  
albumen silver photograph  
various  
2007.81.131.1–10

**BILLIARD DIT NETHING, Charles**  
France 1866 – New Caledonia 1947  
New Caledonia from 1887  
*Natives of New Caledonia, South Pacific* c. 1890  
albumen silver photograph  
14.5 x 10.48 cm  
2006.971

**BOURNE and SHEPHERD**  
established Calcutta [Kolkata] 1855  
*The two palaces, Oodeypore* [sic]  
1870s  
albumen silver photograph  
image 18.2 x 30.8 cm  
support 30.4 x 38.1 cm  
2007.81.32

**BOURNE and SHEPHERD**  
established Calcutta [Kolkata] 1855  
**MURRAY, Colin**  
Scotland 1840 – India 1884  
India from 1867  
*Nautch near Delhi, India* c. 1862  
albumen silver photograph  
20.5 x 28.5 cm  
2006.974

**BOURNE, Samuel**  
Great Britain 1834–1912  
India 1863–70  
*Rustic scene and village life in Bengal*  
1867

albumen silver photograph  
image 24.0 x 29.3 cm  
support 36.4 x 51.1 cm  
2007.81.63

*Bengal scene* 1867  
albumen silver photograph  
24.0 x 29.1 cm  
2007.336

*Himalaya view* 1860s  
albumen silver photograph  
24.2 x 28.8 cm  
2007.81.54

*Village of Sungnam, with the Hungrung Pass above* 1860s  
albumen silver photograph  
image 23.4 x 28.6 cm  
support 33.6 x 47.0 cm  
2007.81.106

*Snowy Peaks near Gangootri, Himalaya* 1860s  
albumen silver photograph  
image 23.9 x 39.4 cm  
support 36.3 x 42.9 cm  
2007.81.56

*Madura temple* 1860s  
albumen silver photograph  
image 23.5 x 28.8 cm  
support 33.4 x 50.0 cm  
2007.81.74

*Panoramic view of Calcutta* 1860s  
albumen silver photograph  
image 18.5 x 31.5 cm  
support 36.4 x 52.0 cm  
2007.81.51

*The memorial well, seen through the trees from the south* 1860s  
albumen silver photograph  
image 24.2 x 29.6 cm  
support 36.4 x 51.8 cm  
2007.81.34

*Avenue of poplars* 1860s  
albumen silver photograph  
29.2 x 24.4 cm  
2007.81.108

*Gate of Taj, Agra* 1860s  
albumen silver photograph  
image 22.0 x 29.1 cm  
support 42.4 x 57.2 cm  
2007.81.105

*Hashmir, east of Jhulam* 1860s  
albumen silver photograph  
image 23.7 x 28.2 cm  
support 37.9 x 47.6 cm  
2007.81.114

*Ruins of Residency* 1860–70s  
albumen silver photograph  
image 23.4 x 28.9 cm  
support 36.9 x 51.4 cm  
2007.81.116

*Taj Mahal, Agra* 1860–70s  
albumen silver photograph  
image 23.1 x 28.8 cm  
support 36.8 x 51.4 cm  
2007.81.115

*Wanga Valley, view* 1860s  
albumen silver photograph  
image 29.0 x 24.0 cm  
support 51.6 x 41.2 cm  
2007.81.104

*Mrs Bourne under banyan tree* 1868  
or after  
albumen silver photograph  
image 21.8 x 29.2 cm  
support 24.2 x 38.2 cm  
2007.81.24

*Mughal garden* c. 1867  
albumen silver photograph  
image 23.0 x 29.5 cm  
support 36.7 x 51.4 cm  
2007.81.62

*Suttee Chowra Ghat, Cawpore* 1860s  
albumen silver photograph  
image 24.1 x 29.0 cm  
support 36.4 x 52.0 cm  
2007.81.26

*Ghat, Benares* 1860s  
albumen silver photograph  
image 22.4 x 28.4 cm  
support 36.3 x 58.4 cm  
2007.81.72

- Ghat, Benares* 1860s  
albumen silver photograph  
image 23.8 x 28.9 cm  
support 36.9 x 51.5 cm  
2007.81.31
- Shipping on the Hugli* 1870  
albumen silver photograph  
image 19.1 x 31.3 cm  
support 36.8 x 51.7 cm  
2007.81.30
- Railway bridge over the Jumna* 1864  
albumen silver photograph  
image 19.0 x 31.2 cm  
support 37.0 x 48.6 cm  
2007.81.25
- Interior of the Chousut Hambra, or sixfourpillared hall, Delhi* 1860s  
albumen silver photograph  
image 23.4 x 29.1 cm  
support 42.6 x 57.2 cm  
2007.81.73
- Kashmir Gate, Delhi* 1860s  
albumen silver photograph  
24.0 x 29.1 cm  
2007.81.77
- Tomb of Nizamuddin* 1860s  
albumen silver photograph  
image 22.5 x 29.3 cm  
support 36.8 x 51.7 cm  
2007.81.29
- Kutab Minar* 1860s–70s  
albumen silver photograph  
image 23.4 x 28.9 cm  
support 36.8 x 51.7 cm  
2007.81.28
- The Taj from the fountain, Agra* 1860s  
albumen silver photograph  
image 24.1 x 29.0 cm  
support 36.4 x 52.0 cm  
2007.81.27
- Itmud ud Dowlah* 1860s  
albumen silver photograph  
image 25.1 x 30.2 cm  
support 31.5 x 44.0 cm  
2007.81.33
- Itmud ud Dowlah* 1860–70s  
albumen silver photograph
- image 23.4 x 29.2 cm  
support 36.8 x 51.4 cm  
2007.81.71
- Agra Fort from Delhi Gate, Agra* 1860s  
albumen silver photograph  
image 22.8 x 29.1 cm  
support 36.6 x 52.0 cm  
2007.81.40
- At the Agra Fort* 1860s  
albumen silver photograph  
image 29.0 x 24.0 cm  
support 48.1 x 35.6 cm  
2007.81.68
- Interior of Akbar's tomb* 1860s  
albumen silver photograph  
image 33.4 x 28.8 cm  
support 36.8 x 51.6 cm  
2007.81.48
- The Kaiser Bagh, Lucknow* 1860s  
albumen silver photograph  
image 24.0 x 29.0 cm  
support 36.5 x 52.0 cm  
2007.81.49
- Ruins of Residency, Lucknow* 1860s  
albumen silver photograph  
image 23.2 x 29.1 cm  
support 28.9 x 31.7 cm  
2007.81.41
- Great Emambara and mosque, Lucknow* 1860s  
albumen silver photograph  
image 23.8 x 29.2 cm  
support 36.3 x 56.7 cm  
2007.81.70
- General view of Residency, Lucknow* 1860s  
albumen silver photograph  
image 23.1 x 29.5 cm  
support 27.5 x 31.3 cm  
2007.81.39
- Kashmir, river scene* 1860s  
albumen silver photograph  
23.9 x 29.4 cm  
2007.81.45
- Lake scene, Kashmir* 1860s  
albumen silver photograph
- image 24.0 x 29.6 cm  
support 38.0 x 47.8 cm  
2007.81.42
- Baramula from above bridge* 1860s  
albumen silver photograph  
image 23.2 x 29.0 cm  
support 41.0 x 51.7 cm  
2007.81.69
- Bridge of shops, Srinagar* 1860s  
albumen silver photograph  
21.3 x 28.6 cm  
2007.81.38
- Another view, Srinagar* 1860s  
albumen silver photograph  
23.9 x 29.3 cm  
2007.81.37
- Cascade on the Scinde River* 1860s  
albumen silver photograph  
image 24.1 x 29.2 cm  
support 37.8 x 47.5 cm  
2007.81.47
- Scinde River, Kashmir* 1860s  
albumen silver photograph  
image 23.9 x 29.0 cm  
support 37.8 x 47.5 cm  
2007.81.46
- River view, Srinagar* 1860s  
albumen silver photograph  
23.8 x 29.2 cm  
2007.81.79
- Kangra, valley and bridge* 1860s  
albumen silver photograph  
23.3 x 29.0 cm  
2007.81.78
- Spiti River* 1860s  
albumen silver photograph  
image 23.9 x 29.2 cm  
support 33.7 x 47.0 cm  
2007.81.36
- Twig Bridge on the Chenar* 1860s  
albumen silver photograph  
image 25.5 x 29.0 cm  
support 32.2 x 38.5 cm  
2007.81.64
- Mountain views* 1860s  
albumen silver photograph

19.2 x 31.4 cm  
2007.81.76

*Bridge over Sutlej* 1860s  
albumen silver photograph  
23.7 x 29.0 cm  
2007.81.75

*Wooded pass* 1860s  
albumen silver photograph  
image 29.2 x 24.0 cm  
support 46.8 x 33.6 cm  
2007.81.50

*Simla Hills* 1860s  
albumen silver photograph  
24.0 x 29.0 cm  
2007.81.55

*Deodars* 1863  
albumen silver photograph  
image 24.4 x 29.6 cm  
support 42.6 x 52.2 cm  
2007.81.66

*Temple* 1870s  
albumen silver photograph  
image 21.9 x 29.5 cm  
support 24.2 x 38.3 cm  
2007.81.44

*Temple* 1870s  
albumen silver photograph  
image 22.5 x 29.5 cm  
support 24.0 x 38.2 cm  
2007.81.43

*Chundni Chauk, Dehli* 1860s  
albumen silver photograph  
image 22.2 x 29.5 cm  
support 36.8 x 51.6 cm  
2007.81.53

*Calcutta* 1860s  
albumen silver photograph  
image 23.3 x 29.5 cm  
support 36.8 x 51.6 cm  
2007.81.52

*The memorial well, marble statue by Baron Marochette* 1860s  
albumen silver photograph  
image 24.0 x 29.4 cm  
support 36.4 x 51.8 cm  
2007.81.35

*Group of Tibetans* 1860s  
albumen silver photograph  
18.8 x 22.8 cm  
2007.81.59

*Group of botanists* 1860s  
albumen silver photograph  
19.1 x 23.5 cm  
2007.81.58

#### **BROWN, Eliphalet**

United States of America 1816–1886  
Japan 1852–54

#### **BEVERLY TUCKER SENATE PRINTER**

established Washington 1843  
*Delivering of the American presents at Yokuhama* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*  
chromolithograph after a daguerreotype  
image 16.5 x 24.7 cm  
support 22.6 x 28.7 cm  
Gift of George C. Baxley  
2006.1070

*Priest in full dress, Simoda* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*  
chromolithograph after a daguerreotype  
image 23.5 x 15.9 cm  
support 29.1 x 22.8 cm  
Gift of George C Baxley  
2006.1069

*Wrestlers at Yokuhama* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*

chromolithograph after a daguerreotype  
image 16.8 x 23.8 cm  
support 20.2 x 26.9 cm  
Gift of George C Baxley  
2006.1071

*Japanese women, Simoda* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*  
chromolithograph after a daguerreotype  
image 23.5 x 15.9 cm  
support 28.7 x 22.3 cm  
Gift of George C Baxley  
2006.1066

*Bungo or prefect, Hahodadi* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*  
chromolithograph after a daguerreotype  
image 23.5 x 15.9 cm  
support 28.6 x 22.2 cm  
Gift of George C Baxley  
2006.1067

*Commodore Perry meeting the Imperial Commissioners at Yokuhama* c. 1856  
from the series *Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M.C. Perry, United States Navy, volume 1*  
chromolithograph after a daguerreotype  
image 16.8 x 24.1 cm  
support 22.3 x 28.5 cm  
Gift of George C Baxley  
2006.1068

- CEPHAS, Kassian**  
Indonesia 1844–1912  
*In den Kedaton te Jogjakarta.*  
*Oepatjara Ampilan* 1888  
text copy, 63 pp. and the folio with 17  
collotype plates  
38.5 x 51.0 cm  
2006.752
- CHASE, Henry L**  
United States of America 1832–1901  
*King Kamehameha IV* c. 1860  
albumen silver photograph  
13.0 x 9.1 cm  
2007.334
- Coconut Grove, Waikiki Res. of*  
*Kamehameha* 1927  
gum print  
image 16.3 x 23.0 cm  
support 19.6 x 25.2 cm  
2007.335
- COLOMBO APOTHECARIES**  
established Colombo 1873  
*Tamil family group, Ceylon* 1870  
albumen silver photograph  
18.7 x 26.0 cm  
2006.977
- DAYAL, Lala Deen**  
India 1844–1905  
*Delhi, India interior view of the*  
*eastern colonnade* 1865  
albumen silver photograph  
20.2 x 26.9 cm  
2006.960
- Rear view of eastern gateway, Sanchi*  
1865  
albumen silver photograph  
image 16.4 x 20.0 cm  
support 22.7 x 29.7 cm  
2006.958
- Cannon drawn by elephants* 1880s  
albumen silver photograph  
image 14.8 x 20.8 cm  
support 36.4 x 51.8 cm  
2007.81.94
- FERGUSON, James**  
Scotland 1808 – England 1886  
India from c. 1830 – c. 1840s  
*Tree and serpent worship* 1868  
57 albumen silver photographs
- sheet (each) 33.5 x 23.5 cm  
2006.952
- G.H. LAMBERT & Co**  
Singapore 1875–1943  
*Natives of Bhotan, northern India*  
1880  
albumen silver photograph  
comp 21.3 x 20.9 cm  
2006.959
- GRANDVILLE A. WOOD STUDIO**  
Sydney 1880–1885  
*The Reverend George Brown,*  
*missionary, with convert from New*  
*Britain* c. 1881  
carte de visite, albumen silver  
photograph  
10.7 x 6.3 cm  
2007.344
- HAAS, Ernst**  
Austria 1921 – United States 1986  
United States from 1951  
*Bali, dancers in performance* 1956  
colour photograph  
40.0 x 50.0 cm  
2006.861
- Bali dancers* 1956  
dye transfer colour photograph  
48.2 x 71.2 cm  
2006.858
- Two Javanese dancers* 1956  
colour photograph  
40.0 x 50.0 cm  
2006.860
- HOLMES, William**  
active India [Pakistan] c. 1901–1902  
*Afreedi* c. 1895  
albumen silver photograph  
28.5 x 23.6 cm  
2007.81.57
- JOHNSON & HENDERSON**  
established Bombay [Mumbai] 1852  
*Cotton market* 1858  
albumen silver photograph  
image 19.7 x 24.9 cm  
support 24.6 x 35.5 cm  
2007.81.150
- Caves of Karlee* 1858  
albumen silver photograph
- image 19.6 x 24.8 cm  
support 24.6 x 35.5 cm  
2007.81.153
- KAPP, Fritz**  
active India  
*Two photographs of India after*  
*earthquake* 1897  
albumen silver photographs  
various  
2007.81.143.1–2
- KIMBEI**  
Japan 1841–1934  
*Western man in Japanese costume*  
*and parasol in Yokohama studio* c.  
1885  
albumen silver photograph  
14.6 x 9.52 cm  
2006.748
- KLIER, Phillip**  
Germany 1845 – Burma 1911  
Burma from c. 1871  
*Elephant, Rangoon* 1885  
albumen silver photograph  
20.3 x 26.3 cm  
2006.961
- LAWTON, Joseph**  
active Ceylon [Sri Lanka] 1864–1875  
*Polonnaruwa* 1870s  
albumen silver photograph  
image 27.8 x 23.8 cm  
support 57.3 x 42.6 cm  
2007.81.84
- Anuradhapura* 1870–71  
albumen silver photograph  
image 19.0 x 14.6 cm  
support 57.2 x 44.0 cm  
2007.81.83
- LYON, Captain Edmund David**  
Austria 1825 – England 1891  
India from 1865–69  
*Trichinopoly, India, Srirangam,*  
*Vishnu Temple Pillars in the Hall of*  
*the Thousand Pillars* c. 1865  
albumen silver photograph  
image 28.1 x 24.0 cm  
support 32.1 x 29.0 cm  
2006.966
- MORAVIA, Charles**  
England 1811 – India [Pakistan] 1859

India from c. 1840s  
*Bridge in Delhi Fort* 1858  
albumen silver photograph  
image 34.0 x 27.0 cm  
frame 56.6 x 72.0 cm  
2007.81.156

**MURRAY, Colin**  
Scotland 1840 – India 1884  
India from 1867  
*Reversing station on the S.I.P. at  
Khandalla on the Bhue Ghats* 1870  
albumen silver photograph  
image 18.8 x 30.4 cm  
support 29.0 x 41.4 cm  
2007.81.107

**MURRAY, Colin**  
Scotland 1840 – India 1884  
India from 1867  
**BOURNE and SHEPHERD**  
established Calcutta [Kolkata] 1855  
*Borah Bazaar, Bombay* 1870–71  
albumen silver photograph  
image 18.7 x 31.4 cm  
support 36.4 x 50.7 cm  
2007.81.65

**MURRAY, Dr John**  
Scotland 1809 – England 1898  
India 1832–71  
*View of Simla* c. 1858–62  
albumen silver photograph  
image 36.6 x 45.2 cm  
support 48.3 x 61.1 cm  
2007.81.123

*Eastern facade of the Agra Fort,  
overlooking the River Yumana* c.  
1858–62  
albumen silver photograph  
39.0 x 44.5 cm  
2007.81.80

**NEWLAND, J.W.**  
England 1810 – India 1857  
Australia 1848, India from 1848  
*Sir Henry Lawrence and his personal  
staff, India* c. 1857  
albumen silver photograph  
18.7 x 26.0 cm  
2006.972

**NICHOLAS, John P.**  
active India c. 1850 – c. 1873

*Pycarra Waterfall, India* c. 1865  
albumen silver photograph  
comp 24.6 x 15.24 cm  
support 27.3 x 16.2 cm  
2006.968

**ORR & Co**  
established Madras 1851  
*Four photographs of Orr & Co shop  
and workshop* 1864  
albumen silver photographs  
various  
2007.81.147.1–2

**PEARSON, J. F.**  
active India 1860s  
*Wreckage after cyclone* 1864  
albumen silver photographs  
image 17.6 x 23.0 cm  
support 26.4 x 35.2 cm  
2007.81.97

**PEYMAN, Benjamin C**  
active Great Britain 1859, Australia  
1859–63, New Zealand c. 1863–74  
**PRICE & Co**  
established Christchurch  
*Kariona, sister of Queen Mekumara*  
c. 1865  
carte de visite, albumen silver  
photograph  
10.1 x 6.5 cm  
2007.343

**RUST, T. A.**  
active India 1860s–1910  
*Fakir* 1900–10  
albumen silver photograph  
image 28.4 x 21.2 cm  
support 28.4 x 21.2 cm  
2007.81.109

**SCOWEN, Charles T**  
Great Britain 1842 – Ceylon [Sri  
Lanka] 1895  
Ceylon [Sri Lanka] from 1873  
*Native huts* c. 1870  
albumen silver photograph  
image 22.4 x 28.5 cm  
support 27.1 x 33.3 cm  
2007.81.92

*Tamil jewellers* 1870–80s  
albumen silver photograph  
image 21.7 x 27.9 cm  
support 30.2 x 39.9 cm

*Church Strut, Galle* 1870–80s  
albumen silver photograph  
image 21.5 x 27.7 cm  
support 30.2 x 39.9 cm  
2007.81.154

*Tamil warriors of Ceylon with iron  
axes, bows and arrows* 1880  
albumen silver photograph  
9.5 x 14.5 cm  
2006.982

*Blossom [recto]; Cocoa plant [verso]*  
1870s  
albumen silver photograph  
image [recto] 21.8 x 27.9 cm  
image [verso] 27.2 x 21.8 cm  
support 22.9 x 29.0 cm  
2007.81.145

*Kandy chiefs* 1870s  
albumen silver photograph  
image 21.5 x 28.5 cm  
support 23.5 x 29.5 cm  
2007.81.90

*Lake Kandy* 1870s  
albumen silver photograph  
image 22.4 x 28.2 cm  
support 27.6 x 33.5 cm  
2007.81.88

*Nutmeg* 1870s  
albumen silver photograph  
22.8 x 19.9 cm  
2007.81.87

*Sensation Rock Rail to Kandy* 1870s  
albumen silver photograph  
image 27.3 x 21.3 cm  
support 47.0 x 36.8 cm  
2007.81.85

*Sinhalese girl* 1870s  
albumen silver photograph  
image 28.0 x 22.0 cm  
support 35.8 x 25.8 cm  
2007.81.113

*Kirkoswald Falls, Dickoya* c. 1880  
albumen silver photograph  
image 20.7 x 26.6 cm  
support 31.6 x 40.0 cm  
NGA Photography Fund [Farrell  
Family Foundation donation]  
2007.332

**SCOWEN, Charles T.**

Great Britain 1842 – Ceylon [Sri Lanka] 1895

Ceylon [Sri Lanka] from 1873

**W.H.L. SKEEN & Co**

Ceylon [Sri Lanka] 1860–1918

*Plucking tea [left]; Weighing tea [right]* 1870s

albumen silver photograph

21.4 x 27.9 cm

2007.81.91

**SHEPHERD, Charles**

active India c. 1858 – c. 1878

*Afreedis* c. 1862

albumen silver photograph

21.9 x 29.0 cm

2007.81.60

*Group of three portraits of maharajas*

1862–64

albumen silver photographs

various

2007.81.136.1–3

*Khyber Pass* 1860s

albumen silver photograph

image 19.9 x 29.1 cm

support 36.2 x 42.7 cm

2007.81.67

**SOLLAS, Prof W. J.**

Great Britain 1849–1936

active Fiji

*Fijian ladies* c. 1876

albumen silver photograph

20.9 x 13.97 cm

2006.963

**UNKNOWN PHOTOGRAPHER**

*Studio portrait of native man 1 c.*

1875

albumen silver photograph

image 9.5 x 5.7 cm

support 10.3 x 6.3 cm

NGA Photography Fund

2007.339

*Studio portrait of native man 2 c.*

1875

albumen silver photograph

image 9.5 x 5.7 cm

support 10.3 x 6.3 cm

NGA Photography Fund

2007.340

*Studio portrait of native man 3 c.*

1875

albumen silver photograph

image 9.5 x 5.7 cm

support 10.3 x 6.3 cm

NGA Photography Fund

2007.341

*Studio portrait of native man 4 c.*

1875

albumen silver photograph

image 9.5 x 5.7 cm

support 10.3 x 6.3 cm

NGA Photography Fund

2007.342

*Darjeeling, India narrow gauge*

*railway train crossing bridge* c. 1870

albumen silver photograph

21.5 x 27.31

2006.975

*Papari woman, Darjeeling* 1880s

albumen silver photograph

image 26.9 x 20.8 cm

support 29.0 x 29.9 cm

*Mount Everest, 29002 feet* 1880s

albumen silver photograph

image 23.1 x 29.0 cm

support 29.0 x 29.9 cm

2007.81.152

*Natives eating dinner in Siam* c. 1890

albumen silver photograph

15.24 x 20.32 cm

2006.976

*Indian tea pickers on plantation,*

*India* c. 1875

albumen silver photograph

20.95 x 26.03 cm

2006.964

*Maharaja Ranoddip Singh, Prime*

*Minister of Nepal (1877–1885),*

*murdered by his nephew in a palace*

*coup in 1885* c. 1880

albumen silver photograph

20.5 x 19.0 cm

2006.978

*Wife of Kandy chief, Ceylon* 1875

albumen silver photograph

image 24.6 x 15.24 cm

support 27.3 x 16.2 cm

2006.979

*Tea pickers, Ceylon* 1875

albumen silver photograph

image 24.6 x 15.24 cm

support 27.3 x 16.2 cm

2006.965

*Howrah Bridge* 1880

albumen silver photograph

18.7 x 26.0 cm

2006.962

*Group of eight portraits of maharajas*

1880s–90s

albumen silver photographs

various

2007.81.142.1–8

*Four photographs of Bombay and*

*vicinity* 1870s

albumen silver photographs

various

2007.81.144.1–4

*Byculla Club, Bombay* 1860s–70s

albumen silver photograph

image 18.0 x 31.4 cm

support 36.3 x 51.8 cm

2007.81.103

*Golden Temple, Amritsar* 1870s

albumen silver photograph

image 16.0 x 23.8 cm

support 41.0 x 51.8 cm

2007.81.96

*Golden Temple, Amritsar* 1870s

albumen silver photograph

image 20.4 x 27.0 cm

support 40.8 x 51.8 cm

2007.81.95

*Madura Temple* 1860s

albumen silver photograph

image 27.5 x 20.9 cm

support 41.0 x 33.1 cm

2007.81.101

*Maharana's elephant, Udaipur*

1880s–90s

albumen silver photograph

image 19.2 x 24.4 cm

support 30.4 x 38.0 cm

2007.81.93



*Native bullock cart* 1870s  
albumen silver photograph  
image 15.8 x 21.0 cm  
support 31.3 x 38.4 cm  
2007.81.102

*Palace at Madura* 1860s  
albumen silver photograph  
image 26.3 x 22.3 cm  
support 49.9 x 33.3 cm  
2007.81.100

*The elephant walk around* 1870s  
albumen silver photograph  
image 17.7 x 26.3 cm  
support 32.0 x 42.8 cm  
2007.81.86

*The Rangboda Falls* 1860s  
albumen silver photograph  
image 28.4 x 21.6 cm  
support 40.6 x 35.3 cm  
2007.81.89

*Trichinopoly Temple* 1860s  
albumen silver photograph  
image 28.4 x 23.0 cm  
support 49.9 x 33.4 cm  
2007.81.99

*View of the lake at Ooty* 1860–70s  
albumen silver photograph  
image 17.5 x 25.1 cm  
support 33.5 x 48.0 cm  
2007.81.98

*Waterfall, Sri Lanka* 1870s  
albumen silver photograph  
image 37.7 x 22.4 cm  
support 39.6 x 34.0 cm  
2007.81.117

*Nautch girls* 1870s–80s  
albumen silver photograph  
image 15.7 x 20.7 cm  
support 31.5 x 38.5 cm  
2007.81.61

**UNKNOWN PHOTOGRAPHER  
FROM MADRAS SCHOOL OF ART  
BREKES, John Wilkinson**  
England 1830 – India 1872  
*An account of the primitive tribes  
and monuments of the Nilagaris* 1873  
albumen silver photographs,  
letterpress and chromolithograph

book 33.8 x 26.5 x 4.8 cm  
2007.81.148.1–81

**UNKNOWN PRISON  
PHOTOGRAPHER**  
*Six convict portraits, Punjab*  
[recto]; *six convict portraits, Punjab*  
[verso] 1869  
albumen silver photographs,  
letterpress and pencil  
image (each) 5.2 x 3.9 cm  
support 24.0 x 29.5 cm  
2007.81.136.A–B

**VAN HUYNH**  
active Vietnam 1960s  
*Water lily pad* 1960s  
gelatin silver photograph  
22.4 x 28.6 cm  
2007.345

**VAN KINSBERGEN, Isidore**  
Netherlands 1821 – Indonesia 1905  
Indonesia from 1851  
*Malaischer Radjah* [*Malayan Rajah*]  
1862–65  
albumen silver photograph  
image 19.1 x 14.4 cm  
support 32.8 x 25.2 cm  
NGA Photography Fund [Farrell  
Family Foundation donation]  
2007.338

**VANCE, Robert**  
United States of America 1825–1876  
*Portrait of a miner George Tom, San  
Francisco, with accompanying gold  
pan and nuggets and letter* 1855  
daguerreotype  
7.6 x 6.35 cm  
2006.753.1–3

**VARIOUS ARTISTS**  
*The Howard and Jane Ricketts  
collection*  
various  
2007.81.1–156

**VON STILLFRIED, Baron Raimund**  
Austria 1839–1911  
Japan from 1863–83  
*Japanese pilgrim* c. 1870  
albumen silver photograph  
26.5 x 20.5 cm  
2006.970

**W.H.L. SKEEN & Co**  
Ceylon [Sri Lanka] 1860–1918  
*Tamil girl wearing nose jewellery* 1885  
albumen silver photograph  
18.7 x 26.0 cm  
2006.973

*Sensation Point, Kandy Railway,  
Ceylon* c. 1870  
albumen silver photograph  
25.4 x 19.68  
2006.981

*Buddha's Tooth Temple, Kandy,  
Ceylon* c. 1875  
albumen silver photograph  
21.5 x 27.31  
2006.980

*Princess Ghat, Calcutta, the arrival of  
Prince Albert Victor, 1889* 1889  
albumen silver photograph  
21.5 x 27.31  
2006.967

*Sorting and sifting tea* 1870s  
albumen silver photograph  
image 22.0 x 27.5  
support 35.7 x 43.1  
2007.81.132

**W.H.L. SKEEN & Co**  
Ceylon [Sri Lanka] 1860–1918  
**SCOWEN, Charles T.**  
Great Britain 1842 – Ceylon [Sri  
Lanka] 1895  
Ceylon [Sri Lanka] from 1873  
*Plucking tea* [left]; *Weighing tea*  
[right] 1870s  
albumen silver photograph  
image (irregular) 22.0 x 28.1 cm  
support 35.7 x 43.1 cm  
2007.81.133

**WARREN, F.J.**  
active Hawaii 1920s–1930s  
*The storm* 1927  
gum print  
image 23.2 x 17.6 cm  
support 35.6 x 30.2 cm  
2007.337

**WEISSENBORN, Thilly**  
Indonesia 1889–1964  
*I Goesti Agoeng Bagoes Djelantik,  
Anakagoeng Agoeng Negara, Karang*

*Asem* 1931  
gelatin silver photograph  
14.0 x 9.7 cm  
2006.751

**WENDT, Lionel**  
Ceylon [Sri Lanka] 1900–1944  
*Selling melons on water* 1937  
gelatin silver photograph  
24.3 x 36.7 cm  
2006.754

*not titled [Buddha head among  
branches solarisation]* 1939  
gelatin silver photograph  
30.2 x 38.0 cm  
2006.756

*not titled [Still life with mask and  
statue]* 1942  
gelatin silver photograph  
25.1 x 30.4 cm  
2006.757

*Goviya* 1937  
gelatin silver photograph  
30.4 x 25.4 cm  
2006.755

**WOODBURY and PAGE**  
Batavia [Jakarta] 1850–1908  
*Old Javanese weapons* c. 1875  
albumen silver photograph  
24.5 x 19.5 cm  
2006.954

*Old Javanese earthenware* c. 1875  
albumen silver photograph  
19.5 x 24.5 cm  
2006.953

**WOODBURY, Walter**  
Great Britain 1834–1885  
Australia 1850, Indonesia from  
1857–62  
*Serimpies, or dancing girls of the  
sultano* c. 1858  
albumen silver photograph  
14.3 x 17.4 cm  
2006.750

## PRINTS

**BRAQUE, Georges**  
France 1882–1963  
*Bass* 1911

etching, plate-tone  
plate-mark 46.0 x 33.0 cm  
sheet 66.0 x 50.3 cm  
The Poynton Bequest 2006  
2006.1061

**DEGAS, Edgar**  
France 1834–1917  
*After the bath III* c 1891–92  
lithograph on textured cream laid  
paper  
sheet 34.4 x 26.7 cm  
plate 24.5 x 22.8 cm  
The Poynton Bequest 2007  
2007.8

**HARDY, Dudley**  
Great Britain 1865–1922

**HASSALL, John**  
Great Britain 1868–1948  
*D'Oyly Carte Opera Company* c. 1897  
colour lithograph on nine sheets  
overall size 223.0 x 295.0 cms  
Orde Poynton Bequest 2007  
2007.21

**LEWIS, Martin**  
Australia 1881 – United States 1962  
USA from 1900  
*Shadow magic* 1939  
etching, drypoint  
image 34.1 x 23.9 cm  
The Poynton Bequest 2006  
2006.738

USA from 1900  
*Derricks at night* 1927  
etching, drypoint  
image 20.1 x 30.3 cm  
The Poynton Bequest 2006  
2006.736

USA from 1900  
*Building a Babylon, Tudor City,  
N.Y.C.* 1929  
etching, drypoint  
image 32.8 x 20.0 cm  
The Poynton Bequest 2006  
2006.737

## UNKNOWN VARIOUS ARTISTS

*Nigera Diabolo* c.2005  
colour acrylic paint on calico  
sheet 150.0 x 100.0 cm  
2007.18

*Dog soldiers* c.2005  
colour acrylic paint on calico  
sheet 153.0 x 107.0 cm  
2007.19

*Back from America* c.2005  
colour acrylic paint on calico  
sheet 148.0 x 198.0 cm  
2007.20

*Fear and Loathing in Las Vegas* 1998  
colour photolithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.999

*Finding Nemo* 2003  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.1001

*Kalifornia* 1991  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1005

*King Kong* 2005  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1007

*Looking for Langston* 1992  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.1010

*Mighty Aphrodite* 1995  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1014

*Moulin Rouge* 2001  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1016

*Naked lunch* 1990  
colour photo-lithograph  
sheet 102.0 x 68.0 cm



- The Poynton Bequest 2006  
2006.1018
- Pulp fiction* 1994  
colour photo-lithograph  
sheet 102.0 x 68.0 cms  
The Poynton Bequest 2006  
2006.1022
- Spider-man* 2002  
colour photo-lithograph  
sheet 100.0 x 75.0 cm  
The Poynton Bequest 2006  
2006.1025
- The fly* 1986  
colour photo-lithograph  
sheet 95.0 x 66.0 cm  
The Poynton Bequest 2006  
2006.1028
- The producers* 1967  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1035
- Wild things* 1997  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1037
- North by northwest* 1973  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.1020
- Sex, lies and videotape* 1989  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.1024
- Manhattan* 1979  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.1011
- L.A. confidential* 1997  
colour photolithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.1009
- Klute* 1971  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1008
- Taxi driver* 1976  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1026
- The fly* 1987  
colour photo-lithograph  
sheet 72.0 x 50.0 cm  
The Poynton Bequest 2006  
2006.1029
- King Kong* 1960s  
colour photo-lithograph  
sheet 198.0 x 138.0 cm  
The Poynton Bequest 2006  
2006.1006
- La femme Nikita* 1990  
colour photo-lithograph  
sheet 160.0 x 93.0 cm  
The Poynton Bequest 2006  
2006.1000
- Frenzy* 1972  
colour photo-lithograph  
sheet 108 x 72.0 cm  
The Poynton Bequest 2006  
2006.1002
- Aimee and Jaguar* 2000  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.983
- American history X* 1998  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.984
- Ballets Russes* 2005  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.987
- Batman begins* 2005  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.988
- Cabaret* 1990s  
colour photo-lithograph  
sheet 95.0 x 66.0 cm  
The Poynton Bequest 2006  
2006.993
- Casablanca* 1998  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.994
- Casanova* 1992  
colour photo-lithograph  
sheet 66.0 x 95.0 cm  
The Poynton Bequest 2006  
2006.995
- Crash* 1997  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.996
- Devil in a blue dress* 1995  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.997
- The birds* 1963  
colour photo-lithograph  
sheet 160 x 118.0 cm  
The Poynton Bequest 2006  
2006.1027
- Naked* 1993  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.1017
- Microcosmos* 1997  
colour photo-lithograph  
sheet 75.0 x 100.0 cm  
The Poynton Bequest 2006  
2006.1013
- Rosemary's baby* 1968  
colour photo-lithograph  
sheet 204.0 x 102.0 cm  
The Poynton Bequest 2006  
2006.1023.AB

*Blue velvet* 1986  
colour photo-lithograph  
sheet 198.0 x 140.0 cm  
The Poynton Bequest 2006  
2006.991.A–B

*Memento* 2000  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1015

*Noir city* 2003  
colour photo-lithograph  
sheet 60.0 x 45.0 cm  
The Poynton Bequest 2006  
2006.1019

*Pickpocket*  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.1021

*The idiots* 1999  
colour photo-lithograph  
sheet 95.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1030

*The last ferry* 1990  
colour photo-lithograph  
sheet 66.0 x 95.0 cm  
The Poynton Bequest 2006  
2006.1031

*The last seduction* 1990  
colour photo-lithograph  
sheet 50.0 x 37.5 cm  
The Poynton Bequest 2006  
2006.1033

*Metropolis* 1984  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.1012

*The last picture show* 1971  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1032

*The lover* 1992  
colour photo-lithograph

sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1034

*Anatomy of a murder* 1959  
colour photo-lithograph  
sheet 90.0 x 35.0 cm  
The Poynton Bequest 2006  
2006.985

*Apocalypse now* c. 1979  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.986

*Beefcake* 1999  
colour photo-lithograph  
sheet 42.50 x 27.50 cm  
The Poynton Bequest 2006  
2006.989

*Blow up* 1969  
colour photo-lithograph  
sheet 160.0 x 118.0 cm  
The Poynton Bequest 2006  
2006.990

*Dick Tracy* 1990  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.998

*Blue velvet* 1986  
colour photo-lithograph  
sheet 198.0 x 138.0 cm  
The Poynton Bequest 2006  
2006.992.A–B

*I shot Andy Warhol* 1996  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1003

*Jungle fever* 1991  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1004

*Unforgiven* 1990  
colour photo-lithograph  
sheet 102.0 x 68.0 cm  
The Poynton Bequest 2006  
2006.1036

## **WARHOL, Andy**

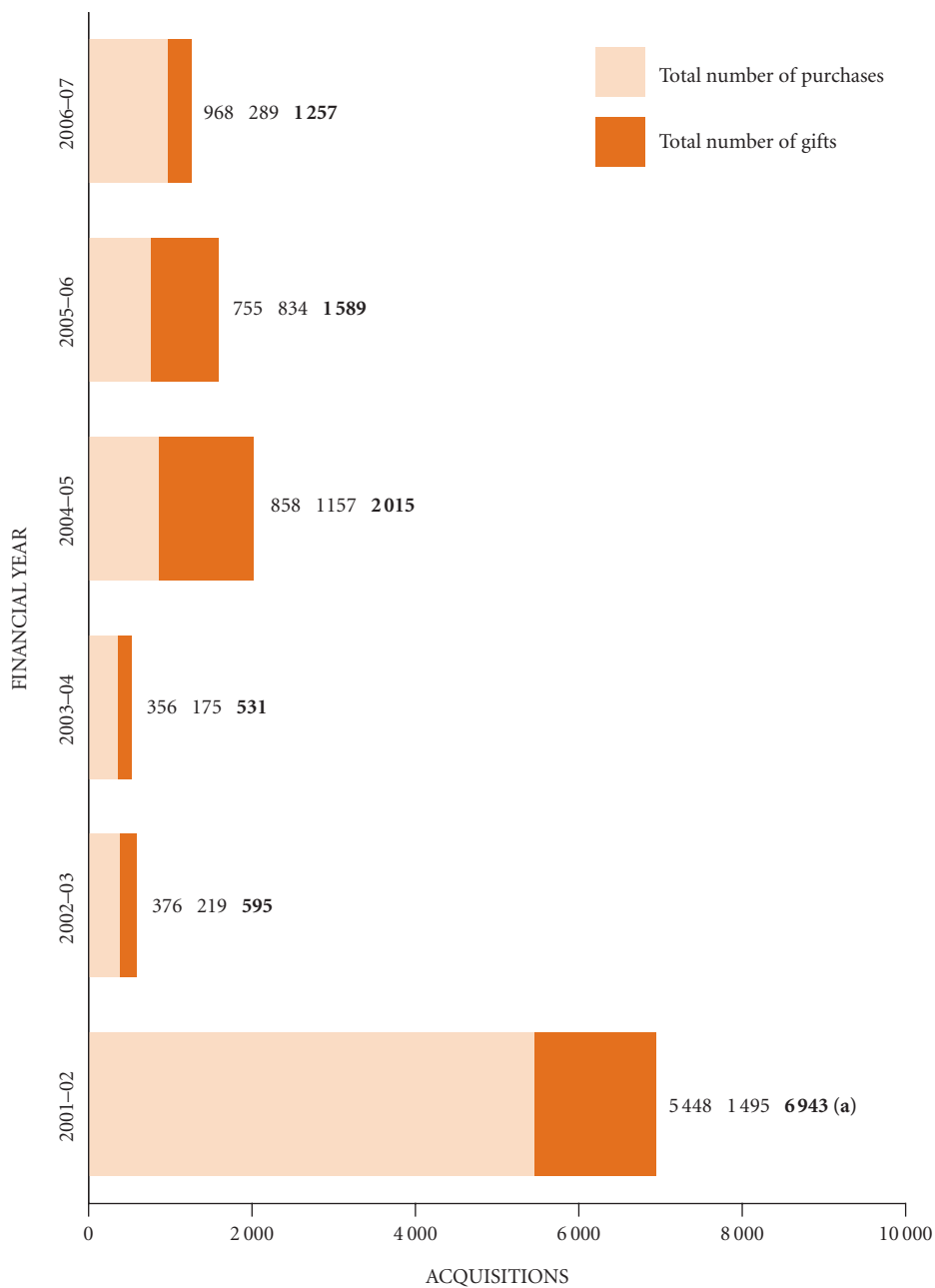
United States of America 1928–1987  
*Campbell's soup I* 1968  
a series of 10 colour screenprints and  
1 portfolio cover  
colour screenprint  
each sheet 91.8 x 61.3 cm  
The Poynton Bequest 2006  
2006.859.1–11

## **SCULPTURE**

### **STELLA, Frank**

born United States of America 1936  
*Mersin XVI* 2001  
paint on aluminium  
193.0 x 188.0 x 71.0 cm  
Gift of Kenneth Tyler and Marabeth  
Cohen-Tyler in memory of Harry  
Seidler AC 2006  
2006.735

## APPENDIX 5 TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2001-02 TO 2006-07



(a) Includes Tyler Graphics Collection (800 works purchased 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)

## APPENDIX 6 EXHIBITIONS AND NEW DISPLAYS SHOWN AT THE NATIONAL GALLERY OF AUSTRALIA 2006–07

**Right here right now: recent Aboriginal and Torres Strait Islander art acquisitions**

13 May – 13 August 2006

**Rosenquist: Welcome to the water planet**

10 June – 12 September 2006

**Abracadabra: the magic in conservation**

28 July – 26 November 2006

**Imants Tillers: one world many visions**

14 July – 16 October 2006

**Michael Riley: sights unseen**

14 July – 16 October 2006

**The crafted object 60s–80s**

26 August – 10 December 2006

**New Indian gallery**

Open 31 August 2006

**Revolutionary Russians**

23 September – 28 January 2007

**New Southeast Asian gallery**

Open 31 August 2006

**New International gallery – Impressionism to Pop Art**

Open 6 November 2006

**Egyptian antiquities from the Louvre: journey to the afterlife**

17 November 2006 – 25 February 2007

**Creeping through the jungle**

9 December 2006 – 1 April 2007

**The birth of the modern poster**

10 February – 13 May 2007

**The story of Australian printmaking 1801–2005**

30 March – 3 June 2007

**Tools and techniques of printmaking**

14 April – 22 July 2007

**National Australia Bank Sculpture Gallery**

Open 22 May 2007

**VIP: very important photographs from the European, American and Australian photography collection**

**1840s–1940s**

26 May – 19 August 2007

**New Pacific Art gallery**

Open 21 June

**George W Lambert retrospective: heroes & icons**

29 June – 16 September 2007

**Asian Art\***

Completed 16 March 2007

**Australian Art\***

Completed 13 October 2006

Completed 23 February 2007

Completed 4 May 2007

**Aboriginal and Torres Strait Islander Art\***

Completed 1 September 2006

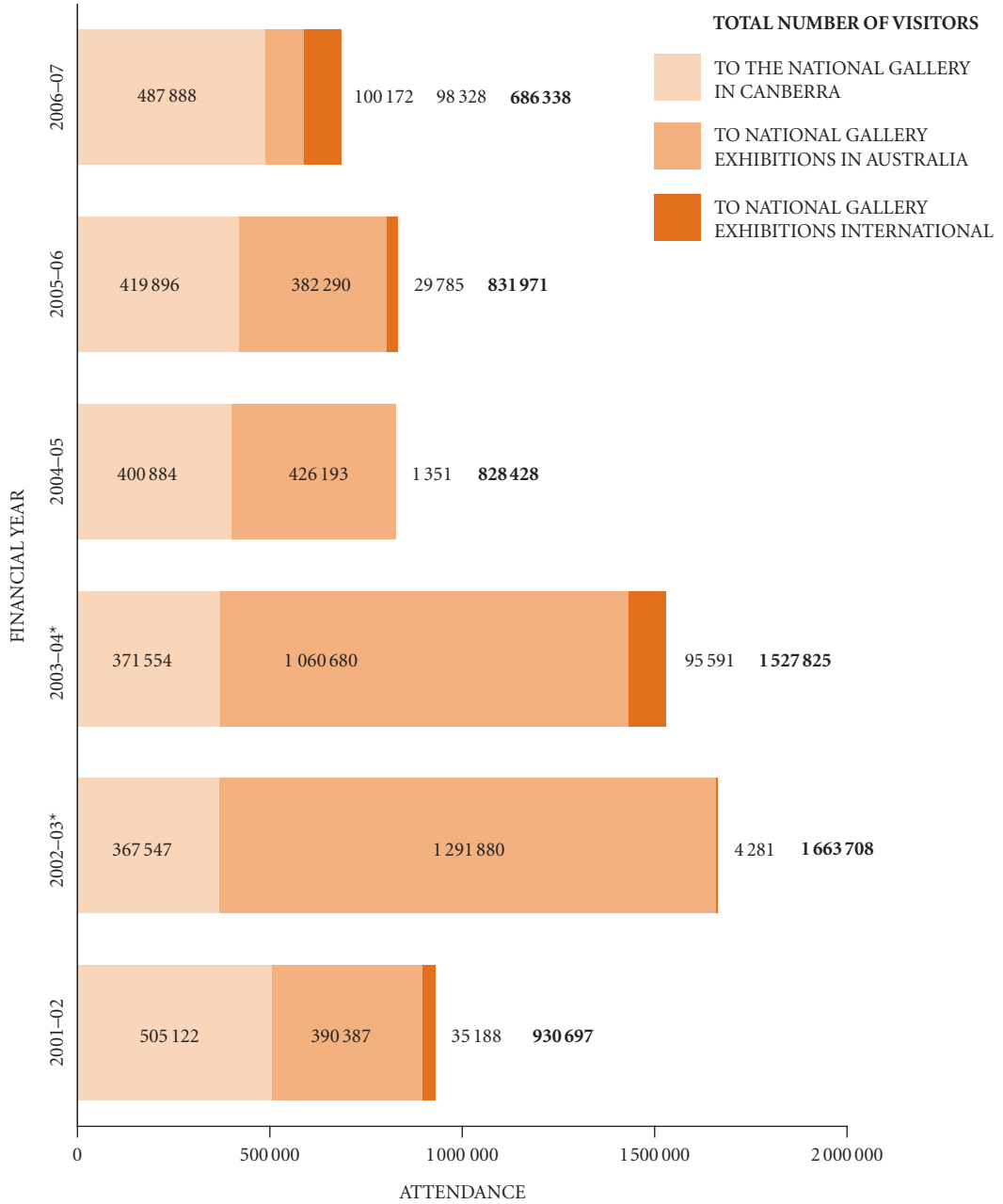
**International Art\***

Completed 16 February 2007

Completed 15 June 2007

\*Denotes permanent collection rehang

## APPENDIX 7 ATTENDANCE 2001–02 TO 2006–07



\* The *Out and about: The National Gallery tours Australia* touring program significantly increased attendances during 2002–03 and 2003–04.

## APPENDIX 8 TRAVELLING EXHIBITIONS 2006–07

### **Moist: Australian watercolours**

Tour dates: 24 March 2006 – 18 February 2007

Perc Tucker Regional Art Gallery, Townsville, Qld,  
26 May – 9 July 2006  
Mornington Peninsula Regional Gallery, Mornington, Vic,  
25 July – 24 September 2006  
Riddoch Art Gallery, Mount Gambier, SA,  
1 December 2006 – 18 February 2007

### **Constable: impressions of land, sea and sky**

Museum of New Zealand Te Papa Tongarewa, Wellington,  
New Zealand, 5 July – 8 October 2006

### **An artist abroad: the prints of James McNeill Whistler**

Tour dates: 5 August – 4 November 2007

University Art Museum, The University of Queensland,  
St Lucia, Qld, 5 August – 1 October 2006  
Lake Macquarie City Art Gallery, Booragul, NSW,  
15 December 2006 – 21 January 2007  
Geelong Art Gallery, Geelong, Vic, 7 June – 19 August 2007

### **Stage fright: the art of theatre**

In partnership with Australian Theatre for Young People  
Supported by Visions of Australia  
Tour dates: 9 February – 28 October 2007

Swan Hill Regional Art Gallery, Swan Hill, Vic,  
6 October – 26 November 2006  
The Academy Gallery, University of Tasmania, Launceston,  
Tas, 9 February – 1 April 2007  
Walter Nicholls Memorial Gallery, Port Lincoln, SA,  
5 May – 3 June 2007  
Port Pirie Regional Art Gallery, Port Pirie, SA,  
15 June – 29 July 2007

### **Michael Riley: sights unseen**

Supported by Visions of Australia, the National Gallery of  
Australia Council Exhibitions Fund, The Australia Council,  
Michael Riley Foundation and Boomalli Aboriginal Artists  
Co-operative.  
Tour dates: 16 November 2006 – 27 April 2008

Monash Gallery of Art, Wheelers Hill, Vic,  
16 November 2006 – 25 February 2007  
Dubbo Regional Gallery, Dubbo, NSW 12 May – 8 July 2007  
and concurrently Moree Plains Gallery, Moree, NSW,  
19 May – 15 July 2007

### **Imagining Papua New Guinea: prints from the national collection**

Tour dates: 14 April – 25 January 2009

Geraldton Regional Art Gallery, Geraldton, WA,  
14 April – 17 June 2007

### **Colin McCahon**

Australian tour: 16 June – 29 October 2007  
International tour: 8 March – 14 September 2008

Queen Victoria Museum & Art Gallery at Inveresk,  
Launceston, Tas, 16 June – 2 September 2007

### **The Elaine and Jim Wolfensohn Gift travelling exhibitions**

#### **Suitcase kits**

*Blue case: technology*

Barossa Regional Gallery, Barossa, SA, 03 July – 30 July 2006  
Caloundra Regional Art Gallery, Caloundra, Qld,  
7 August – 17 September 2006  
National Gallery of Australia, Canberra, ACT,  
25 September – 08 October 2006  
Greystanes High School, NSW, 21 September 2006  
Mosman Art Gallery and Cultural Centre, Mosman, NSW,  
7 November – 3 December 2006  
Bathurst Regional Art Gallery, Bathurst, NSW,  
3 February – 24 March 2007  
Including visits to: Carenne Public School, Bathurst, NSW;  
Perthville Public School, Perthville, NSW; West Bathurst  
Public School, West Bathurst, NSW; Bathurst South Public  
School, Bathurst, NSW; Eglinton Public School, Eglinton,  
NSW; and Kelso Public School, Kelso, NSW  
Walter Nicholls Memorial Gallery, Port Lincoln, SA,  
4 June – 1 July 2007

*Red case: myths and rituals and Yellow case: form, space and design*

Coffs Harbour City Gallery, Coffs Harbour, NSW,  
10 July – 24 September 2006  
Tyalla Primary School, Tyalla, NSW, 30 August 2006  
Woolgoola Primary School, Woolgoola, NSW,  
14 August 2006  
Lower Bucca Preschool, Lower Bucca, NSW, 21 August 2006  
Woolgoola Preschool, Lower Bucca, NSW, 22 August 2006  
Possum's Long Day Care, NSW, 23 August 2006  
Coffs Harbour Preschool, Coffs Harbour, NSW,  
24 August 2006  
Upper Orara School, Upper Orara, NSW, 25 August 2006  
Karangi Primary School, Karangi, NSW, 7 September 2006  
Mullaway Primary School, Mullaway, NSW,  
14–15 September 2006  
St Joseph's Home, 15 June 2006  
St Augustine's Home, Coffs Harbour, NSW,  
18 September 2006  
Bayldon Primary School, Toormina, NSW,  
19 September 2006  
Montessori Preschool, Korora, NSW, 21 September 2006  
Oznoman Villa, 21 September 2006  
Bishop Druitt College, Coffs Harbour, 22 September 2006  
Burnie Regional Art Gallery Tour, Burnie, Tas,  
9 October – 17 December 2006  
Somerset Primary, Wynyard, Tas, 9 October 2006  
Table Cape Primary, Wynyard, Tas, 12 October 2006  
Yolla District School, Wynyard, Tas, 12 October 2006  
Burnie High, Burnie, Tas, 17 October 2006  
Burnie High, Burnie, Tas, 20 October 2006  
Wynyard High, Wynyard, Tas, 23 October 2006  
Penguin High, Penguin, Tas, 27 October 2006  
Redpa Primary, Smithton, Tas, 30 October 2006  
Parklands High School, Burnie, Tas, 1 November 2006  
Hillcrest Primary, Devonport, Tas, 3 November 2006  
St Peter Chanel, Smithton, Tas, 7 November 2006  
Forth Primary School, Forth, Tas, 10 November 2006  
Wilmot Primary, Wilmot, Tas, 13 November 2006  
Boat Harbour, Boat Harbour, Tas, 16 November 2006  
Boat Harbour, Boat Harbour, Tas, 17 November 2006  
Table Cape, Table Cape, Tas, 21 November 2006  
Yolla District High, Wynyard, Tas, 22 November 2006  
Stella Maris, Burnie, Tas, 23 November 2006  
Multicap, Burnie, Tas, 27 November 2006

Cooee Primary, Cooee, Tas, 28 November 2006  
Cooee Primary, Cooee, Tas, 5 December 2006  
St Brigids, Wynyard, Tas, 6–8 December 2006  
Oakwood Private School, Devonport, Tas,  
12 December 2006  
East Devonport, Devonport, Tas, 12 December 2006  
North West Christian School, Devonport, Tas,  
13 December 2006  
Penguin Primary School, Penguin, Tas, 13 December 2006  
Oakwood Private School, Devonport, Tas,  
14 December 2006  
North Caroline St, Devonport, Tas, 14 December 2006  
East Devonport, Devonport, Tas, 14 December 2006  
Bathurst Regional Art Gallery, Bathurst, NSW,  
3 February – 24 March 2007  
Port Pirie Regional Art Gallery, Port Pirie, SA,  
2 April – 6 May 2007  
Mosman Art Gallery and Community Centre, Mosman,  
NSW, 9 May – 3 June 2007

#### **The 1888 Melbourne Cup**

Warwick Art Gallery, Warwick, Qld, 6–29 October 2006  
Ballarat Fine Art Gallery, Ballarat, Vic,  
1 November 2006 – 31 January 2007  
Hawkesbury Regional Gallery, Windsor, NSW,  
20 July – 16 September 2007  
Latrobe Regional Gallery, Latrobe, Vic,  
25 October 2007 – 10 January 2008

## APPENDIX 9 OUTWARD LOANS TO EXHIBITIONS – AUSTRALIA AND INTERNATIONAL

### LOANS TO EXHIBITIONS – AUSTRALIA: 372

#### AUSTRALIAN CAPITAL TERRITORY

##### Canberra Museum and Gallery

*Michael Taylor*

##### 9 works

Canberra Museum and Gallery,  
2 April – 30 July 2006

##### National Library of Australia

*Donald Friend: a charmed life*

##### 6 works

National Library of Australia,  
9 November 2006 – 4 February 2007

##### 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

##### National Portrait Gallery

*Reveries: portraiture, photography  
and mortality*

##### 6 works

National Portrait Gallery,  
27 April – 19 August 2007  
University Art Museum,  
The University of Queensland,  
7 September – 14 October 2007  
Mornington Peninsula Regional  
Gallery, 19 March – 18 May 2008

##### The Drill Hall Gallery

*Mumeka to Milmilgkan: innovation  
in Kurulk bark painting*

##### 5 works

The Drill Hall Gallery,  
2 November – 15 December 2006

#### NEW SOUTH WALES

##### Art Exhibitions Australia Limited, Sydney

*Picasso: love and war 1935–1945*

##### 1 work

National Gallery of Victoria,  
30 June – 8 October 2006

##### Art Gallery of New South Wales

*Margaret Preston: art and life*

##### 52 works

Art Gallery of New South Wales,  
30 July – 23 October 2005  
National Gallery of Victoria,  
12 November 2005 – 29 January 2006  
Queensland Art Gallery,  
18 February – 7 May 2006  
Art Gallery of South Australia,  
26 May – 13 August 2006

*Goddess: divine energy*

##### 6 works

Art Gallery of New South Wales,  
13 October 2006 – 28 January 2007

##### Australian Centre for Photography, Sydney

*Pet project*

##### 6 works

Australian Centre for Photography,  
7 December 2006 – 24 February 2007

##### Australian National Maritime Museum, Sydney

*Commemorating Nelson 1805–2005*

##### 1 work

Australian National Maritime  
Museum, 21 September 2005  
– 21 September 2009

##### Bathurst Regional Art Gallery

*Janet Dawson survey*

##### 22 works

Bathurst Regional Art Gallery,  
30 November 2006 – 28 January 2007  
The Drill Hall Gallery,  
22 February – 8 April 2007  
S.H. Ervin Gallery,  
12 May – 10 June 2007  
University Art Museum,  
The University of Queensland,  
7 July – 19 August 2007  
Tasmanian Museum and Art Gallery,  
6 September – 21 October 2007  
Mornington Peninsula Regional  
Gallery,  
30 October – 2 December 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

##### Hawkesbury Regional Gallery

*The Windsor Group*

##### 1 work

Hawkesbury Regional Gallery,  
1 September 2006 – 26 November 2006

##### Historic Houses Trust of New South Wales, Sydney

*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

*Bridging Sydney*

**4 works**

Museum of Sydney,  
15 December 2006 – 30 April 2007

*Thoroughly modern Sydney: 1920s  
and 30s glamour and style*

**2 works**

Museum of Sydney,  
1 July – 15 October 2006

*Homes in the sky – apartment living  
in Sydney*

**3 works**

Museum of Sydney,  
12 May – 26 August 2007

**Ivan Dougherty Gallery, Sydney**

*For Matthew and others – journeys  
with schizophrenia*

**6 works**

Ivan Dougherty Gallery,  
10 October – 11 November 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**

*Juan Davila*

**1 work**

Museum of Contemporary Art,  
9 September – 12 November 2006  
National Gallery of Victoria,  
30 November 2006 – 4 February 2007

*Paddy Bedford exhibition*

**1 work**

Museum of Contemporary Art,  
7 December 2006 – 15 April 2007  
Art Gallery of Western Australia,  
12 May – 22 July 2007  
Bendigo Art Gallery, 11 August  
– 16 September 2007  
University Art Museum,  
The University of Queensland,  
16 November 2007 – 1 March 2008

**Orange Regional Gallery**

*Cuisine and country*

**6 works**

Orange Regional Gallery,  
6 April – 20 May 2007  
Lake Macquarie City Art Gallery,  
8 June – 22 July 2007  
Mornington Peninsula Regional  
Gallery, 28 August – 21 October 2007  
Wagga Wagga Regional Art Gallery,  
26 October 2007 – 6 January 2008  
Riddoch Art Gallery,  
12 January – 2 March 2008  
Broken Hill Regional Art Gallery,  
3 March – 30 April 2008  
Manly Art Gallery & Museum,  
16 May – 15 June 2008  
Cairns Regional Gallery,  
4 July – 24 August 2008  
Artspace Mackay,  
29 August – 12 October 2008

**Powerhouse Museum, Sydney**

*On the box: great moments in  
Australian television 1956–2006*

**1 work**

Powerhouse Museum,  
6 April 2006 – 29 January 2007

**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 &  
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**

**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

**Queensland Art Gallery**

*The 5th Asia-Pacific Triennial of  
Contemporary Art*

**2 works**

Gallery of Modern Art, Brisbane,1  
December 2006 – 27 May 2007

#### **Rockhampton Art Gallery**

*Rupert Bunny and music*

**6 works**

Rockhampton Art Gallery,  
8 June – 29 July 2007

### **SOUTH AUSTRALIA**

#### **Art Gallery of South Australia**

*The most delightful thing on Earth:  
the art of Gladys Reynell*

**11 works**

Art Gallery of South Australia,  
30 June – 24 September 2006

### **TASMANIA**

#### **Tasmanian Museum and Art Gallery**

*Out of line: the art of Vivienne Binns*

**6 works**

Tasmanian Museum and Art Gallery,  
16 October – 19 November 2006  
The Drill Hall Gallery,  
29 March – 6 May 2007  
Penrith Regional Gallery and The  
Lewers Bequest, 25 May – 8 July 2007  
Latrobe Regional Gallery,  
25 July – 16 September 2007  
Bathurst Regional Art Gallery,  
5 October – 18 November 2007

### **VICTORIA**

#### **Castlemaine Art Gallery and Historical Museum**

*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

#### **Glen Eira City Council Gallery**

*The Murrumbeena Boyds*

**26 works**

Glen Eira City Council Gallery,  
16 October – 5 November 2006

#### **Heide Museum of Modern Art**

*It ain't necessarily so: Mike Brown  
and the imitation realists*

**3 works**

Heide Museum of Modern Art,  
18 July – 5 November 2006

*Meeting a dream: Albert Tucker in  
Paris 1948–1952*

**13 works**

Heide Museum of Modern Art,  
18 July – 5 November 2006

*Unmasked: Sidney Nolan and Ned  
Kelly 1950–1990*

**4 works**

Heide Museum of Modern Art,  
11 November 2006 – 4 March 2007

*The Goddess grins: the female image  
in the art of Albert Tucker*

**19 works**

Heide Museum of Modern Art,  
29 May – 31 October 2007

#### **McClelland Gallery and Sculpture Park**

*Louise Weaver: taking a chance on  
love*

**2 works**

McClelland Gallery and Sculpture  
Park, 1 July – 27 August 2006

*The nude in the art of John Brack*

**2 works**

McClelland Gallery and Sculpture  
Park,  
17 December 2006 – 30 March 2007

#### **Mornington Peninsula Regional Gallery**

*From Tuesday to Tuesday: Barbara  
Brash, Nancy Clifton, Mary  
Macqueen and Lesbia Thorpe*

**7 works**

Mornington Peninsula Regional  
Gallery, 25 July – 24 September 2006

*Emotions/emotions: a visual  
exploration*

**18 works**

Mornington Peninsula Regional  
Gallery, 18 April – 24 June 2007

#### **National Gallery of Victoria**

*Howard Arkley: the retrospective*

**2 works**

National Gallery of Victoria,  
17 November 2006 – 25 February  
2007

Art Gallery of New South Wales,

10 March – 6 May 2007

Queensland Art Gallery,

6 July – 16 September 2007

*Australian Impressionism*

**39 works**

National Gallery of Victoria,  
31 March – 8 July 2007

#### **RMIT Gallery**

*Robyn Beeche exhibition*

**1 work**

RMIT Gallery,

5 March – 22 April 2007

#### **The Ian Potter Centre: National Gallery of Victoria 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

*Kitty Kantilla retrospective*

**4 works**

The Ian Potter Centre: National  
Gallery of Victoria at Federation  
Square, 27 April – 19 August 2007  
Art Gallery of New South Wales,  
7 December 2007 – 21 January 2008

#### **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

*After the age of Aquarius*

**3 works**

The Ian Potter Museum of Art,  
28 April – 15 July 2007

#### **William Mora Galleries**

*Anniebell Marrngamarrnga*

**6 works**

William Mora Galleries,  
29 May – 22 June 2007

### **WESTERN AUSTRALIA**

#### **Art Gallery of Western Australia**

*Raised by wolves*

**25 works**

Art Gallery of Western Australia,  
5 February – 4 June 2007

### **LOANSTO EXHIBITIONS – INTERNATIONAL: 28**

#### **GERMANY**

##### **Galerie Neue Meister**

*From Monet to Mondrian: modern  
masterpieces from Dresden's private  
collection in the first half of the  
20th century*

**1 work**

Staatliche Kunstsammlungen  
Dresden, 16 September 2006  
– 14 January 2007

##### **Kunstsammlung Nordrhein- Westfalen**

*Francis Bacon – the violence of the  
real*

**1 work**

Kunstsammlung Nordrhein-  
Westfalen,  
16 September 2006 – 7 January 2007

#### **ITALY**

##### **Complesso del Vittoriano**

*Bonnard – Matisse e il Mediterraneo*

**1 work**

Complesso del Vittoriano,  
6 October 2006 – 4 February 2007

### **NEW ZEALAND**

#### **Auckland Art Gallery**

*Mystic truths*

**1 work**

Auckland Art Gallery,  
30 June – 30 September 2007

#### **Auckland Museum**

*Voyages of the ancestors*

**1 work**

Auckland Museum,  
8 December 2006 – 1 April 2007

#### **Artspace, Auckland**

*Moment theory*

**4 works**

Artspace, 3 February – 3 March 2007

### **PORTUGAL**

#### **Calouste Gulbenkian Foundation**

*Ingenuity – photography and  
engineering*

**12 works**

Calouste Gulbenkian Foundation,  
1 February – 30 April 2007  
Palais des Beaux Arts, Brussels,  
5 July – 9 September 2007

### **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**

#### **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

#### **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

#### **Los Angeles County Museum of Art**

*Magritte and contemporary art: the  
treachery of image*

**1 work**

Los Angeles County Museum of Art,  
19 November 2006 – 4 March 2007

### **SUMMARY OF OUTWARD LOANS**

#### **Loans to exhibitions – Australia: 372**

Australian Capital Territory: 29  
New South Wales: 124  
Northern Territory: 10  
Queensland: 11  
South Australia: 11  
Tasmania: 6  
Victoria: 156  
Western Australia: 25

#### **Loans to exhibitions – international: 28**

#### **Other new and continuing loans: 368**

#### **National Gallery of Australia travelling exhibitions and education lending program: 310**

#### **Total outward loans: 1078**

## APPENDIX 10 INWARD LOANS

PUBLIC LENDERS	LONGTERM LOAN	LOANS FOR GENERAL DISPLAY	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
ABC TV Sydney, Ultimo, NSW	0	0	7	0	7
ACT Legislative Assembly, Canberra, ACT	0	0	1	0	1
Art Exhibitions Australia Limited, The Rocks, NSW	0	0	202	0	202
Art Gallery of New South Wales, Sydney, NSW	0	0	40	0	40
Art Gallery of South Australia, Adelaide, SA	0	0	11	0	11
Art Gallery of Western Australia, Perth, WA	0	0	2	0	2
Auckland Art Gallery, Auckland, New Zealand	0	0	2	0	2
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	1	2
Australian National University, Australian National University, ACT	0	0	1	0	1
Australian War Memorial, Campbell, ACT	0	0	17	0	17
Ballarat Fine Art Gallery, Ballarat, Vic	0	0	6	0	6
Benalla Art Gallery, Benalla, Vic	0	0	2	0	2
Bendigo Art Gallery, Bendigo, Vic	0	0	2	0	2
Birmingham Museums and Art Gallery, Birmingham, England	0	0	1	0	1
Black Fella's Dreaming Museum, Bangalow, NSW	0	0	1	0	1
Blackfella Films Pty Ltd, Strawberry Hills, NSW	0	0	1	0	1
Boomalli Aboriginal Artist Co-Operative Ltd, Leichhardt, NSW	0	0	11	0	11
Canberra Museum and Gallery, Canberra City, ACT	0	0	1	0	1
Carrick Hill, Springfield, SA	0	0	1	0	1
Christ's Hospital School, Horsham, United Kingdom	0	0	1	0	1
Dubbo Regional Art Gallery, Dubbo, NSW	0	0	19	0	19
Dunedin Public Art Gallery, Dunedin, New Zealand	0	0	1	0	1
Film Australia, Lindfield, NSW	0	0	3	0	3
Fitzwilliam Museum, Cambridge, England	0	0	11	0	11
Geelong Grammar School, Corio, Vic	0	0	1	0	1
James Agapitos and Ray Wilson, Bellevue Hill, NSW	1	0	0	0	1
Josef Lebovic Gallery, Paddington, NSW	0	1	0	0	1

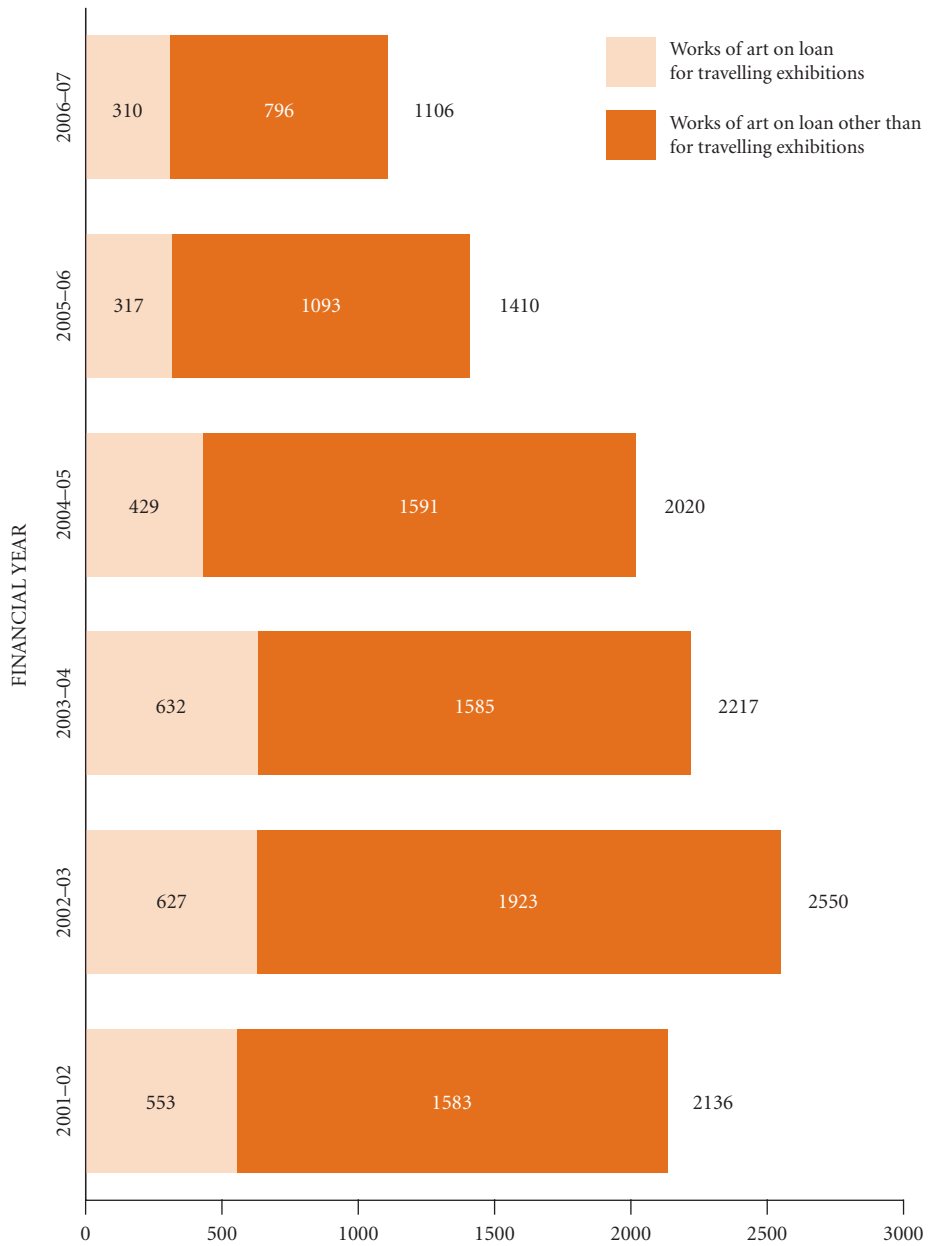
*continued*

PUBLIC LENDERS	LONGTERM LOAN	LOANS FOR GENERAL DISPLAY	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
Kerry Stokes Collection, West Perth, WA	1	0	0	0	1
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 & Museum, Manly, NSW	0	0	1	0	1
Megalo Access Arts Inc, Watson, ACT	0	0	7	0	7
Michael Riley Foundation, Dulwich Hill, NSW	0	0	362	0	362
Mildura Arts Centre, Mildura, Vic	0	0	1	0	1
Mitchell Library, State Library of New South Wales, Sydney, NSW	0	0	4	0	4
Monash Gallery of Art, Wheelers Hill, Vic	0	0	1	1	2
Moree Plains Gallery, Moree, NSW	0	0	15	14	29
Musée du Louvre, Paris, France	0	0	2	0	2
Museum of Contemporary Art, Sydney, NSW	0	0	1	0	1
Museum of New Zealand Te Papa Tongarewa, Wellington,	0	0	2	0	2
New Zealand					
Museum of Sydney, Sydney, NSW	0	0	40	0	40
Museum Victoria, Melbourne, Vic	0	0	1	0	1
National Gallery of Scotland, Edinburgh, Scotland	0	0	1	0	1
National Gallery of Victoria, Melbourne, Vic	0	0	30	0	30
National Library of Australia, Parkes, ACT	33	0	3	0	36
National Museum and Gallery of Wales, Cardiff, Wales	0	0	1	0	1
National Portrait Gallery, Canberra, Parkes, ACT	0	0	1	0	1
National Portrait Gallery, London, England	0	0	1	0	1
National Trust of Victoria (Rippon Lea Estate), Elsternwick, Vic	0	0	2	0	2
Nevill Keating Pictures Ltd, London, England	0	0	1	0	1
Newcastle Region Art Gallery, Newcastle, NSW	0	0	3	0	3
Orange Regional Gallery, Orange, NSW	0	0	1	0	1
Parliament House Art Collection, Canberra, ACT	0	0	1	0	1
Perpetual Trustee Company Limited, Canberra, ACT	1	0	0	0	1
Philadelphia Museum of Art, Philadelphia, United States of America	0	0	4	0	4
Private collection c/- Pat Wallace, Crows Nest, NSW	0	0	1	0	1
Queen Victoria Museum and Art Gallery, Launceston, Tas	0	0	4	0	4
Queensland Art Gallery, Brisbane, Qld	0	0	5	0	5
Roslyn Oxley 9 Gallery, Paddington, NSW	0	0	1	0	1

*continued*

PUBLIC LENDERS	LONGTERM LOAN	LOANS FOR GENERAL DISPLAY	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	TOTAL
Royal Academy of Arts, Piccadilly, England	0	0	9	0	9
Royal Botanic Gardens, Sydney, NSW	0	0	1	0	1
SBS TV, Crows Nest, NSW	0	0	2	0	2
St Mary's Cathedral, Sydney, NSW	0	0	1	0	1
State Library of Tasmania, Hobart, Tas	0	0	3	0	3
State Library of Victoria, Melbourne, Vic	0	0	2	0	2
Tasmanian Museum and Art Gallery, Hobart, Tas	0	0	3	0	3
Tate Britain, London, England	0	0	6	0	6
The Detroit Institute of Arts, Detroit, United States of America	0	0	1	0	1
The Estate of Sir Edwin Manton, New York, United States of America	0	0	1	0	1
The Frick Collection, New York, United States of America	0	0	2	0	2
The Ian Potter Museum of Art, Parkville, Vic	0	0	1	0	1
The Wadsworth Atheneum, Hartford, United States of America	0	0	1	0	1
Toowoomba Regional Art Gallery, Toowoomba, Qld	0	0	1	0	1
Uniting Church in Australia, Sydney, NSW	1	0	0	0	1
University Art Museum, The University of Queensland, Brisbane, Qld	0	0	2	0	2
University of Sydney Art Collection, University of Sydney, NSW	0	0	1	0	1
Victoria and Albert Museum, London, England	0	0	19	0	19
Wesfarmers Limited, Perth, WA	0	0	1	0	1
Yale Center for British Art, New Haven, United States of America	0	0	6	0	6
<b>Public Lenders Totals</b>	<b>39</b>	<b>1</b>	<b>908</b>	<b>16</b>	<b>964</b>
<b>Private Lenders Totals</b>	<b>57</b>	<b>2</b>	<b>231</b>	<b>138</b>	<b>428</b>
<b>Totals</b>	<b>96</b>	<b>3</b>	<b>1139</b>	<b>154</b>	<b>1392</b>

## APPENDIX 11 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2001-02 TO 2006-07



## APPENDIX 12 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2006–07

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in kind support throughout the 2006–07 year:

- ActewAGL as major partner for *George W Lambert retrospective: heroes & icons*
- Art Exhibitions Australia for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Art Indemnity Australia for support of *Constable: impressions of land, sea and sky*
- Art Gallery of South Australia for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Art Gallery of Western Australia for support of *Egyptian antiquities from the Louvre: Journey to the afterlife*
- *The Australian* newspaper for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Australian Air Express for ongoing support of the National Gallery of Australia's travelling exhibitions program.
- Australian Broadcasting Corporation for their continuing support through ABC TV and ABC Radio in particular ABC Stateline and ABC 666
- Australia Council for the Arts for support of *Michael Riley: sights unseen* and *National Indigenous Art Triennial: Culture Warriors* through the Aboriginal and Torres Strait Islander, Visual Arts and Community Partnerships Market Development (International) Boards.
- BHP Billiton as Major Sponsor for the exhibition and tour of *National Indigenous Art Triennial: Culture Warriors*
- Boomalli Aboriginal Artists Cooperative for support of *Michael Riley: sights unseen*
- The Brassey of Canberra for their support of the NGA Summer Scholarship 2007 program
- Casella Wines for support of *The story of Australian printmaking 1801–2005* and *George W Lambert retrospective: heroes & icons*
- Canberra Arts Teachers Association for support of the NGA Summer Scholarship 2007 program
- EMC Australia for support of *VIP: very important photographs from the European, American and Australian photography collection 1840s–1940s*
- Forrest Inn and Apartments for providing accommodation for guests throughout the year in particular for *Constable: impressions of land, sea and sky*
- George Patterson Y & R for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Gordon Darling Australasian Print Fund for its continuing support of the development and promotion of the Australian and Pacific Print Collection
- Gordon Darling Foundation for support of *The story of Australian printmaking 1801–2005*
- Herald Sun for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Infront Systems for support of *VIP: very important photographs from the European, American and Australian photography collection 1840s–1940s*
- JQ Pty Limited for their continuing support through magazines *Art & Antiques* and *World of Art & Antiques*
- Konica for support of Photofocus forum in association with *VIP: very important photographs from the European, American and Australian photography collection 1840s–1940s*
- Lambert Wines for support of *George W Lambert retrospective: heroes & icons*
- Harvey Norman, Westfield Woden, for their support of *Michael Riley: sights unseen* and *Imants Tillers: one world many visions*
- HINDMARSH as Principal Sponsor for *The story of Australian printmaking 1801–2005*
- Mazda as Principal Sponsor of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Michael Riley Foundation for support of *Michael Riley: sights unseen*
- Musée du Louvre for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- National Gallery of Australia Council Exhibitions Fund for support of *Michael Riley: sights unseen* and *Imants Tillers: one world many visions*
- National Australia Bank for naming rights for the National Australia Bank Sculpture Gallery
- The Northern Territory Government through ArtsNT for support of *National Indigenous Art Triennial: Culture Warriors*
- Pernod Ricard Australia for support of *Revolutionary Russians*
- QANTAS Airways Limited for their continuing support



- The Queensland Government through Queensland Indigenous Arts Marketing and Export Agency for support of *National Indigenous Art Triennial: Culture Warriors*
- Saville Park Suites Canberra for providing accommodation and guests throughout the year, in particular their support of *The story of Australian printmaking 1801–2005*
- Seven Network Limited for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- Singapore Airlines for support of *Egyptian antiquities from the Louvre: journey to the afterlife*
- The Sony Foundation for the major sponsorship of the National Gallery of Australia and Sony Foundation Australia Summer Scholarship 2007 program
- Visions of Australia for support of the travelling exhibitions *Stage fright: the art of theatre* and *Michael Riley: sights unseen*, and to travel the *National Indigenous Art Triennial: Culture Warriors*
- WIN Television for support of *George W Lambert retrospective: heroes & icons*

## APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2007

### MEMBERSHIP VOLUNTEERS

Dorothy Anderson  
Janet Batho  
Elizabeth Brooks  
Judy Burns  
Doreen Butler  
Betty Campbell  
Maureen Chan  
Audrey Harvey  
Helen Deane  
Sylvia Dicker  
Helen Douglas  
Kay Dunne  
Karin Fyfe  
Margaret Gerahty  
Isabelle Hayward  
Joan Johns  
Beryle Legge-Wilkinson  
Anne Luker  
Doris Mccauley  
Heather Mears  
Nigel Neilson  
Estelle Neilson  
Alison Thomas  
Gene Willisford  
Rita Williams  
Rose Swan  
Gerda Zietek

### CONSERVATION VOLUNTEERS

Bill Hamilton  
Gudrun Gene  
Katrina Newitt  
Emma Lees

### CURATORIAL VOLUNTEERS

#### ASIAN ART

Jan Smith  
Chris Haskett  
Margo Geering  
Bill Geering

### AUSTRALIAN AND INTERNATIONAL PHOTOGRAPHY

Robert Deane  
Bernard Lilienthal

### AUSTRALIAN AND INTERNATIONAL DECORATIVE ARTS AND DESIGN

Meredith Hinchliffe  
Jane Herring  
Penelope Roberts  
Diana Woollard

### AUSTRALIAN PRINTS DRAWINGS AND ILLUSTRATED BOOKS

Keith Avent  
Linda Hastings

### RESEARCH LIBRARY VOLUNTEERS

Pam Cossey  
Bill Geering  
Julia Nicholls  
Kay Smith

### VOLUNTARY GUIDES

Win Abernethy  
Janet Aitken  
Gail Allen  
Elizabeth Allison  
Ingrid Anderson  
Anna Bannan  
Susan Bastian  
Hilary Batten  
Elizabeth Bennett  
Lynne Booth  
Lena Britton  
Betty Browning  
Laurel Brummell  
Helen Campbell

Shelley Clarke  
Sally Collignon  
Bruce Cook  
Beverley Copeland  
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  
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 Huysken  
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  
Edith Kuhn  
Meg Lambeck  
Paul Legge-Wilkinson  
Bernard Lilienthal  
Jackie Linkson  
Jane Macissac  
Alva Maguire  
Patricia McCullough  
Margaret McIntosh  
Michael McKeown  
Audrey McKibbin  
Phyllis McLean  
Jennifer Morris  
Geraldine Mountifield  
Penny Moyes  
Patti Mulcare  
Patsy Murray  
Maria Helena Nicoll  
Rhonda Nobbs-Mohr  
Kate Nocklels  
Caroline Nott  
Susan O'Connor  
Denise Page  
Evelyn Paton  
Betty Pearce  
Julia Pratt  
Norma Price  
Joan Purkis  
Beryl Quartel  
Kaye Rainey  
Georgia Renfree  
Fred Roberts  
Judy Roberts  
Hilary Rotsey  
Christine Saddington  
Sylvia Shanahan  
Rita Sheehan  
Mary Lou Sheppard

Jude Sime  
Kimberley Simms  
Elizabeth Sloan  
Jan Smith  
Jane Smyth  
Carol Summerhayes  
Bob Sutherland  
Flora Strickland  
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 2006–07

### **Michael Riley: sights unseen**

Brenda Croft, exhibition curator  
Kathryn Flavelle, editor  
Kirsty Morrison, editor

### **Imants Tillers: one world many visions**

Deborah Hart, exhibition curator  
Paige Amor, editor  
Sarah Robinson, designer

### **Egyptian antiquities from the Louvre**

Marc Etienné, author  
Malcolm Leader, Christine Moore, Yvonne Piller, translators  
Paige Amor, project editor  
Janet Westwood, editor  
Brett Wincke, designer

### **The bronze weaver**

Robyn Maxwell, author  
Paige Amor, editor  
Kirsty Morrison, designer

### **Grace Crowley: being modern**

Elena Taylor, author  
Paige Amor, project editor  
Gill Smith, editor  
Kirsty Morrison, designer

### **Printed: images in colonial Australia**

Roger Butler, author  
Paige Amor, project editor  
Pauline Green, editor  
Kirsty Morrison, designer

### **Papua New Guinea prints**

Melanie Eastburn, author  
Eve Sullivan, editor  
Bev Swift, designer

### **National Gallery of Australia**

#### **Acquisitions Policy**

Ron Radford, co-ordinating editor  
Jeanie Watson, editor  
Gillian Worrall, designer

### **artonview (four issues)**

No 47 Spring 2006  
No 48 Summer 2006  
No 49 Autumn 2007  
No 50 Winter 2007

Commissioning editor: Alistair McGhie and Jeanie Watson

Designer: Sarah Robinson and Ma@d Communications

## APPENDIX 15 CONSULTANTS 2006–07

### CONSULTANTS

There were 26 consultants paid more than \$10 000 in 2006–07.

NAME	NATURE OF SERVICES	AMOUNT	KEY
Australian Government Solicitor	Legal	15 506	a
Australian National Audit Office	External audit services	72 000	c
Brizulis Associates	Engineering services	262 998	a
Cardno Young	Engineering services	54 078	a
DW Adamson Pty Ltd	Financial system reporting	37 800	b
Elmatom Pty Ltd	Occupational health and safety advice	68 454	c
Environmetrics	Customer survey analysis	12 364	b
Ernst & Young	Accounting services for building enhancement project	51 183	b
Erwood Accelerated Purchasing	Tender & contract services	116 053	b
Gavin Anderson (Australia) Ltd	Strategic communications strategy	16 133	b
George Sexton & Associates	Lighting design plan	371 953	a
Heritage Management Consultants Pty Ltd	Conservation planning	12 117	b
Infront Systems	Digital asset management system planning	38 800	b
Ken Begg and Associates	Public affairs advice	71 084	b
Mallesons Stephen Jaques	Legal	52 020	a
Manteena Pty Ltd	Managing Gallery enhancement project	61 819	a
Market Attitude	Customer survey analysis	16 860	b
McGregor & Partners	Landscaping design services	359 791	a
Professor Norman Palmer	Legal	27 606	a
Page Kirkland Lorimer Pty Ltd	Cost planning for building enhancement project	191 620	a
Pro Safety Consultants	Security advice	54 557	a
PTW Architects	Architectural services	331 284	a
Simon Storey Valuers	Valuation services	63 500	c
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	890 822	a
Unilinc	Serial collection and cataloguing services	32 808	a
Walter Turnbull	Internal audit	15 000	c
<b>Total</b>		<b>3 298 210</b>	

- a) Expertise not available within the Gallery
- b) Resources not available within the Gallery
- c) External scrutiny required or preferred

## APPENDIX 16 COMPLIANCE INDEX AND CONTACT OFFICERS

### COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2006–07* 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 Forward  
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

### CONTACT OFFICERS

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes. General correspondence should be addressed to:

The Director  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601  
telephone: 02 6240 6411  
facsimile: 02 6240 6529  
website: nga.gov.au

The National Gallery of Australia is open daily from 10.00 am to 5.00 pm (closed Christmas Day)

Inquiries regarding this report may be directed to:

The Deputy Director  
National Gallery of Australia  
telephone: 02 6240 6401  
facsimile: 02 6270 6411  
email: alan.froud@nga.gov.au

Inquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made in writing, by telephone, facsimile or email to:

Freedom of Information Coordinator  
The Manager, Business Support  
National Gallery of Australia  
Parkes Place  
PARKES ACT 2600  
GPO Box 1150  
CANBERRA ACT 2601  
telephone: 02 6240 6677  
facsimile: 02 6240 6529  
email: john.santolin@nga.gov.au  
website: nga.gov.au



INDEX

## INDEX

### A

- Aboriginal and Torres Strait Islander art
- acquisitions 4, 19–20, 103–6
  - National Indigenous Art Triennial: Culture Warriors* 1, 19
  - new galleries for 3, 58
  - permanent collection rehang 174
  - photographs 22, 105
  - research and publications 26
  - Telstra National Aboriginal and Torres Strait Islander Art Award 20
  - Venice Biennale 26
- Abracadabra* exhibition 45, 174
- access control system 33
- access to the collection 12, 14, 32, 36, 42, 43, 55
- accounting policies 76–82
- acquisitions 2006–07 3–4, 19–26, 103–73
- Aboriginal and Torres Strait Islander art 4, 19–20, 103–6
  - African art 25, 106
  - Asian art 3–4, 23–4, 106–113
  - Australian decorative arts and design 4, 20, 113–14
  - Australian drawings 22–3, 114–16
  - Australian painting and sculpture 4, 20–1, 116–20
  - Australian photography 21–2
  - Australian prints 22–3, 121–61
  - Ballet Russes costumes 3, 24
  - gifts and donations 3, 4, 19–26
  - Indian art 3, 4, 23
  - international decorative arts and design 24, 162
  - international painting and sculpture 24, 162, 172
  - international photography 25, 162–72
  - international prints, drawings and books 26, 162
  - Pacific art 3, 25
  - statistics 173
- Acquisitions Committee 1, 8, 99
- Acquisitions Policy 1, 4, 19
- Acquisitions Strategy 1, 4
- advertising 9, 43
- African art acquisitions 25, 106
- American Friends of the National Gallery of Australia 63
- An artist abroad: the prints of James McNeill Whistler* (exhibition) 33, 38, 176
- Analytic Cubism collection 26
- Archives 46
- Art Indemnity Australia 39
- artonview* 47, 190
- Asia and Pacific photographic collection 3–4
- Asian art
- acquisitions 3–4, 23–4, 106–13
  - East Asian Gallery 24
  - Indian Gallery 3, 174
  - permanent collection rehang 174
  - photographic collection 3–4
  - research and publications 28
  - Southeast Asian Gallery 3, 174
- asset management 62
- attendance statistics 36, 175
- audit 8, 66
- financial statements 66
  - OH&S 51
  - Risk Management and Audit Committee 1, 8
- Australia Council Emerging and Established Curators Program 26
- Australia–Japan Year of Exchange 43
- Australian art 3
- acquisitions 4, 19–23, 113–61
  - new displays 3
  - permanent collection rehang 174
  - publications 26
  - reframing of works 5
  - research 26
- Australian Garden 58, 59
- Australian Indigenous art see Aboriginal and Torres Strait Islander Art
- Australian National Audit Office 8
- Australian Print Industry Craftsmanship awards 46
- Australian Publishers Association book design awards 45
- Australian Theatre for Young People 38
- Australian Workplace Agreements 50
- Avian Flu Pandemic Preparation Plan 51

### B

- Babington, Jaklyn 27
- Bacon, Phillip AM (donor) 4, 21
- Baldassari, Anne 44
- Ballet Russes costumes 3, 24, 29
- Barkus, Simona 26
- Baum, Tina 26
- Bean, Lynn 2
- Bell, Robert 29
- Berkeley Editions (donor) 22
- Bernadt, Sue and Ian (donor) 21
- Berry, Philip (donor) 22
- BHP Billiton 1, 186
- The birth of the modern poster* (exhibition) 5, 33, 174
- Bracher, Roslynne 98, 99
- Bradhurst, Jane (donor) 22
- Brandis, the Hon. George 1, 7
- Bray, Vincent (donor) 22
- Building Committee 8, 99
- building refurbishment and enhancement 58–9
- funding 3



Stage 1 extension 3, 58  
 Burgess, Peter (donor) 22  
 Burns, Mary and Peter (donors) 22  
 Business Continuity Plan 9  
 Butler, Roger 27

**C**

Calvert-Jones, John AM 1, 98, 99  
 Canberra International Chamber  
 Music Festival 44  
 CCTV network 34  
 Certified Agreement 50  
 Champion de Crespigny, Robert AC  
 98, 99  
 Chaney, Michael AO 1, 98  
*Charter of Public Service in a  
 Culturally Diverse Society*  
 42  
 Chea, Hwei-F'en 29  
 Children's Christmas Performance 45  
 Coburn, Doreen (donor) 22  
 Code of Ethics 50  
*Colin McCahon* (exhibition) 27,  
 38, 176  
 collection development 12, 13  
 collection management 12, 13, 32  
 collection management system  
 (CMS) 34  
 Collection Study Room 45  
 Comcare investigations 8  
 Comcover 34  
     Benchmarking Risk Management  
     Survey for 2006–07 9  
 commercial operations 63  
 committees  
     National Gallery of Australia  
     Council 8  
     OH&S Committee 51, 54  
     senior management committees  
     53, 54  
 committees of inquiry 10  
 Commonwealth Disability Strategy  
 55

competitive tendering and  
 contracting 63  
 complaints procedure 55  
 compliance index 192  
 condition checks 5  
 conservation of the collection 5, 32–3  
 conservation volunteers 188  
*Constable: impressions of land, sea  
 and sky* (exhibition) 5, 38,  
 39, 45, 176  
 consultancy services 62  
 consultants 191  
 contact officers 192  
 Continuous Improvement Action  
 Plan 51  
 Coonan, the Hon. Helen 1, 7  
 Corbett and Yeuji Lyon Collection  
 4, 21  
 corporate overview 7–10  
 Council *see* National Gallery of  
 Australia Council  
*The crafted object* (exhibition) 5, 174  
*Creeping through the jungle*  
 (exhibition) 174  
 Cultural Gifts Program, Australian  
 Government 20  
 curatorial volunteers 188  
 Curran, Charles AC 1, 5, 63, 98, 99,  
 100  
 Currie, Gillian 28

**D**

Dawson-Damer, Ashley 98, 99  
 de Jong, Antony (donor) 22  
 de Leeuw, Ronald 44  
 deaccessioned works 19  
 Deane, Robert 28  
 Designated Work Groups 51  
 Director, Ron Radford AM 1, 2, 3–5  
*Disability Discrimination Act 1992*  
 55  
 disabled persons, access 43, 55  
 Discovery tours 43

display of the collection 36  
 disposal of works of art 19  
 Dixon, Christine 29  
 documentation of the collection 34  
 donations 3, 19, 63 *see also* gifts  
 Douglas Newton bequest 46  
 Driscoll, Dr Tim 52

**E**

Eastburn, Melanie 28, 29  
 ecologically sustainable development  
 59  
 Edge, Sarah 29  
 education programs 5, 43  
*Egyptian antiquities from the Louvre:  
 journey to the afterlife*  
 (exhibition) 4, 37, 44, 45,  
 174  
*1888 Melbourne Cup* (exhibition)  
 177  
*Elaine and Jim Wolfensohn Gift*  
 (exhibitions) 176  
 electronic access initiatives 45  
 electronic resources 46  
*Electronic resources gateway:  
 databases for the Research  
 Library* 46  
 Elliott, Simon 8, 100, 102  
 Emergency Response Plan 34  
 enabling legislation 7  
 environmental performance 59  
*Environmental Protection and  
 Biodiversity Conservation  
 Act 1999* 59  
 equal employment opportunity 54  
 ethical standards 50  
 European art 3  
 exhibitions 4–5, 37–9, 174  
     attendance at 5  
     research for 26–7  
     travelling 5, 38–9  
 Exhibitions Committee 54  
 expenditure 62

## F

- Faerber, Ruth (donor) 22
- Farrell, Dr Peter (donor) 22
- feedback on service standards 9
- film screenings 44
- financial reports 66–95
- financial resources 62
- Folan, Lucie 29
- fraud control 10
- freedom of information 10
- Froese, Joachim (donor) 22
- Froud, Alan 5, 8, 100, 101
- funding
  - government funding 3, 63
  - Masterpieces for the Nation appeal 4, 21
  - pledges 4
  - private funding 3, 4, 63

## G

- Gallery Consultative Committee 54, 55
- George W Lambert retrospective: heroes and icons* 4, 26, 33, 37
- gifts 4, 19–26
- Goal 1 Acquire premium works of art 18–26
- Goal 2 Strengthen and refine the national collection 19–29
- Goal 3 Maintain and protect the national collection 32–4
- Goal 4 Deliver outstanding displays and exhibitions 36–9
- Goal 5 Provide and promote access to the national collection 42–7
- Goal 6 Sustain an encouraging and productive environment for all staff 50–5
- Goal 7 Refurbish and enhance the Gallery's building and precinct 58–9
- Goal 8 Strengthen the Gallery's resource base 62–3
- Gordon Darling Foundation Australia Pacific Print Fund
- Gordon Darling Foundation 4, 23
- government funding 3, 63

- Grace Crowley: being modern* (retrospective exhibition) 4, 27, 33
- Gralton, Beatrice 27
- Gray, Dr Anna 26
- Green Ant Research Arts and Publishing (donor) 22
- guides, voluntary 188–9

## H

- Harold Wright Scholarship 27
- Hart, Dr Deborah 26
- Health and Safety Representatives 51
- Hemsley, Warwick 1, 98, 99
- Henshaw, Mark 27
- Heritage Strategy 59
- Herring, Jane 29
- Hill, Deborah 27
- Hinchcliffe, Meredith 29
- Howarth, Crispin 25

## I

- imaging services 45
- Imagining Papua New Guinea: prints from the national collection* (exhibition) 38, 176
- Imants Tillers: one world many visions* (exhibition) 4, 21, 26, 37, 45, 174
- Impressionism to Pop Art* (collection display) 3, 37, 174
- income and expenditure 62
- indemnity
  - collection 39
  - staff 55
- Indian art
  - acquisitions 3, 4, 23–4
  - new gallery 3, 174
  - photography 25, 28
- Indigenous art see Aboriginal and Torres Strait Islander Art
- Individual Development and Performance Agreements (IDPAs) 51
- industrial democracy 55
- Information Systems Working Group 54
- insurance 34, 39, 55
- interaction with other authorities 10

- internal and external scrutiny 8
- internal audit reports 8
- international art
  - acquisitions 24–6, 162–72
  - new gallery 174
  - permanent collection rehang 174
- investigations by Comcare 8

## J

- Jacks, Robert (donor) 22
- Japanese tea ceremony, lecture on 43

## K

- Kelly, Sara (donor) 22
- Kemp, The Hon. Rod 1, 7
- key strategies 18, 19, 32, 36, 42, 50, 58, 62
- Kinsman, Jane 27
- Kolder-Wicks, Ineke (donor) 22

## L

- Lax family (donors) 25
- lectures and talks 44
- Lieberman, Lee 98, 99
- Lilienthal, Bernard 29
- loans 42, 178–85
  - inward 182–4
  - outward 42, 178–81, 185
- Loyette, Henri 44

## M

- McBride, John (donor) 22
- McDonald, Anne 27
- McPhee, John (donor) 22
- maintenance of the collection 32
- management structure 8, 100
- market research 9
- Masterpieces for the Nation Fund 4, 21
- Maxwell, Robyn 28, 29
- 'Meet the artist' 45
- Melbourne Cup Lunch 45
- Meldrum, Ian 'Molly' 44
- membership 45
  - volunteers 188
- merchandising 47

*Michael Riley: sights unseen*  
(exhibition) 4, 20, 37, 38, 39,  
45, 174, 176

Ministers responsible for the National  
Gallery of Australia 7

Mitchell, Harold and Bevelly (donors)  
3, 24

Moffatt, Tracey (donor) 22

*Moist: Australian watercolours*  
(exhibition) 176

Moreley, Amanda 27

musical performances 44

Myer, Annabel 3, 24

Myer, Rupert AM 1–2, 3, 5, 24, 98,  
99, 100

## N

National Australia Bank Sculpture  
Gallery 1, 3, 174

National Capital Education Tourism  
Project 43

*National Gallery Act 1975* 7, 12, 19

National Gallery of Australia and  
Sony Foundation Summer  
Scholarship 43

National Gallery of Australia Council  
1, 4, 8, 54, 98

National Gallery of Australia  
Foundation 1, 5, 63

*National Indigenous Art Triennial:  
Culture Warriors* 1, 19

*National Treasures from Australia's  
Great Libraries* (exhibition)  
39

*Ned Kelly* series 3

Nettie Palmer Prize 46

Newton, Gael 27

Nodrum, Charles (donor) 22

Noordhuis-Fairfax, Sarina 27

Nosworthy, Elizabeth AO 1, 98, 99

Nugent, Mary Lou 27

## O

occupational health and safety 5,  
51–3

activities 52

audit 8, 51

Comcare investigations 8

Committee 51, 54

4-star rating 5, 51

investigations 52

notifiable incidents 53

policies 51

training 52

*Ocean to Outback: Australian  
landscape painting  
1850–1950* (exhibition) 5,  
21, 27, 33

O'Hehir, Anne 28

Olley, Margaret 4, 21, 23

Ombudsman 10

online publishing 26

outcome and outputs 12–14

access to and promotion of works  
of art 12, 14

collection development 12, 13

collection management 12, 13

## P

Pacific arts

acquisitions 3, 25

new gallery 3, 25, 174

photographic collection 3–4

Packer, Roslyn 1, 3, 23, 98, 99

performance pay 53

performance report 12–14

performances, musical 44

*Personal Information Digest* 10

photography exhibition 5, 28

powers and functions of the National  
Gallery of Australia 7

Poynton Bequest 26

Presbyterian Ladies College, Sydney  
(donor) 22

*Printed images in colonial Australia  
1801–1901* 4, 27

printmaking exhibition 4, 27, 32,  
37, 174

Privacy Commissioner 10

Privacy Policy 10

private funding 3, 4, 63

Product Development Committee 54

Program Managers 53, 54

promotion of Gallery programs 47

promotion of works of art 12, 14

property plant and equipment 81

protection of the collection 33

public programs 43

publications 5, 26–9, 45–7, 190

Publications Committee 54

publishing services 45

purpose of the National Gallery of  
Australia 12

## R

Radford, Ron AM (Director) 1, 2,  
3–5, 8, 98, 100, 101

Ramsey, Ron 8, 100, 102

Reconciliation Action Plan 42

reframing of works 5

refurbishment of Gallery building 3,  
58–9

research 26–9

Research Library 46, 62

volunteers 188

revenue 62

*Revolutionary Russians* (exhibition)  
5, 44, 174

Ricketts collection 22, 25

*Right here right now: recent  
Aboriginal and Torres  
Strait Islander acquisitions*  
(exhibition) 20, 174

Riley, Michael

acquisition of works by 20, 22

exhibition 4, 20, 37, 38, 39, 45,  
174, 176

symposium 44

risk management 8–9

Comcover survey results 9

Fraud Control Plan 10

Risk Management and Audit  
Committee 1, 8, 99

Risk Management Policy 9

Roberts, Pen 29

*Rosenquist: welcome to the water  
planet* (exhibition) 5, 33,  
45, 174

## S

Scott, Patricia 2

Sculpture Gallery 1, 3, 174

*Sculpture Garden Sunday* 43

security 33

Sen, Dr Hounsai Genshitsu 43

Senior Executive Service 53

senior management committees 53  
 Senior Managers Group (SMG) 53, 54  
 Service Charter 9, 55  
 Sixth Australian Print Symposium 27  
 Slinger, Adrian (donor) 21  
 Slutzkin, Linda 22  
 social justice and equity 9, 42  
 Somerville, Phyllis (donor) 22  
 Southeast Asian art  
     acquisitions 24, 25  
     new gallery 3, 174  
     Ricketts collection 22, 25  
 special access tours 43  
 special events 43  
 sponsors 186  
 staff 101  
     development and performance agreements 51  
     indemnities and insurance 55  
     research and publishing 26–7  
     statistics 51  
     training and development 33, 50  
     turnover 50  
     workplace agreements 50  
*Stage fright: the art of theatre* (exhibition) 38, 39, 45, 176  
 storage 12  
*The story of Australian printmaking 1801–2005* (exhibition) 4, 27, 32, 37, 174  
 Strategic Plan 2004–07 1, 7  
     goals 15  
     report against 17–63  
 Strategic Plan 2007–10 1, 4  
 Summer Scholarship, National Gallery of Australia and Sony Foundation 43

**T**

Taylor, Elena 27  
 teacher development sessions 43  
 Telstra National Aboriginal and Torres Strait Islander Art Award 20  
 Theatre Costume Collection 33  
 Tillers, Imants  
     exhibition 4, 21, 26, 37, 45, 174

    ‘Meet the artist’ 45  
     symposium 44  
 Tomescu, Aida 22, 23  
*Tools and techniques of printmaking* (exhibition) 174  
 tours of the collection 43  
 training and development 50  
 travelling exhibitions 5, 27, 38–9, 176–7  
 Tremblay, Theo (donor) 22  
 25th anniversary of Gallery 1, 3, 5  
 Tyler collection 26, 27

## V

Venice Biennale 26  
 Victorian Premier’s Literary Awards 46  
*VIP: very important photographs from the European, American and Australian photography collection 1840s–1940s* (exhibition) 5, 28, 32, 174  
 vision statement 12  
 Visions of Australia 39  
 visitors 5, 36  
     attendance statistics 36, 175  
     feedback on service standards 9  
     public programs 43  
     school children 5, 43  
     travelling exhibitions 5  
 voluntary guides 43, 188–9  
 volunteers 188–9

## W

website 9, 45  
 White, Jill (donor) 22  
 Williams, Helen AO 2  
 Wood, Dr Beverley 22  
 Woollard, Diana 29  
 workforce planning 50  
 workplace agreements 50  
 workplace diversity 54  
 Worrall, Adam 8, 100, 101

## Z

Zofrea, Salvatore (donor) 22

