



■ national gallery of **australia** ANNUAL REPORT 2007-08



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ANNUAL REPORT 2007–08

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 2007–08 the National Gallery of Australia received an appropriation from the Australian Government totalling \$58.243 million (including an equity injection of \$4 million for development of the national collection and \$11.797 million for Stage 1 of the building project), raised \$9.624 million, and employed 250.7 full-time equivalent staff.

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Cover:

Frederick McCubbin

Violet and gold 1911 (detail)

oil on canvas 87.0 x 144.5 cm

National Gallery of Australia, Canberra

Purchased with the generous assistance of the Hon. Mrs Ashley Dawson-Damer and John Wylie, AM, and Myriam Wylie 2008

Back cover:

Tamil Nadu, India

Shiva as Lord of the Dance [Nataraja] 11th–12th century

bronze 128.5 x 106.0 x 40.0 cm

National Gallery of Australia, Canberra

Purchased with the assistance of the National Gallery of Australia Foundation 2008

Director's report:

The National Gallery of Australia celebrated its twenty-fifth anniversary by lighting up the building with projected images of major works in the national collection.

September 2008

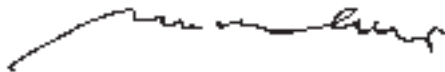
The Hon. Peter Garrett, AM, MP
Minister for the Environment, Heritage and the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, 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 2007 to 30 June 2008.

This report is submitted to you in accordance with section 9 of the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The Performance Report has been prepared in conformity with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*. The financial statements have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

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

Rupert Myer AM
Chairman of Council

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National Gallery of Australia Council as at 30 June 2008: (l-r) Mrs Roslynne Fracher, AM, the Hon. Ian Callinan, AC, Dr Ron Radford, AM, the Hon. Mrs Ashley Dawson-Damer, Mrs Roslyn Packer, AO, Mr Warwick Hemsley, Mr John Calvert-Jones, AM, Mr Charles Copran, AC, Mr Rupert Myer, AM

CHAIRMAN'S FOREWORD

The past year marked a significant milestone in the history of the Gallery as it celebrated the twenty-fifth anniversary of its opening to the public. Many of the Gallery's supporters, sponsors and benefactors from around Australia and abroad joined current and former Council members, directors, staff and volunteers during the course of the year. The launch of the National Indigenous Art Triennial, the commencement of Stage 1 of the building extension, the acquisition of great works of art, many through the wonderful generosity of benefactors, the continuation of our international exhibition program and the opening of several important new galleries will remain as permanent reminders of this momentous year.

On the occasion of the anniversary, I spoke of our responsibility at the Gallery to treasure our nation's significant works of art, to share them, to study them, to add to them, to display them to the best of our ability, but above all to look after them, to hold them safely so that others might come to gain knowledge, to delight and to gain contentment from them, and to be stimulated by them to do great things.

This notion of the Gallery as a place of learning and inspiration was revisited when the Director Ron Radford and I were privileged to participate in the 2020 Summit earlier this year. The Summit group looking at major galleries and institutions acknowledged the multi-dimensional roles that they perform. In particular, the group thought that the contribution of these organisations to the education curriculum is absolutely crucial. The group's ambition was that in 2020 there will be universal access for all students to the materials and collections of all major cultural institutions as part of the education process.

The Gallery shares that aspiration. It is a key component of our overall responsibility to preserve, develop and promote the Gallery's collection, its outstanding reputation for excellence

and its engagement with the public. During the year, the Gallery Council continued its focus on implementing policies and structural changes to achieve Director Ron Radford's *Vision for the National Gallery of Australia*.

Many contributions have made the Gallery a 'must visit' destination. As the year ended, due largely to the efforts of the National Gallery of Australia Foundation, our target of securing \$25 million in gifts, pledges, sponsorships and bequests from the private sector from 2006 to 2008 was achieved. I would like to thank the many generous benefactors and sponsors that contributed to this exceptional achievement and acknowledge the leadership of Mr Charles Curran, AC, and the Board of the National Gallery of Australia Foundation in this endeavour.

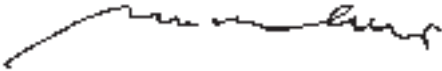
I would also like to acknowledge the efforts of my colleagues on the Gallery Council for their ongoing efforts to ensure the success of the Gallery. In this year Mr Robert Champion de Crespigny, AC, and Ms Lee Liberman concluded their service on the Council. I would like to acknowledge their significant contributions while welcoming to the Council the Hon. Ian Callinan, AC.

Mr Charles Curran, AC, continued as Deputy Chair of the Gallery Council and Chair of the Building Committee as well as Chair of the National Gallery of Australia Foundation. Mrs Roslyn Packer, AO, continued as Chair of the Acquisitions Committee and Mr Warwick Hemsley as Chair of the Finance, Risk Management and Audit Committee. I thank them and all 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 and the National Gallery of Australia Council Exhibitions Fund during the year.

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

The Council acknowledges with appreciation the ongoing support of the Australian Government through the Hon. Kevin Rudd, MP, Prime Minister of Australia, and the Hon. Peter Garrett, AM, MP, Minister for the Environment, Heritage and the Arts, and Departmental officials. The support provided by Ministers in the former government, particularly with the building project, is also acknowledged with appreciation.

I would especially like to acknowledge the extraordinary efforts of Director Ron Radford, AM, and the Gallery's dedicated and talented staff and, on behalf of the Council, express my sincere appreciation for another year of outstanding achievement.

A handwritten signature in black ink, appearing to read 'Rupert Myer', with a long horizontal stroke extending to the left.

Rupert Myer, AM





DIRECTOR'S REPORT

The Gallery celebrated its twenty-fifth anniversary on 12 October 2007. To mark the occasion we opened our first National Indigenous Art Triennial, held a huge national art celebration and projected dramatic changing displays of our masterpieces onto the face of our building.

This momentous year saw the commencement of Stage 1 of our building extension, which includes, among other things, an accessible, more functional entrance and Australian Indigenous galleries – the first new galleries for the permanent collection since the gallery building was conceived in 1969. The year saw impressive new collection displays and a variety of major exhibitions, a record number touring. It also saw very successful fundraising, mainly for important acquisitions in all collecting areas to permanently mark this silver anniversary. This anniversary year also witnessed the highest Gallery attendance in six years.

During the year we completed the radical reconfiguring of our collection spaces, which we began two years ago. The results of these changes began with the opening of the new Indian gallery, the Southeast Asian gallery, the international mixed media displays (Impressionism to Pop Art), and the National Australia Bank Sculpture Gallery, and finished this year with the opening of the new Pacific gallery, the reconfigured early Australian galleries and East Asian gallery. Three new large showcases in the foyer feature new displays of our Mesoamerican collection, African collection and Polynesian collection. (Further major collection display changes are connected to the completion of Stage 1 of our building extension.)

Our twenty-fifth anniversary celebrations included an appeal to raise \$25 million, largely for acquisitions. I am pleased to record that by 30 June 2008 we had exceeded our target. It has therefore been a great year for acquisitions.

It was a spectacularly successful year for Australian acquisitions, both Indigenous and non-Indigenous.

Among the many major Australian works of art acquired was the great Clifford Possum Tjapaltjarri's *Warlugulong* 1977, purchased with the generous assistance of Roslynn Bracher and the Paspaley Family, David and Michelle Coe, and Charles Curran, AC, and Eva Curran. A brilliant collection of Albert Namatjira watercolours were generously given by Gordon Darling, AC, CMG, and Marilyn Darling, long-time supporters of the Gallery. Two important works by the major Australian Impressionist Frederick McCubbin were acquired: *At the falling of the year* 1886 and *Violet and gold* 1911, the latter with the assistance of Ashley Dawson-Damer and John Wylie, AM, and Myriam Wylie. The purchase of an outstanding nineteenth-century cedar settee made in Tasmania in the late 1820s adds to our small, high-quality colonial furniture collection. The Gallery acquired the comprehensive and very important Agapitos/Wilson collection of Australian Surrealism (285 oil paintings, watercolours, drawings, prints, photographs and sculptures). The Gallery is grateful for the generosity of the late James Agapitos, OAM, and Ray Wilson, OAM. We were given by Denis Savill the significant early John Perceval painting *Floating mask I* 1943, which added to our now strong surrealist collection.

The contemporary Australian collection was greatly enriched by the gift of Rosalie Gascoigne's last masterpiece, the ten-panel work *Earth* 1999, by Ben Gascoigne, AO, and the Gascoigne family. Through funds from the Gordon Darling Australia Pacific Print Fund, we substantially strengthened our contemporary print collection by purchasing four major contemporary print archives. These acquisitions included the Red Hand archive, the Viridian Press archive, the Cicada archive and the Larry Rawling archive. The Gallery took the opportunity of our inaugural National Indigenous Art Triennial to buy many contemporary Australian Indigenous works. Among the most significant was the large bronze sculpture by Dennis Nona, *Ubirikubiri* 2007, a gift of John Calvert-Jones, AM, and Janet Calvert-Jones, and Doreen Reid Nakamarra's *Untitled* 2007, purchased with assistance from the Masterpieces for the Nation Fund.

The Gallery acquired what is arguably its most impressive and significant Asian sculpture with the acquisition of the eleventh-century bronze of a dynamic Shiva Nataraja from the classic Chola period. This striking and unusually large bronze now dramatically commences our display in the Indian gallery. It was acquired with the assistance of many generous benefactors to mark our twenty-fifth anniversary. To this growing significant Indian collection we added two *pichhavai* (painted temple hangings), one of them from the eighteenth century, *Autumn moon festival*, was acquired through the Masterpieces for the Nation Fund. The Gallery's Asian collection was expanded with a number of wooden animist sculptures from our geographic region, above all the fourteenth-century funerary figure (*hampatong*) from Kalimantan, Indonesia. We continued to add to our large Asian textile collection. Most importantly we acquired the very significant collection of almost 7000 Indonesian photographs dating from the 1860s to 1940s from the Leo Haks collection in Amsterdam. Adding greatly to our fast-growing Asia–Pacific photography collections, this is now the largest collection of early Indonesian photography outside the Netherlands.

Our generous Orde Poynton Bequest Fund enabled the Gallery to purchase a number of major nineteenth- and early twentieth-century European prints. These included Edgar Degas' etching *La sortie du bain* [*Leaving the bath*] c. 1882, Paul Gauguin's lithograph *Manao Tupapaou* (*Elle pense au revenant*) [*Watched by the Spirits of the Dead*] 1984, Max Beckmann's etching *Frauenbad* [*Women's bathhouse*] and two colour lithographs by Wassily Kandinsky. Tony and Carol Berg also generously gave us two Kandinsky lithographs from the same *Kleine Welten* series of 1922. We purchased at auction a hand-painted courtier's hat designed by Matisse as part of the Ballets Russes production of *Chant du rossignol* first performed in 1920.

Our revived Pacific Arts collection acquired a number of very notable works. Outstanding was a Maori cloak of a rare design dating from the early nineteenth century, an eighteenth-century carved war club from the Marquesas Islands, and a Solomon Island spirit figure, *adaro*, carved in the 1930s by the artist known as Tigoana.

There were 9931 works acquired altogether (almost 7000 of them Indonesian photographs) and these are listed in Appendix 4.

The Gallery is very pleased to record that for the sixth successive year we have increased our attendances both at the Gallery and to our travelling exhibitions with more than a million visitors. This comprised more than half a million visitors to the Gallery itself and a further 564 000 to our travelling exhibitions, which toured 88 venues around Australia and overseas. These figures do not take into account that a further 5.16 million people have seen over 1500 works lent by the Gallery to other exhibitions around Australia and the world. In addition, we have had 1.18 million visits to our website accessing 3.8 million pages.

The major blockbuster exhibition for the year was the popular *Turner to Monet: the triumph of landscape*, which explored the rise of landscape painting in Western art in the nineteenth century, including in Europe, America, Australia and elsewhere. Landscapes were borrowed from 40 collections around the world and the exhibition was attended by the outstanding number of more than 180 000 visitors of whom 42 per cent were first-time visitors to the Gallery.

Other major exhibitions included the first comprehensive retrospective of the work of George W Lambert (1873–1930), and the retrospective of local dynamic artist Richard Larter (b. 1929). Our inaugural National Indigenous Art Triennial, *Culture Warriors*, which opened on our twenty-fifth anniversary day, is touring the state galleries and then travelling to Washington, DC. It has been generously sponsored by BHP Billiton. Highlights of the newly acquired Agapitos/Wilson collection of Australian Surrealism were shown in the Gallery for the first time and this proved a very popular exhibition. A rare nineteenth-century Japanese exhibition, *Black robe white mist: art of the Japanese Buddhist nun Rengetsu*, was assembled by the Gallery and shown in the restored East Asian gallery before touring. The Gallery also showed for the first time its extensive collection of Robert Rauschenberg and *VIP: very important photographs 1840s–1940s*, an exhibition of some of our finest early European, American and Australian

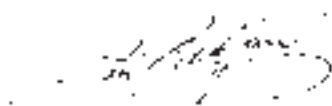
photographs. There were other exhibitions shown at the Gallery and a complete list appears in Appendix 6.

A record number of 14 travelling exhibitions marked the twenty-fifth anniversary year around Australia. There are too many to single out here but some of the exhibitions mentioned above toured. All travelling exhibitions are listed in Appendix 8. One of the outstanding touring exhibitions is *Ocean to Outback: Australian landscape painting 1850–1950*, especially curated for regional Australia. Already 70 000 visitors have seen this large Australian landscape show drawn from our collection to celebrate our twenty-fifth anniversary and it continues to tour Australia. It was sponsored by R M Williams, the National Gallery of Australia Council Exhibitions Fund and Visions of Australia. Our major overseas exhibition *Andy to Oz* explored the inspiration of Andy Warhol on Australian art. The exhibition was shown at the Andy Warhol Museum in Pittsburgh in the United States of America. This was also sponsored by the National Gallery of Australia Council Exhibitions Fund.

Towards the end of the year the National Safety Council of Australia undertook an audit of the Gallery's overall performance in occupational health and safety. While the Gallery's rating was not known at the end of the year under review, in the exit briefing of senior managers the auditor noted our strong continuing positive work on, and commitment to, occupational health and safety and highlighted a number of very positive improvements.

During the year over 4700 works received conservation treatment and 10 245 condition checks were undertaken. The Australian painting reframing program continued for the third year with a further 80 works reframed to ensure that paintings are presented in appropriate period-style frames similar to artists' original intentions. Furthermore this year, we initiated a framing project for historical photographs and 380 works were framed in different period frames for the forthcoming exhibition *Picture paradise: Asia–Pacific photography 1840–1940*. This is the first time an institution has shown nineteenth-century photographs in appropriate period frames.

I thank all the numerous Gallery volunteers who worked for the Gallery throughout the year. I would also like to thank my hard-working staff for this twenty-fifth anniversary year of considerable achievements. I especially would like to thank my assistant directors Shanthini Naidoo, Simon Elliott and Adam Worrall and the Deputy Director Alan Froud. I also appreciate the great support and generosity of the Gallery Council, particularly Chairman Rupert Myer, AM.



Ron Radford, AM

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 Environment, Water, Heritage and the Arts portfolio.

RESPONSIBLE MINISTER

The Ministers responsible for the National Gallery of Australia during the year were Senator the Hon. George Brandis, SC, Minister for the Arts and Sport (until 3 December 2007) and the Hon. Peter Garrett, AM, MP, Minister for the Environment, Heritage and the Arts (from 3 December 2007).

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 of Australia

- issue directions regarding employment of staff and terms and conditions of employment of staff at the National Gallery of Australia
- 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 2007–08 the Minister signed one standing instrument appointing an individual to temporarily act in the position of Director during the Director's absence. A person acted temporarily in the position of Director on three occasions. The Minister also approved indemnity for one exhibition in which the National Gallery of Australia was involved and approved of the Gallery entering into six contracts for the provision of services for the Stage 1 building project where expenditure exceeded \$1 million.

EFFECTS OF MINISTERIAL DIRECTIONS

The Gallery received no new ministerial directions from the Minister apart from Council appointment notifications, and received one ministerial direction from the Minister for Finance and Deregulation requiring the Gallery to provide a compliance report during 2007–08.

Ministerial directions from previous financial years that the Gallery fully complied with in 2007–08 were:

- National Code of Practice for the Construction Industry
- Guidelines for the Management of Foreign Exchange Risk
- Commonwealth Procurement Guidelines.

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 2007–2010

The vision of the Gallery, as stated in the Strategic Plan 2007–2010, 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 our staff.

The plan maps out the goals, key strategies and direction of the Gallery for 2007–10, with the following key priorities:

- continue building, for the nation, 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 Stage 1 building project works and secure funding for Stage 2, featuring the Centre for Australian Art and refurbished gallery spaces.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

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

of the Council. Council Members, other than the Director, are appointed by the Governor-General usually for three year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Rupert Myer, AM, continued as Chairman of the Council and Mr Charles Curran, AC, continued as Deputy Chairman throughout the year. The terms of appointment for Mrs Roslynne Bracher, AM, Mrs Roslyn Packer, AO, and the Hon. Mrs Ashley Dawson-Damer concluded during the year but all three members were reappointed for further three-year terms. Mr Robert Champion de Crespigny, AC, resigned from the Council on 11 July 2007 and Ms Lee Liberman resigned from the Council on 19 May 2008 while the Hon. Ian Callinan, AC, QC, was appointed for a period of three years. In June 2008, the Council had two vacancies.

Throughout the year, the Council was assisted by three committees:

- Finance, Risk Management and Audit Committee
- Acquisitions Committee
- Building Committee.

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

MANAGEMENT STRUCTURE

The management structure of the National Gallery of Australia is outlined in Appendix 2. The structure was not altered during the year.

INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year as part of the Strategic Internal Audit Plan 2007–10. The audit of financial statements was undertaken by the Australian National Audit Office (ANAO). The financial statements are included on pages 59 to 89. The Gallery also participated in the ANAO Cross Portfolio Audit on Green Procurement and Sustainable Office Management.

Audit activity is monitored by the Council's Finance, 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 risk and monitoring of:

- financial and business risks
- budgets and financial arrangements associated with Gallery activities
- management reporting
- compliance with laws and regulations in respect of financial management reporting
- an effective and efficient internal and external audit.

The Finance, Risk Management and Audit Committee met six times during the year. The following audit reports were considered by the committee:

- Review of Commercial Operations
- Review of Cash Handling Procedures
- OH&S Review
- Review of Superannuation Authorisations
- Review of Pricing of Goods and Services
- Implementation of Audit Recommendations – Status Reports (December and June)
- ANAO Better Practice Guide – Public Sector Internal Audit.

RISK MANAGEMENT

The Gallery continued its focus on integrating risk management into planning and operations across the organisation. Risk management is a key element of strategic planning, decision-making and business operations within the Gallery. To assist in achieving this goal the Gallery developed the Risk Management Strategy 2008–10 which sets out the strategies that will be implemented over the next two years aimed at improving enterprise risk management.

The Gallery's Risk Registers are central to this strategy and are subject to regular review. All risks identified in the registers are managed through established mitigating processes, which include the Risk Management Plan, Business Continuity Plan, Emergency Response Plan and Disaster Recovery Plan.

As part of the Strategic Plan, the Gallery revised and updated its risk management policy. To further enhance the Gallery's risk management framework, a Planning, Risk Management and Compliance Advisory Group was established with responsibility for providing strategic advice on the planning and compliance framework to the Gallery executive.

The Gallery participated in Comcover's Risk Management Assessment Services (RMAS) which provided an independent assessment of the Gallery's risk management culture. The RMAS report's recommendations were incorporated into the Gallery's Risk Management Strategy. The Gallery achieved a score of 7.9 (maximum 10) in Comcover's Benchmarking Risk Management Survey for 2008, which resulted in a 7.9% discount on the insurance premium for 2008–09. The Gallery welcomes Comcover's ongoing support and assistance.

BUSINESS CONTINUITY MANAGEMENT

As a result of changes in senior management and changed circumstances relating to the Stage 1 building project, a structured review of business continuity management processes was conducted and the Business Continuity Plan updated. Training was conducted with new staff during the year and testing of the updated plan over the next twelve months has been identified.

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 the national collection, and to minimise the impact should incidents occur. In accordance with Federal Government initiatives, the Gallery has in place a pandemic plan under the umbrella of business continuity management planning.

FRAUD CONTROL

The Gallery has in place fraud prevention, detection, investigation, reporting and data collection procedures and processes, which, together with the Fraud Risk Assessment and Fraud Control Plan, meet the specific needs of the Gallery and comply with the Commonwealth Fraud Control Guidelines.

In 2007–08, the Fraud Control Plan 2007–09 was developed and endorsed by the Gallery Council. Fraud awareness training sessions were also developed and delivered to over 180 staff during the year.

FREEDOM OF INFORMATION

Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* (FOI Act) may be made by contacting the Gallery's Freedom of Information Coordinator (details are included at page 181).

In 2007–08 the Gallery received six requests for access to documents under the FOI Act. Five requests were granted while one was denied.

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

PRIVACY LEGISLATION

The Gallery, in consultation with staff and stakeholders, 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 ongoing implementation program was updated to ensure compliance with the *Privacy Act 1988*.

The Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Gallery were received during 2007–08.

SERVICE CHARTER

The National Gallery of Australia's Service Charter outlines the services that the Gallery provides, what services visitors can expect, and how visitors can assist the Gallery in making improvements to the current level of service.

Standards against which services are measured include:

- a welcoming and safe environment
- development and care of the national 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/aboutus/charter>, or by fax, letter or telephone to the Gallery.

During 2007–08 the Gallery received 299 comments, a 4% increase over the previous year. The majority of comments related to exhibitions and displays and parking.

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 2.

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 \$29 000 was spent on market research in 2007–08 compared to \$84 000 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 2007–08 was \$1 178 000 compared to \$623 069 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 representatives 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 during 2007–08 is made throughout this report.

COMMITTEES OF INQUIRY

National Gallery of Australia staff appeared before the Senate Standing Committee on Environment, Communications and the Arts and the Joint Standing Committee on the National Capital and External Territories.

JUDICIAL DECISIONS

During the year the Federal Court made orders that the National Gallery of Australia had breached the *Occupational Health and Safety Act 1991* in relation to an incident involving an external contractor. The Gallery took steps to immediately address issues raised by the incident and was subject to a pecuniary penalty.

OMBUDSMAN

One issue, relating to a request under the FOI Act was lodged with the Commonwealth Ombudsman's Office.

PERFORMANCE REPORT 2007–08

OUTCOME AND OUTPUTS

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

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

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are 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.

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 deaccession.

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 collection and to enable access to that information. The National Gallery of Australia stores, secures and conserves its 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 from other sources. Access to works from the national collection that are not on display is also provided in the Collection Study Room or through the Gallery's publications and websites.

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

The following table lists the performance information that the Gallery used to assess the level of achievement during 2007–08. 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

EFFECTIVENESS – OVERALL ACHIEVEMENT OF THE OUTCOME		TARGET	ACTUAL
Improved understanding and knowledge of the visual arts	% of visitors to the Gallery, and to works displayed by the Gallery, who believed their understanding and knowledge of the visual arts was improved through such visits	85%	94%
Enhanced enjoyment of the visual arts	% of visitors to the Gallery, and to works of art displayed by the Gallery, who enjoyed their experience of the visual arts	85%	91%
Increased access to works of art	Number of people who saw works of art from the national collection or exhibitions*	3 000 000	6 230 179
	Number of works of art from the national collection loaned nationally and internationally	1200	1532

Outputs

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
OUTPUT 1.1	QUALITY		
Collection development	% of works of art acquired consistent with acquisition policy	100%	100%
	% of works of art acquired researched and documented	100%	100%
	QUANTITY		
	Number of works of art acquired during the year	-	9931
	Number of works of art deaccessioned during the year	-	30
	PRICE		
	Costs associated with acquiring and deaccessioning works of art	\$6.637 m	\$4.998 m
OUTPUT 1.2	QUALITY		
Collection management	% of the national collection reviewed to assess condition and maintenance requirements	4%	9.7%
	% 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%
	QUANTITY		
	Number of works of art in the national collection	141 000	153 532
	Number of works of art subjected to conservation treatment	1800	4700
	PRICE		
	Cost per item stored	\$58.83	\$47.16
	Cost per work of art treated	\$1562.31	\$521.72
	Costs associated with collection management	\$11.107 m	\$9.692 m

continued

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
OUTPUT 1.3	QUALITY		
Access to and promotion of works of art	% of visitors satisfied with displays and exhibitions	85%	91%
	% of attendees satisfied with Gallery events	85%	93%
	QUANTITY		
	Number of people who saw works of art from the national collection or exhibitions*	3 000 000	6 230 179
	Number of attendees at Gallery events	110 000	132 998
	Number of people who accessed information via the Gallery's Research Library Collection Study Room and website	5 000 000	1 185 593
	PRICE		
	Cost per visitor	\$8.75	\$4.88
	Cost per attendee at events	\$47.30	\$46.77
	Cost per user access	\$0.24	\$0.95
	Costs associated with access to and promotion of works of art	\$32.653 m	\$37.738 m

* 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 2007–2010

This report on performance is made against the seven goals expressed in the Strategic Plan 2007–2010. A detailed discussion of performance follows.

GOAL 1

Build and maintain an outstanding national art collection

GOAL 2

Increase the audience for and engagement with the exhibitions and programs of the National Gallery of Australia

GOAL 3

Create a welcoming and engaging visitor experience

GOAL 4

Secure and strategically manage resources to support Gallery operations and activities

GOAL 5

Provide a safe and productive working environment for all staff appropriate to the Australian Public Sector and art museum standards

GOAL 6

Ensure the highest standards of corporate governance

GOAL 7

Build productive relationships with Government and other stakeholders

GOAL 1 BUILD AND MAINTAIN AN OUTSTANDING NATIONAL ART COLLECTION

KEY STRATEGIES

- Acquire, by purchase or gift, works of art of outstanding aesthetic quality in accordance with the Gallery's acquisitions policies that build on the strengths of the national art collection
- Encourage, facilitate and acknowledge gifts and donations that enhance the national art collection
- Where appropriate, dispose of works of art that no longer comply with national art collection development policies by transfer, gift, exchange or sale
- Document the collection and review collection documentation to ensure best museum practice
- Digitise new acquisitions and work towards the digitisation of the collection over time
- Maintain and conserve the national art collection on display and in storage in accordance with the endorsed Collection Preservation Plan
- Protect the national art collection by continuously improving the security of the collection and by providing optimum environmental conditions
- Protect the archival and rare materials supporting the national collection in the Research Library

ACQUISITION OF WORKS OF ART

The National Gallery of Australia purchased 9931 works of art in the year at a cost of \$17.615 million, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government and on the generosity of donors and benefactors. An additional 1063 works of art valued at \$6.919 million were acquired as gifts while \$2.197 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. The Gallery's Disposal Policy approved in 1995 was reviewed, and a new Deaccession and Removal of Works of Art Policy was approved.

During the year, curatorial staff continued assessing the appropriateness of works of art to remain in the national collection, and 30 strips of press cuttings of materials by Cazneaux were deaccessioned and transferred to the Gallery's Research Library.

ACQUISITIONS 2007–08

Aboriginal and Torres Strait Islander Art

During 2007–08 the Aboriginal and Torres Strait Islander Art department acquired 93 works of art, comprising 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 Clifford Possum Tjapaltjarri's *Warlugulong*, a significant work by this leading and pioneering painter from the Western Desert that was purchased with the generous assistance of Roslynne Bracher, AM, and the Paspaley Family, David Coe and Michelle Coe, Charles Curran, AC, and Eva Curran.

Other highlights include the acquisition of 25 works for the inaugural *Culture Warriors: National Indigenous Art Triennial*, a significant and important initiative of the Gallery to increase the stature and raise awareness of contemporary Aboriginal and Torres Strait Islander art in Australia.

Important acquisitions from this exhibition include Dennis Nona's award winning sculpture *Ubirikubiri* 2007, a three-metre-long bronze sculpture, which was the overall winner of the 24th Telstra National

Aboriginal and Torres Strait Islander Art Award in 2007. Nona's earlier bronze sculpture *Apu Kaz* 1998 features a mother dugong and her baby. These are the first large scale bronze works in the Aboriginal and Torres Strait Islander Art collection and each work strengthens the Gallery's small holding of Torres Strait Islander works. Highlights include senior Tiwi artist Jean Baptiste Apuatimi's spectacular painting *Yirrikamini* 2007, which is based on *pukumani* poles; two bark paintings, *Mardayin at Milmilngkan* 2006 and *Mardayin design at Dilebang* 2006, by senior Kuninjku (eastern Kunwinjku) artist John Mawurndjula; *Kurdukadj (Emu)* 2004, a work on paper by senior Kundedjnjenghmi artist Lofty Bardayal Nadjamerrek; and *Gunyunmirringa (landscape)* 2007, a hollow log work by senior Liyagalawumirr artist Philip Gudthaykudthay. A major carving, *Yawk yawk*, and three *yawk yawk* figures by Owen Yalandja (Kuninjku (eastern Kunwinjku)), a stunning untitled canvas by Doreen Reid Nakamarra (Pintupi/ Ngaatjatjarra) and a bark painting by Gulumbu Yunupingu (Gumatj/Rrakpala) represent remotely based artists and complement the collection.

The Gallery's collection of works by urban-based artists was strengthened by large works such as *mythread* 2007, a triptych by Vernon Ah Kee (Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr); *Big brush stroke*, a triptych by Richard Bell (Kamilaroi/Kooma/Jiman/Gurang Gurang); *King No Beard* by Daniel Boyd (Kudjla/Gangalu); *FIGHT: To Survive, To Live; To Die!* by Gordon Hookey (Waanyi/Waanjiminjin); five shields made from old travelling trunks by Danie Mellor (Mamu/Ngagen/Ngajan); a stunning possum skin cloak by Treahna Hamm (Yorta Yorta); and a canvas by Judy Watson (Waanyi).

Works purchased with the generous assistance of the Rotary Collection of Australian Art Fund 2007, in memory of Philip McElligott, AM, MBA, and in celebration of the Gallery's twenty-fifth anniversary comprise a *larrakitj* (hollow log) by Malaluba Gumana (Dhalwangu/Nungburundi) and two painted *larrakitjs* by Naminapu Maymuru-White (Manggalili). Additional acquisitions include two shell works by Esme Timberry (Bidjigal), two works on paper by England Banggala (Burarra/Gunartpa) and an archival collection of batiks from the 1980s by various artists at Utopia.

At auction the Gallery acquired five significant works: a sculpture by Kitty Kantilla (Tiwi), a painting by Turkey Tolson Tjupurrula (Luritja/Warlpiri), a painting by Anatjari No.III Tjakamarra (Pintupi), a watercolour by Otto Pareroultja (Western Arrernte) and another watercolour by Walter Ebaterinja (Western Arrernte).

Generous gifts were accepted from John and Diana Coates of two large bark paintings by George Milpurrurru (Ganalbingu), two paintings on canvas by Willy Billabong (Kukatja) from Toby Blyth, a large painting by Angelina Ngala (Alyawarr), also known as Angelina Ngale Pwerle, from Lauraine Diggins and a large painting by Kathleen Ngale (Anmatyerr) by Don and Janet Holt and family.

Australian Decorative Arts and Design

The Gallery's collection of nineteenth- and early twentieth-century Australian Decorative Arts and Design was extended through the acquisition of an exceptional collection of 100 examples of Australian silver- and gold-smithing, comprising works by most of the leading Victorian, New South Wales, South Australian and Western Australian silversmiths and jewellers of the nineteenth and early twentieth centuries. Assembled from Australian sources over a thirty-year period by Sydney collector Jack Grace, it includes presentation and testimonial objects, sporting and achievement trophies, inkwells, boxes, jewel cases, wine jugs, cutlery and personal accessories in styles ranging from rococo and renaissance revival to naturalism and art deco. Australian floral and faunal subject matter pervades the collection, further contributing to its importance as a document of nationalist fervour, achievement and aspiration during the colonial and post-Federation periods.

The acquisition of a c. 1820 Regency-style, double-ended sofa made by the King's Yard Hobart for the Convict Department allows the Gallery to document the design of the early nineteenth century in more depth and, through this fine example, to show an important influence on Australian design. A c. 1869 Raphael & Co (Sydney, NSW) worktable with fine, turned frame elements, elaborate Australian wood veneers and precise functionality was acquired as an excellent and rare example of the best of Australian design and production of the mid nineteenth

century. The acquisition of a c. 1896 A Simpson & Son painted cast iron settee is of interest for the collection, which had no industrially produced furniture from this period or of this style, and little outdoor furniture. Its acquisition extends the Gallery's representation of historical South Australian design and decorative arts.

The gift by Janelle Constable of *Advance Australia Fair*, a c. 1910 quilt by New South Wales artist Mary Jane Hannaford, extends the small collection of works by this artist and adds interest to the collection of early Australian textiles.

Contemporary works acquired include a gift by Pauline Hunter of a 1988 porcelain bowl by New South Wales potter Col Levy and purchases of ceramics by South Australian artist Bruce Nuske, New South Wales artist Lex Dickson and Western Australian artist Amanda Shelsher, each building the representation of craft practice from these states. To build upon the Gallery's growing strength in contemporary Australian glass, the Gallery acquired glass works by ACT artist Mel Douglas, purchased in memory of Philippa Winn, National Gallery of Australia Educator (1996–2005), by her family, friends and colleagues; by New South Wales artist Brian Hirst, gifted by Raphy Star; and by Western Australian artist Kevin Gordon, gifted by Sandy Benjamin.

The acquisition of a silver bowl from Helge Larsen and Darani Lewers, two of Australia's most experienced silversmiths, celebrates their fiftieth year of practice. It joins other silver hollowware works in the collection from established Australian silversmiths, adding strength to the Gallery's holdings of Australian metalwork, both historical and contemporary. Its acquisition was funded from the Meredith Hinchliffe Fund, which focuses on contemporary Australian craft, and was a major Australian contemporary decorative arts and design acquisition in the Gallery's silver anniversary year.

Australian Painting and Sculpture

This year saw the significant acquisition of the Agapitos/Wilson collection of Australian Surrealist art, a combination of gift and purchase from Ray Wilson, OAM. The collection of over 170 works covering the period from 1925 to 1955 includes paintings, prints, collages, drawings, photographs

and sculptures by the foremost artists associated with Surrealism in Australia including James Gleeson, Sidney Nolan, Arthur Boyd, Albert Tucker, Robert Klippel, Joy Hester, James Cant, Peter Purves Smith and Dusan Marek, as well as lesser known artists who were influenced by Surrealism and produced some of their best work under its influence.

A number of significant gifts under the Australian Government's Cultural Gifts Program were received during 2007–08. These included a group of works by Western Australian artist Howard Taylor, gifted by Christopher and Philip Constable in honour of their mother Esther Constable. The gift includes several sculptures, works on paper and a stunning late painting by Taylor, *At Shannon Dam* 1998.

In March 2008 the Gallery announced the gift of Rosalie Gascoigne's last major series, *Earth* 1999. A multi-panelled installation comprising ten works, *Earth* is a significant addition to the Gallery's collection of works by the artist. Valued at an estimated \$2 million, *Earth* was donated by Ben Gascoigne, AO, and family.

Chris Deutscher generously donated a rare oil portrait by William Nicholas, *Portrait of a woman* 1852. This large oil painting is an excellent example of colonial Australian society portraiture and is the only oil painting by William Nicholas in the national collection.

J M Crossland's painting *Staffordshire bull terrier belonging to the Rev. John Gower* 1851 was gifted to the Gallery by Director Ron Radford, AM. This rare portrait of a dog is one of only fourteen known surviving Australian colonial paintings by Crossland and helps to strengthen the collection of South Australian colonial art.

Harbourscape c. 1896, a small oil impression by Tom Roberts, was donated by Perpetual Benefactor Dr Joseph Brown, AO, OBE. Painted directly onto the panel in thick impasto, it depicts a scene around Sydney Harbour, probably from the north shore looking towards the city.

Also continuing in the tradition of benefaction, Philip Bacon, AM, gifted George W Lambert's landscape painting of the Monaro region, *Michelago*

landscape 1923. This painting has particular relevance for the national collection given its connection to Lambert's iconic *The squatter's daughter* 1923–24.

Denis Savill has generously donated *Floating mask I* 1943, a painting by significant twentieth century Australian artist John Perceval. The painting is concerned with the Surrealist themes of the unconscious and is an excellent companion to works by Perceval and his contemporaries that have recently been acquired as part of the Agapitos/Wilson collection.

Emmanuel Hirsh presented the Gallery with the gift of four exceptional works by contemporary Australian artists Domenico de Clario, Dale Hickey, Gareth Sansom and Heather Ellyard. The gift has addressed weaknesses in the collection of works by these artists and strengthens the representation of contemporary Australian art practice.

Two large abstract colourfield paintings, *Equinox* c. 1980 and *Banderole* c. 1980, by Sam Atyeo were gifted to the Gallery by the artist's wife, Madame Anne Atyeo, in addition to a group of watercolours by the artist.

Selected for the exhibition *Andy and Oz* at the Andy Warhol Museum in Pittsburgh, Timothy Horn's sculpture *Stheno* 2006 captured the attention of members of the American Friends of the National Gallery of Australia and was subsequently purchased with partial funding from the American Friends.

Two works by Frederick McCubbin were purchased at auction. The first, the luminescent late work *Violet and gold* 1911, was purchased with the generous assistance of the Hon. Mrs Ashley Dawson-Damer, John Wylie, AM, and Myriam Wylie. It is one of McCubbin's most beautiful Macedon paintings with rays of dappled light flickering through the dark trees. The second, *At the falling of the year* 1886, is an intimate, plein-air painting of a glade of gum saplings painted at Box Hill in 1886 by McCubbin during a key, pioneering period of his career, showing the advances in Australian landscape imagery that McCubbin made at this time.

The Gallery's collection of works by Queensland artists was improved by the acquisition of Joy

Roggenkamp's painting *Story Bridge* 1957, a modernist work depicting and celebrating a major Brisbane landmark, and by the acquisition of *Gods and heroes* 2005 and *Curtain* 1996, two mixed media works by Queensland artist Madonna Staunton.

Other notable acquisitions of contemporary Australian art include Lucy Culliton's oil on canvas painting *Hand knit toy* 2007 and Hossein Valamanesh's multimedia work *Touch love* 2006. The Gallery's holdings of contemporary Australian sculpture were enhanced by a gift from the Prescott Family Foundation of *Tusk* 2007 by Ricky Swallow and by the purchase of *Garland* 2006 by Bronwyn Oliver that has been on display with major international works in the National Australia Bank Sculpture Gallery.

Australian Prints and Drawings

During 2007–08 the Gallery received gifts of drawings by significant Australian artists. Mr L Gordon Darling, AC, CMG, and Marilyn Darling gifted fifteen Albert Namatjira watercolours for the planned Gordon and Marilyn Darling Gallery of Hermannsburg Painting, which forms part of the Stage 1 building redevelopment. Madame Anne Atyeo gave nine watercolours by her late husband Sam Atyeo, and Christopher and Philip Constable donated two Howard Taylor pastel drawings in memory of their mother Esther Constable.

Artists also gave generously to the collection with Rick Amor gifting his collection of 299 etchings, lithographs and relief prints from 1968–2005. Other artists who donated their own works included Mike Parr, eX de Medici, William Robinson, Brent Harris, Robert Jacks, Robert Rooney, John Neeson, Gregor Cullen, Leonie Lane, Lesbia Thorpe, Pamela Griffiths, Marion Manifold and Penny Mason.

John Loane of Viridian Press gave a significant gift of 105 prints produced at the print workshop by artists including Aida Tomescu, Mike Parr and Judith Wright. Other significant donations of prints included Mike Parr's multi-plate etching *Stick into eye* 1993 from Sara Kelly, an early etching by John Glover from John McPhee, the 1996 etching *Mahalahala* by John Pule from Theo Tremblay, a group of etchings by Dorothy Cameron from her son Peter Cameron, a folio of monoprints by

Tim Maguire from Derek Kreckler and 26 posters from Martin Munz, ex-Director of Tin Sheds.

The Margaret Olley Foundation financed the acquisition of two exquisite watercolours on silk by Thea Proctor; the Rotary Collection of Australian Art Fund supported the acquisition of papercut drawings by Pamela Mei-Leng See and Megan Keating; and Vicki Vidor, OAM, sponsored the purchase of Danial Kogan's 1993 folio *Childproof*, which contains linocut portraits of child survivors of the Holocaust.

The Gallery has continued to collect nineteenth-century works on paper. Early Australian drawings acquired include Simpkinson de Wesselow's 1847 watercolour *On the road to Sassafras Valley Hobarton* and a 1906 conté crayon portrait by George W Lambert of his wife Amy.

Acquisitions of Australian prints from this period include *N. Chevalier's album of chromolithographs* 1865, a much-sought after 1857 edition of Henry Heath Glover's *12 Hours road scraping in Melbourne*, three c. 1860 lithographs of kangaroo hunting by S T Gill, Samuel Calvert's 1866 etching *A Christmas scene by the Yarra* and Oswald Rose Campbell's 1867 wood-engraving *Christmas in the bush: an Australian homestead*. Early views of Tasmania were acquired in the form of a lithographic view of Launceston in 1863 by Margaret Black, a c. 1833 group of *14 views of Tasmania* by Louis de Sainson and the 1867 lithographic series *Salmon Ponds and vicinity New Norfolk* by William Piguénit.

Significant acquisitions of twentieth-century Australian drawings include the 1945 gouache and watercolour *Seaside Sunday* by Surrealist Bernard Boles; a c. 1937 study for *The windswept farm* by Dorrit Black, and a c. 1908 watercolour on silk work *Le baiser [The kiss]* by Thea Proctor. Contemporary works acquired included the luminous 2006 saffron drawing *Practice* by Hossein Valamanesh; *Conversation piece [blow torch and lighter]*, *Conversation piece [fan and feet]* and drawings for public sculpture from the *Amendments* series by David Watt; two gouache works by John R Walker; and abstract watercolours by New Zealand artist Liz Coats.

Twentieth-century prints acquired include the c. 1932 woodcut *Spring magnolia* and the 1949 stencil print *The snail* by Margaret Preston, two states of William Hunter's c. 1930s etching *The river*, the c. 1918 lithograph *The bathers* by Thea Proctor, and two lyrical monotypes of island life by Ray Crooke from 1968.

Contemporary prints acquired through the Gordon Darling Australia Pacific Print Fund include four etchings by Jessie Traill, including the key works *Autumn* 1922 and *The great arch* 1932; Lofty Bardayal Nadjamerrek etchings *Rainbow serpent* and *Namarrkon* from 2000; two artist books by Clyde McGill, including his 1996 award-winning *Borders and burning boats*; a group of etchings by Rosella Namok, Gloria Petyarr, Nura Rupert and Judy Watson; a collection of subverted street-signs by Richard Tipping; 1980s political posters from Redback Graphix, which will feature in the forthcoming National Gallery of Australia catalogue raisonné; an etching and two large linocuts by Badu island artist Dennis Nona; the early 1955 screenprint *Connemarra girl* by Tate Adams; a boxed set of seven printed fans by Robin White; the late John Stringer's 1960 colour woodcut *Icarus falling*; two etchings by Pax Jakupa Jr produced through the Australian Print Workshop in 2005; and the 1998 artist book *Portrait of an Australian*, by Jonathan Tse.

The Gordon Darling Australia Pacific Print Fund celebrated the National Gallery of Australia's twenty-fifth anniversary with four major acquisitions:

- a group of 587 screenprints produced at the Larry Rawling Print Workshop in Melbourne between 1966 and 2005, including works by Juan Davila, Alun-Leach Jones, Brent Harris, David Band, Brook Andrew and Rosslynd Piggott
- a group of 452 works produced at Cicada Press in Sydney between 2000 and 2007, including prints by Cherry Hood, Adam Cullen, Nicholas Harding, John Peart, Euan Macleod and Noel McKenna
- a group of 79 prints produced at Viridian Press in Melbourne and Canberra, including works by Gordon Bennett, Brent Harris, Imants Tillers, Jeffrey Harris and Savandhary Vongpoothorn
- a group of 157 works by Indigenous artists, including Rover Thomas, Kitty Kantilla and Shirley Purdie and printed by Franck Gohier in Darwin.

Asian Art

Strategic purchases, especially in the areas of sculpture and textiles, have added depth and richness to the national collection. The most significant acquisition of the year was a large eleventh–twelfth century bronze sculpture of *Shiva as Lord of the Dance* [*Nataraja*], the quintessential image of the Hindu god Shiva performing his dance of creation and destruction. Made during Chola rule (ninth–thirteenth centuries), a period widely recognised as the pinnacle of Indian metal casting, the sculpture makes a magnificent contribution to the Gallery's outstanding collection of Indian sculpture.

The department has also continued its emphasis on large Indian painted shrine hangings (*pichhavaï*) associated with festivals devoted to the popular god Krishna. A nineteenth-century painting *Festival of the cattle* [*Gopashtami*] was selected for the Gallery's 2007 Masterpieces for the Nation Fund appeal and a second hanging, *Autumn moon festival* [*Sharad purnima*] from the eighteenth century, has been chosen for the 2008 Masterpieces appeal.

In Southeast Asian art, ancestral sculpture and textiles have been a collecting focus. Works of art acquired include a painted wooden effigy of a hornbill (*kenyalang*) and a spectacular pair of nineteenth century ceremonial cloths (*pua kumbu*) from the Iban people of Malaysia. A significant purchase was a wooden funerary figure (*hampatong*), made by the Bahau people on the island of Borneo, which has been radiocarbon dated to the fourteenth century. The art of the Islamic peoples of the Southeast Asian region is another important collecting area exemplified by opulent Malay silverware in the form of a pair of royal lustration bowls and a ceremonial lidded bowl. Also acquired was an engraved stone Islamic grave marker from Sumbawa in Indonesia, an object of a type long sought by the Gallery.

In addition to the art of South and Southeast Asia, the Gallery has small but high-quality collections of East Asian and Central Asian art, both of which have been enriched by recent acquisitions. These include a complete series of portrait prints, *Thirty-two aspects of customs and manners* [*Fuzoku Sanjuniso*], 1888, by the Japanese printmaker Tsukioka Yoshitoshi (1839–1892), which will be exhibited in the newly

refurbished East Asian gallery, and a group of exquisite textiles from Uzbekistan. Comprising nine embroidered Turkmen mantles, three ikat-dyed wall hangings and an embroidered dowry textile (*suzani*), these textiles add strength and depth to the Gallery's collection of textiles and costume.

A number of important gifts were received this year covering a broad range of dates, origins and media, including a royal prize winning women's wrap skirt (*kira*) from Bhutan, a wooden Buginese roof finial, and an ink rubbing by New York-based contemporary Chinese artist Wenda Gu. The Gallery was honoured to receive a gift presented by His Excellency Mr Teuku Mohammad Hamzah Thayeb, Ambassador of Indonesia to Australia, of a richly adorned ceremonial costume by noted Indonesian fashion designer Adjie Notonegoro. A selection of fine traditional textiles from cultural groups throughout the Philippines and two *santos* (saint figures) were also presented to the Gallery by His Excellency Mr Ernesto H de Leon, Ambassador of the Philippines to Australia, on behalf of Her Excellency Mrs Gloria Macapagal Arroyo, President of the Republic of the Philippines.

In reviewing works in the national collection, a number of objects acquired in previous decades have been identified as being of insufficient quality for the collection. In view of the Gallery's aim to refine as well as strengthen the collection, steps have been taken towards deaccessioning these works of art.

International Decorative Arts and Design

The International Decorative Arts and Design collection of historical works was extended with the acquisition of a group of four drawings from 1899 to 1904 for jewellery by French jeweller René Lalique, an 1898 Bing and Grøndahl art nouveau porcelain jar designed by Siegfried Wagner, a Courtier's hat designed by Henri Matisse for the Ballets Russes de Serge Diaghilev 1920 production of *Le chant du rossignol* and the gift by Diana Woollard of a c. 1900 Daum art nouveau glass vase.

International Prints, Drawings and Illustrated Books

The department continued a focus on buying prints from the second half of the nineteenth century,

including Mary Cassatt's *Hélène de Septeuil* 1889–90, Edgar Degas' *La sortie du bain* c. 1882 and Paul Gauguin's *Manao Tupapaou* 1894. The noted Australian artist Margaret Olley, AC, also generously contributed to holdings in this area by gifting Paul Cézanne's *Portrait of Guillaumin with the 'Hanged man'* 1873.

Another focus for the department was early modernism, with the purchase of Pablo Picasso's cubist etching *L'homme au chien (rue Schelcher)* 1915, Max Beckmann's expressionist drypoint *Frauenbad* 1922 and two works from Kandinsky's lithographic series *Kleine Welten* 1922. This purchase was complemented by the generosity of Tony and Carol Berg, who chose to give two further colour lithographs from the *Kleine Welten* series in honour of the National Gallery of Australia's twenty-fifth anniversary. Another generous gift was from Dorothy Danta, who donated Frans Masereel's *Die Passion eines Menschen* 1924 and Struck's *Die Kunst des Radierens* 1920, both in honour of her parents Professor F H Reuter and Mrs I Reuter.

The surrealist holdings of prints and illustrated books were greatly augmented by Max Ernst's *La brebis galante* 1949, Kurt Seligmann's *Les vagabondages héraldiques* 1934, René Magritte's *Moralité du sommeil* 1941, and Louis Marcoussis's *Eaux-fortes pour Alcools de Guillaume Apollinaire* 1934.

The collection of David Hockney prints in the collection was supplemented with two works from his early years during the 1960s, when he explored contentious issues regarding his student days at the Royal Academy in *The diploma* 1862 and themes of homosexuality in *Gretchen and the snurl* 1961.

A notable acquisition was George Baselitz's 2006 series *Remix* in which the artist revisits an earlier subject matter and style and develops it further with great originality and some dark humour. He echoes earlier expressionist works with the addition of a backdrop of brilliant yellow.

The department continued to acquire key Japanese prints, which complement our existing holdings in this area. Works were acquired with funds from the Poynton Bequest, established following the death of major benefactor Orde Poynton Esq., AO, CMG.

The department continued to be generously assisted with funding for staff provided by benefactors Kenneth Tyler and Marabeth Cohen-Tyler through American Friends of the National Gallery of Australia.

Pacific Arts

During 2007–08 the Pacific Arts department acquired twelve works of art from Papua New Guinea, New Zealand, the Solomon Islands, the Micronesia island of Chuuk and the central Polynesian island of Aitu. Each work was acquired to build upon specifically targeted areas of the Pacific arts collection or to strengthen previously identified sections of the collection. Several important works were acquired including the prehistoric stone mortar from the Chambri lakes region of Papua New Guinea. The mortar was acquired as part of the Diczbalis Sepik River art collection collected in the field in 1954 and is one of only four known examples in the world from this region produced around 2000 to 4000 years ago by same (or related) prehistoric culture that made the Gallery's *Ambum stone*.

The Chieftain's cloak *Huaki* from the Hooper collection firmly consolidates the Gallery's small collection of Maori art. The cloak represents the highest level of textile art from Polynesia, is exceedingly rare if not unique for having three decorated borders. Dated between 1800 and 1830, it is also one of the earliest examples of its kind. The chief's seat *No'oanga* from the Polynesian island of Aitu went on immediate display as part of the foyer showcases of African, Pre-Columbian and Polynesian art to coincide with the Gallery's twenty-fifth anniversary celebrations. Two figurative works from the Solomon Islands were acquired to increase the Gallery's limited holdings from this area *Bust of a young man* (c.1870–1900) and *Figure of a deity [Adaro]* by Tigoana of Star Harbour. The work by celebrated artist Tigoana is particularly important for being one of the last traditional images of a deity in use prior to great cultural upheaval in this area during Second World War and for having the name of the artist recorded with the work.

Photography

Principally, acquisitions for works to be included in *Picture paradise: Asia-Pacific photography*

1840s–1940s were made. This included a major acquisition of over 7000 items, including single images, albums and reference books from the eminent Dutch collector of Indonesian material Leo Haks. This significant purchase was supplemented by single purchases such as a rare panorama of Foochow made in 1870 by the Chinese photographer Tung Hing.

Additionally six works from the second half of the 1930s by Max Dupain entered the collection. These were part of the partial gift to the Gallery of surrealist works from James Agapitos, OAM, and Ray Wilson, OAM. These works by Dupain complement the Gallery's large holdings of works by this major Australian photographer. An early and important work *From the waist down* 1998 by Deborah Paauwe was given by Paul Greenaway, OAM. A major series *The native types* 2000–2004 by contemporary Indian photographer Pushpamala N in collaboration with Clare Arni was also acquired, one of the last sets available. The series has proved very popular and has already achieved near iconic status.

MAINTENANCE AND ACCESS TO THE COLLECTION

The National Gallery of Australia maintains and preserves its collection of over 150 000 works of art to enhance the community's understanding and enjoyment of the visual arts, now and for 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 requirements continue to be assessed. A plan to address the Gallery's storage requirements has been developed and is being implemented through a staged approach, with many of the short-term solutions being implemented. Considerable effort has been given to the treatment, packing and storage of objects in the Small Objects Store.

CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery, and preventive conservation, as well as treatments and the preparation of works of art for display, has been a major focus. Conservation staff have been active in monitoring the conditions within our building and those of borrowing institutions to ensure the best possible environment is provided for our collection. The Conservation department has also been active in advising on all aspects of the Stage 1 building project to ensure the needs of the collection are considered at all levels of the project.

As the building works impacted significantly on the textile store, conservation staff have managed modifications to the store and the relocation of 1065 collection items as well as the design of new storage cabinets.

To monitor the condition of works on loan, conservators have travelled to over 30 national venues and institutions overseas including Spain, the United States of America, Italy, Switzerland, Japan and New Zealand.

Staff have also been active in advising the public, gallery visitors, members and professionals on the care of the collection by presenting 16 lectures, 44 tours, five information posters and responded to over 300 inquiries from the public on the care of works of art. This year four articles prepared by the Paper and Objects sections have been published in international professional journals.

A critical activity in preventive conservation is to monitor the condition of the collection. During 2007–08, over 10 245 works were condition checked.

To assist the efficiency of preventive conservation to the collection the Collection Disaster Recovery Plan has been revised and a complete review and upgrade of the Integrated Pest Management Plan has commenced. In implementing this plan, a major survey and treatment of works at risk of insect damage has been undertaken in the offsite Small Objects Store.

During this survey, every work of organic material in the store was checked and over 2400 preventive treatments undertaken.

Over 2300 treatments were carried out on works of art for exhibition from the permanent collection. Major treatments were undertaken on a number of large outdoor sculptures including the Charles Ginnever *Green mountain blue II* 1978 (located on a hill top on the road between Canberra and Cooma, NSW), which was demounted and fully restored. The 66 heads that form Dadang Christanto's *Heads from the North* 2004 were removed, surface cleaned and placed back onto their specific display brackets in the Sculpture Garden pond. Objects conservation staff also undertook the first major treatment program of the Pacific collection involving dating some of the works and developing complex treatments for works from this collection that pose unique conservation issues.

The Paintings section managed the condition checking and monitoring of all paintings in the exhibition *Turner to Monet: the triumph of landscape* as well as treating over 60 works from *Australian Surrealism: the Agapitos/Wilson collection*. Major treatments included *The Matterhorn from Zermatt Valley* 1861 by Louis Buvelot along with Tom Roberts's *Harbourscape* c. 1896, Frederick McCubbin's *Hauling rails for a fence, Mount Macedon* 1910, Percy Lindsay's *Ducks in garden, Creswick* c. 1890–1917 and Bernard Hall's *J. Montgomery, Esquire* 1885. A large part of the year was devoted to works for the exhibition *Richard Larter: a retrospective* in which large paintings presented unique problems for cleaning and stabilisation before display. A total of 72 works were treated for the exhibition: 16 of the Gallery's works and 56 works by private owners.

Major conservation treatments this year have been carried out in the Textile section on a silk *patola* from India and *Shri Nathji and Sarat*, an Indian *pichhavai*. Research has been ongoing into the pigments and materials used to manufacture *pichhavai* as well as number of treatments for loans, including Margaret Preston's rug *Tea-tree and Hakea petiolaris* 1936. Conservation of theatre costumes are well underway for a major theatre costume exhibition in 2009 with the completion of the *Costume for a squid for the Ballets Russes*

production of Sadko c. 1916 by Natalia Gontcharova, which has never been available for display due to its extremely poor condition. Other costumes have been treated, including Alexander Golovin's costumes for the Ballets Russes production *L'Oiseau de feu* and Natalia Goncharova's *Dress for a member of Kostchei's entourage, Costume for Finale and Costume for a Princess*.

The exhibition *Picture paradise: Asia-Pacific photography 1840s–1940s* has been the main treatment focus for the Paper section during the year with hundreds of photographic images treated and prepared for display. Included in the exhibition is Bernardt Otto Holtermann and Charles Bayliss's ten-metre-long *Panorama of Sydney Harbour and suburbs from the north shore* 1875, which will be displayed vertically for the first time. A major research project was undertaken into pigment consolidation on Danila Vasilieff works (e.g. *Peter and the wolf*) in association with the internship of Sophia Elze, a conservation student from Cologne, where a suitable treatment has been developed to finally allow these works to go on display. The Paper conservation section facilitated the National Research Institute in Tokyo who are currently coordinating the treatment the Gallery's Japanese fourteenth-century scroll *The Buddha and the sixteen protectors*. The treatment of the Gallery's Russian newspaper collection was completed and the treatment of photographic albums and the satirical French newspaper *Le Charivari* are underway.

Providing care to works during storage and display has been a major undertaking by the department during the year. A silver-cleaning project resulted in 100 works being cleaned and stored to reduce future tarnishing. During the year a complete stocktake of the Gallery's frames was undertaken and a database for frame retrieval has been developed. Conservation staff prepared and packed over 800 works for storage and manufactured or prepared over 3000 display mechanisms.

PROTECTION OF THE COLLECTION

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

improve systems and practices directed at collection protection. The Gallery has enhanced and increased coverage of its closed-circuit television network, introducing over 120 additional cameras.

COLLECTION DOCUMENTATION

The Gallery's collection is accessioned and documented so that each work is accurately recorded, with this information held on a collection management system. This year 3256 works of art were inscribed with their respective accession numbers and the corresponding numbers on the collections management system were updated. The total number of catalogued work records for the collection at 30 June 2008 is 153 532 individual works.

IMAGING AND DIGITISATION

In support of the Gallery's activities, 11 081 digital images were created, of which 6794 were of works of art. These images were distributed widely and made available to the public nationally and internationally through catalogues, publications, the website, other cultural institutions, media outlets and commercial publishers.

GOAL 2 INCREASE THE AUDIENCE FOR AND ENGAGEMENT WITH THE EXHIBITIONS AND PROGRAMS OF THE NATIONAL GALLERY OF AUSTRALIA

KEY STRATEGIES

- Display works of art from the national art collection and from other collections in our building in a meaningful and engaging way
- Research and present a balanced, stimulating, informative and enjoyable exhibition program in Canberra, throughout Australia and internationally
- Display works of art from the Gallery's collection in a meaningful and engaging way and seek to increase access to the collection locally, nationally and internationally through loans, partnerships, travelling exhibitions and joint ventures
- Maximise opportunity through the Gallery's online program to allow access to Gallery research, information on the national art collection and exhibitions to be widely accessible
- Increase awareness of the Gallery's Collection Study Room, which provides physical access in Canberra, by appointment, to works of art not on display
- Conduct events such as artists' talks, conferences and symposia that stimulate debate, discussion and understanding about the visual arts
- Publish information about the collection and exhibitions in books, catalogues, in the Gallery's quarterly magazine, *Artonview*, journals and electronically
- Develop research collections and archives in the visual arts to support the Gallery's collection and scholarly consideration of works of art
- Design and deliver targeted programs for students and teachers
- Provide access and engagement for people with particular needs
- Promote and support the Gallery's collection, exhibitions and associated programs through focused and strategic marketing
- Foster partnerships that enhance the Gallery's profile
- Review and improve the National Gallery of Australia brand

OVERVIEW

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 2007–08 a total of 6 230 179 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 502 320 came to the Gallery in Canberra, 563 914 visited the Gallery's travelling exhibitions and 5 163 945 people attended exhibitions, which 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 2002–03 to 2007–08 is included in Appendix 7.

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

In 2007–08 the Gallery loaned 1532 works of art from the national collection. Outward loan details are included in Appendices 9 and 11. Details of inward loans are included in Appendix 10.

DISPLAY OF THE COLLECTION

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

The Gallery also maintains a program of changing exhibitions in the Project Gallery and the Orde Poynton Gallery. These exhibitions are drawn mainly from the permanent collection, and sometimes complemented by loans, and highlight specific areas of the Gallery's collection.

The Gallery ran a program of changing exhibitions in the Children's Gallery, a dedicated space designed to introduce children and families to aspects of the collection.

The Gallery also undertook major refurbishment of various permanent collection display spaces. In July 2007, the Gallery launched a new Pacific Arts gallery. The new, custom-designed display of the Pacific Arts collection in new showcases and newly engineered and constructed plinths included many works never before seen on public display.

In September 2007 the Gallery opened improved displays of Australian nineteenth- and early twentieth-century works of art, installed new displays of Pacific Art, Art of the Americas and Art of Africa in the foyer, and in April 2008 the new East Asian art display was opened.

EXHIBITIONS

A total of 16 exhibitions and new galleries were presented in the Gallery during 2007–08 (see Appendix 6). Five major exhibitions were the highlight of the year.

George W Lambert retrospective: heroes and 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. It also demonstrated his sure draughtsmanship and the seductive glamour and sensual appeal of his paint surfaces.

Culture Warriors: National Indigenous Art Triennial

13 October 2007 – 10 February 2008

The National Gallery of Australia presented its inaugural National Indigenous Art Triennial in 2007. Works by 30 Indigenous Australian artists were selected to represent the diversity of regions throughout Australia and to demonstrate the incredible range of contemporary Indigenous art practice. The works in the exhibition were all created within the past three years and included painting on canvas and bark, sculpture, weaving, new media, photomedia, printmaking and installation work. *Culture Warriors: National Indigenous Art Triennial* provided a highly considered snapshot of Aboriginal and Torres Strait Islander contemporary art practice.

Australian Surrealism: the Agapitos/Wilson collection

16 February – 11 May 2008

Surrealism, the great revolutionary movement originating in France in the 1920s, was to change the course of Australian art in the late 1930s. A generation of Australian artists, including James Gleeson, Sidney Nolan, Albert Tucker, Arthur Boyd and Max Dupain, encountered Surrealism at a formative time in their careers, and its influence transformed their art forever. This exhibition, drawn from the recently acquired Agapitos/Wilson collection of Australian Surrealist art, showed the extraordinary breadth of surrealist practice in this country from the 1920s to the 1950s. Including important works by some of Australia's greatest artists, the exhibition also presented the work of lesser-known artists whose involvement with Surrealism has only recently come to light.

Turner to Monet: the triumph of landscape

14 March – 9 June 2008

This exhibition was a new look at landscape painting in the nineteenth century as it transformed from the depiction of known places to explorations of mood and time passing. Painters ventured into the wilderness, seeking extremes of nature. Increasingly, humans were shown in the city, where nature is controlled. Works by the finest artists of the time – Turner, Constable, Friedrich, Corot, Courbet, Glover, von Guérard, Church, Streeton, Roberts, Cézanne, van Gogh, Gauguin, Monet – were gathered from public and private collections in Australia and from around the world.

Richard Larter: a retrospective

20 June – 14 September 2008

Richard Larter is widely considered to be one of Australia's most distinguished artists. Born in 1929 he arrived in Australia from England in 1962 and has created an impressive body of work. The exhibition conveys the artist's ongoing interest in the human body and sexuality, popular culture, politics and opposition to censorship. Larter's non-figurative paintings reveal his mastery of abstract patterning and interest in music and the natural environment. This retrospective also confirms Larter's reputation as one of Australia's most audacious artists and reveals him to be a remarkable colourist and technical innovator.

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. The outstanding travelling exhibitions program is supported by maintenance of the highest museological standards.

In 2007–08, six new exhibitions were released to tour and nine exhibitions were ongoing.

Grace Crowley: being modern

Grace Crowley: being modern is an important retrospective exhibition of paintings and drawings

by one of Australia's most influential modern artists. It opened at the National Gallery of Australia in December 2006 before travelling to five other venues.

This was the first exhibition of Grace Crowley's work since 1975. It included important works from public and private collections and traced her remarkable artistic journey from traditional landscapes to avant-garde experimentation and pure abstraction. The exhibition included several newly rediscovered paintings and the largest number of Crowley's abstract paintings ever assembled, enabling a new appraisal of her achievement.

Ocean to Outback: Australian landscape painting 1850–1950

To mark the twenty-fifth anniversary of the National Gallery of Australia, an exhibition of treasured works from the national collection was released to tour to every state and territory in Australia. *Ocean to Outback* was curated by National Gallery of Australia Director Ron Radford, AM, and celebrates the rich history of landscape painting in Australia.

War: the prints of Otto Dix

This exhibition opened at the National Gallery of Australia in 2005 and proved so popular that it was then offered to four venues around Australia as a travelling exhibition. The exhibition showcases Otto Dix's war portfolio *Der Krieg [War]* of 1924, a collection of 51 etchings with aquatint and drypoint. The work is regarded as one of the great masterpieces of the twentieth century. Consciously modelled on Goya's equally famous and equally devastating *Los desastres de la guerra [The disasters of war]*, the portfolio captures Dix's horror of, and fascination with, the experience of war.

Culture Warriors: National Indigenous Art Triennial

The inaugural National Indigenous Art Triennial shown at the Gallery as part of its twenty-fifth anniversary celebrations began its three-venue tour at the Art Gallery of South Australia in Adelaide in June 2008. It will then travel to the Art Gallery of Western Australia in Perth and the Gallery of Modern Art in Brisbane.

Andy and Oz: parallel visions

This exhibition was developed as a special international travelling exhibition in collaboration with The Andy Warhol Museum, Pittsburgh, USA, as part of the National Gallery of Australia's twenty-fifth anniversary. The exhibition brought together the work of four generations of Australian artists – Martin Sharp, Richard Larter, Robert Rooney, Tracey Moffatt, Juan Davila, Fiona Hall and Tim Horn – and explored the parallels between the work of renowned American artist Andy Warhol and these Australian artists.

Black robe white mist: art of the Japanese Buddhist nun Rengetsu

Otagaki Rengetsu (1791–1875), Lotus Moon, was a Japanese Buddhist nun whose tragic life inspired extraordinary creativity. One of a small number of prominent female artists of nineteenth-century Japan, Rengetsu was a poet, calligrapher, potter and painter. This exhibition travelled to two venues and showed contemplative works on paper and of clay inscribed with Rengetsu's elegant poetry and understated calligraphy. The works were largely drawn from international private collections.

The Gallery regularly provides advice to venues and arts professionals including organising and presenting preventative conservation, registration and travelling exhibitions workshops.

In total 826 works of art (498 works from the Gallery's collections and 328 inwards loans) were shown in this year's travelling exhibitions. During 2007–08, 15 travelling exhibitions (including the three *Elaine and Jim Wolfensohn Gift Travelling Exhibitions* suitcases and the *1888 Melbourne Cup*) were visited by 563 914 people at 88 venues.

Details of travelling exhibitions for 2007–08 are included in Appendix 8.

ART INDEMNITY AUSTRALIA

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

Art Indemnity Australia supported the Gallery's exhibition *Turner to Monet: the triumph of landscape*. The Commonwealth acts as insurer

and carries the financial risk in case of any loss or damage to an indemnified work of art. Without Art Indemnity Australia, the high cost of commercial insurance would severely affect our ability to bring high-value works to Australia for major exhibitions.

A key objective of the Art Indemnity Australia program is to provide the people of Australia with wide access to the world's cultural treasures; 72 percent of visitors to *Turner to Monet* were from interstate, following an extensive national marketing campaign.

Art Indemnity Australia is an Australian Government program managed by the Department of the Environment, Water, Heritage and the Arts.

VISIONS OF AUSTRALIA

The National Gallery of Australia acknowledges the significant support it has received from the Australian Government, which administers the Visions of Australia program, and the assistance the program gives to the National Gallery of Australia to provide access to works of art for the people 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 across Australia.

Visions of Australia and the Contemporary Touring Initiative, administered under the Visions program, supported five National Gallery of Australia travelling exhibitions throughout 2007–08. The Contemporary Touring Initiative, part of the Australian Government's Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments, assists major collecting institutions with the development and touring of major exhibitions of contemporary Australian visual arts and craft across Australia.

The children's focus exhibition *Stage fright: the art of theatre*, which began its tour in 2006–07, was supported by a Visions of Australia grant and concluded its five-venue tour throughout Australia in 2007–08.

In 2006–07, Visions of Australia supported the five-venue tour of the exhibition *Michael Riley: sights unseen*, which also concluded in 2007–08.

In 2007–08, Visions of Australia supported one new-release exhibition, *Ocean to Outback: Australian landscape painting 1850–1950* and its nine-venue tour to every state and territory in Australia.

The Contemporary Touring Initiative, administered under the Visions of Australia program, supported the three-venue tour of *Culture Warriors: National Indigenous Art Triennial*, commencing in June 2008, and *Australian Street Stencils*, commencing in 2010.

RESEARCH AND PUBLISHING

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

Australian Painting and Sculpture

Dr Anna (Anne) Gray, Head of Australian Art and Senior Curator of Australian Painting and Sculpture before 1920 participated in the international study day on J M W Turner at the National Gallery of Art, Washington, in October 2007 and the 32nd Congress of the International Committee of the History of Art in Melbourne in January 2008. She wrote entries on Orpen for the National Gallery of Victoria catalogue *Modern Britain* and on Constable, Daubigny, Girtin and Steer for the catalogue *Turner to Monet: the triumph of landscape*. Dr Gray also contributed an essay 'Art and the environment' to Oxford University Press's *Australia's Empire*, which is part of their *History of the British Empire companion series*.

Australian Photography

The exhibition *VIP: very important photographs 1840s to 1940s*, co-curated by Senior Curator of Photography Gael Newton and Assistant Curator of Photography Anne O'Hehir, was very well received. The over 240 works on view across the Orde Poynton and Project Galleries represented highlights of the Gallery's renowned international and Australian collections. The combined hanging of Australian and international works was particularly well received. Many comments were received about the desire of the public to see local and foreign works side by side.

Gael Newton continued intensive research work for the acquisition program and the major temporary exhibition *Picture paradise: Asia–Pacific photography 1840s–1940s*. Major loans from public and private institutions were secured. The exhibition will be the first survey show of the history of photography in the Asia–Pacific region. It is the National Gallery of Australia's contribution to the Vivid Photography Festival in Canberra, which will see 100 exhibitions across 50 venues for which Gael Newton was an initiator and organising committee member.

In November 2007, Gael Newton visited Hawaii, Arizona and California in the United States on research and loan negotiation for the Gallery's exhibition *Picture paradise*. Gael Newton gave two presentations on the Gallery's Asia–Pacific photographic collection and exhibition at the twenty-first annual Oracle International Meeting of Photography Curators in Arizona.

Following Gael Newton's presentation at the Oracle Meeting the Gallery was invited to contribute a dozen works to represent Australian pictorial photography in the International Museum of Photography (George Eastman House) and Vancouver Art Gallery collaborative survey exhibition *Truth/Beauty: Pictorialism and the photograph as art 1845–1945*. The Senior Curator wrote an essay in the catalogue on Australian Pictorialism and also provided an essay for the retrospective on Harold Cazneaux at the Art Gallery of New South Wales, *Artist in photography*, to which the National Gallery loaned 14 works.

Anne O'Hehir, contributed an essay on the series *Under the sign of Scorpio* by Tracey Moffatt for the catalogue for a festival of Indigenous photography at the Wood Street Galleries in Pittsburgh, USA. With volunteer Sharon O'Connor, she catalogued the Carol Jerrems archive, which came into the building in 1981. It consists of 1593 photographs, 249 proof sheets and 581 proof shots. This also supplied greater information on the works already catalogued. The works were also shot digitally, making the archive easily accessible. This was undertaken in preparation for an exhibition including Jerrems's work to be held at Heide Museum and Art Gallery in Melbourne, which has an associated publication to which Anne O'Hehir will contribute an essay.

Serious research can now be done on a collection acquired in the 1980s that had not been catalogued.

After attending the Venice Biennale in June 2007, Anne O’Hehir spent a month in India where she was able to continue her research into the career of expatriate Australian photographer Robyn Beeche, view historical material for *Picture paradise* at a dealer gallery and increase her network and knowledge of contemporary Indian photography, particularly visiting photographer Dayanita Singh. She also attended the Adelaide Biennale in 2008. The Gallery’s interest in contemporary Indian photography has been appreciated given that much foreign attention is exclusively on the era of the British Raj.

Asian Art

In addition to increasing engagement with the permanent collection of Asian art through journal articles, public talks and other programs, the exhibition *Black robe white mist: art of the Japanese Buddhist nun Rengetsu*, proved popular to a wide range of visitors and attracted new audiences to the Gallery. The exhibition, the first on the subject outside of Japan, was accompanied by a major catalogue coordinated by Asian art staff. The catalogue features a biographical essay about the artist by Curator Melanie Eastburn and essays by some of the world’s foremost scholars of Rengetsu’s work, Japanese art and Buddhism – Patricia J Graham, John Stevens, Meher McArthur, Sayumi Takahashi, Sandra Sheckter and Chiaki Ajioka. Assistant Curator Lucie Folan coordinated the translations of Rengetsu’s poems in the exhibition and book. Many of the translations are the result of new work by Sayumi Takahashi and Chiaki Ajioka and have been recognised as exemplary. Published in English and Japanese, they make a considerable contribution to the understanding of Rengetsu’s output. All special events associated with the exhibition were extremely well attended, with several oversubscribed. The exhibition travelled from the National Gallery of Australia to Hamilton Art Gallery and RMIT Gallery in Melbourne. Senior Curator Robyn Maxwell gave lectures at both venues.

Robyn Maxwell also lectured on Southeast Asian bronzes at the University of Sydney, and on the history of collecting and exhibiting Asian art at the

National Gallery of Australia for students from the Australian National University, following which Robyn Maxwell, Melanie Eastburn and Lucie Folan introduced students to the three recently installed permanent Asian galleries.

Asian art staff provided a textile seminar for members of The Asian Arts Society of Australia (TAASA). Robyn Maxwell introduced works in the South and Southeast Asian galleries and Lucie Folan, Bronwyn Campbell (Assistant Manager, Travelling Exhibitions) and Dr Hwei-Fen Cheah (Lecturer in Art History, ANU) delivered talks on works from the national collection – tablet weaving in Southeast Asia, symbolism on Lao textiles and Southeast Asian beadwork respectively. Staff from the department also organised the temporary display of works of Chinese art to coincide with the production of William Yang’s play *Emma’s Dynasty* presented by the Jigsaw Theatre Company, throughout which the Gallery’s Tang dynasty *Standing horse* was a prominent image. Asian art staff assisted renowned dancer and choreographer Padma Menon with her presentation of an illustrated lecture and dance demonstration about goddesses in Indian art and culture, using images of works from the collection. The performance was held at the National Gallery of Australia as part of *UTSAV 2008 – Dance, Women, Culture* and featured acclaimed Indian dancers Sulini Nair and Dheepu Baburaj.

In terms of research, staff investigated a range of cultural heritage issues with regard to more clearly articulating the Gallery’s approach to ethical acquisition, an area of particular relevance to Asian art.

Robyn Maxwell wrote the catalogue essay for Dadang Christanto’s exhibition at Sherman Galleries, Sydney, and has been continuing research towards the Gallery’s forthcoming exhibition of ancestral art from Southeast Asia, *To please the living and the dead*.

Lucie Folan conducted an interview with Hab Touch, Director of the National Museum of Cambodia, published in *Orientalism*. Based on her research on Indian *pichhavai* paintings depicting the god Krishna, she also wrote an article on the Gallery’s *Krishnalila* shrine painting for *TAASA Review*.

Melanie Eastburn has begun preliminary work towards a publication on the national collection of Indian and South Asian art.

Two consultants, Dr Michelle Antoinette and Dr Chiaki Ajioka, were contracted by the department. Dr Antoinette, a specialist in contemporary Southeast Asian art from the Australian National University, researched and catalogued part of the Gallery's small contemporary Asian art collection while Dr Ajioka contributed valuable detail concerning the Gallery's collection of prints by the Japanese artist Munakata Shiko.

International Decorative Arts and Design

Dr Robert Bell, Senior Curator of Decorative Arts and Design, continued with research on historical and contemporary Australian and international ceramics, glass, jewellery, metalwork, textiles, furniture and costume, resulting in acquisitions, published articles and improved cataloguing and documentation of artists and designers in these artforms that are represented in the collection. This research informed the new presentation of over 60 Australian and international decorative arts works in the permanent galleries. Decorative Arts and Design volunteer Pen Roberts continued research on Australian women textile designers.

With assistance from Decorative Arts and Design volunteers Meredith Hinchliffe and Jane Herring Robert Bell continued 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 December 2009. Research and re-cataloguing of this collection is the major continuing task in preparation for a new publication on this collection in 2009. He continued to work closely with the Gallery's textile conservators on the conservation program for these works. Decorative Arts and Design volunteer Diana Woollard a former curator of the Gallery's theatre costume collection, continued to advise on aspects of the Ballets Russes collection history.

Robert Bell was awarded a PhD from the Australian National University for his thesis, *Nordic wave: a study of the reception and influence of Scandinavian design in Australia*. He presented a keynote paper on contemporary Australian ceramics at the 2008 Sturt

Woodfire Conference in Mittagong, opened two exhibitions in Sydney and Canberra and gave five lectures on the collection, including a Gallery series of three lectures on aspects of twentieth century design. He continued to work with Sandy Benjamin, Chair of the Gallery Foundation's Decorative Arts and Design Collection Development Fund, on projects to assist in the development of the Decorative Arts and Design collection.

International Painting and Sculpture

Christine Dixon, Senior Curator, International Painting and Sculpture, presented a keynote address to the Art Gallery of NSW symposium *Sculpture by the Sea* on the history and re-installation of the National Gallery of Australia's Sculpture Gallery. Her essay 'Nature becomes art: Landscape and modernism' was published in the catalogue *Turner to Monet: the triumph of landscape*. She also contributed 22 catalogue entries to this major publication.

Lucina Ward, Curator, International Painting and Sculpture, contributed entries on Jacob Epstein's sculpture for the National Gallery of Victoria's catalogue *Modern Britain*. She also gave a talk on this artist as part of the program for the *32nd Congress of the International Committee of the History of Art* in Melbourne. She contributed the essay 'Science and the Sublime: nature as spectacle' and 17 entries to in the catalogue *Turner to Monet*. Lucina Ward continued her research on the Arundel Society, presenting a seminar paper as part of her Australian National University doctoral project.

Exhibition assistants Niki van den Heuvel and Simeran Maxwell and interns Emilie Owens, Kathleen Warden and Elizabeth Welden contributed 11 entries for the *Turner to Monet*. Christine Dixon, Lucina Ward and Niki van den Heuvel also wrote many texts to publicise the exhibition.

International Prints, Drawings and Illustrated Books

Senior Curator Jane Kinsman carried out research on late nineteenth-century and early Modernist prints and illustrated books. She also carried out research for the forthcoming exhibition on Edgar Degas, for which she is preparing a catalogue.

Curator Mark Henshaw continued research into the poster collection. Curator Jaklyn Babington undertook research on prints by artists in the Tyler collection for publication on the website. She also continued the documentation of film, sound, photography and other archival material relating to the collection. In this she was ably assisted by Gwen Horsefield and Emilie Owens.

Pacific Arts

Crispin Howarth, Assistant Curator for Pacific Arts presented public lectures regarding the Gallery's collection: *Some experiences of a novice curator* for the Museum Studies group at Deakin University in October 2007 and *The future role of the National Gallery of Australia Pacific Arts collection* for the Association for Social Anthropology in Oceania conference at the Australian National University in January 2008.

Crispin Howarth was recipient of the Gordon Darling Foundation Travel Grant during October 2007, which enabled research into the interpretation and display options of non-western art with a particular focus on Pacific Arts in American institutions in New York, Washington, Chicago, St. Louis, Minneapolis, San Francisco and Honolulu.

Crispin Howarth delivered the keynote paper *Inside the Pacific Arts collection* for the Oceanic Art Society's inaugural annual forum. The forum itself was organised by the Oceanic Art Society and hosted by the Gallery.

An article by Crispin Howarth, 'Truly hidden treasures: the Pacific arts gallery of the National Gallery of Australia', appeared in the journal *Tribal*.

Research, storage and conservation projects on the Melanesian collection were undertaken between November 2007 and May 2008 with particular focus on the Dargie collection of New Guinea art and the Reverend Fellows collection of Massim art.

EDUCATION

From across Australia a total of 75 543 students and teachers in organised excursion groups participated in the Gallery's education programs during the year. This included 37 920 students who were given

tours by educators and 25 636 were given tours by voluntary guides. Self-guided and unbooked school groups also visited the Gallery, totalling 11 987.

To promote the Gallery's education programs, information brochures were sent in collaboration with the National Capital Education Tourism Project to all schools in Australia. Staff worked collaboratively to promote exhibitions, activities and programs through radio, television and media. Professional development sessions and teachers previews for secondary, primary and early-childhood teachers were held relating to the national collection and for each major exhibition.

Highlights

The Art and Alzheimer's project is a special program for people living with dementia and was run in collaboration with the Australian Alzheimer's Association. The program was highly successful and a short video was produced. Education staff made presentations about the project at various forums during Alzheimer's NSW Dementia Awareness Month.

The *Big draw* event in September 2007 attracted over 1000 visitors to the Gallery for a day celebrating drawing with thirteen artists who conducted drawing workshops.

Sculpture Garden Sunday was a day of workshops, music and dance, which attracted 2000 visitors. A new Sculpture Gallery trail for children was launched at this event.

The 2008 National Gallery of Australia and Sony Foundation Summer Scholarship brought sixteen students—two from each state and territory—to the Gallery for an intensive week of study focusing on the visual arts.

Children's Gallery

The Children's Gallery is dedicated to exhibitions drawn from the national collection and aimed at enriching children's visits to the National Gallery of Australia. These exhibitions encourage children to be engaged by art, and are supported by a range of interactive activities.

Drawn in

14 July 2007 – 30 March 2008

Beginning with the drawings of George W Lambert, the exhibition explored some of the ways in which artists use drawing. The exhibition also included works by Sidney Nolan, Fred Williams and many other noted Australian artists.

Treescape

12 April – 30 August 2008

Treescape was an exhibition designed for children 3 to 8 years of age held in conjunction with the major exhibition *Turner to Monet*. Treescape encouraged children to discover works of art, which are made from trees, are about trees or even things that live in trees. Paintings, photographs, drawings, prints, sculpture, installations, furniture and installations were included in this wide-ranging exhibition.

Teacher activities

Australian History Identity and Values was a curriculum pilot project designed for primary school teachers. The course related selected images of Australian art with core curriculum areas. Building Confident Teachers of the Visual Arts was another successful program organised for teachers from the early childhood and primary sectors. During the year, six teacher in-services were held – over 220 teachers attended the in-service for the exhibition *Turner to Monet* and each school attending received a kit containing a DVD and useful printed material. A collaborative project between the Gallery and the University of Canberra took place during the year. The project observed the interaction between adults and children while drawing.

Special access

During 2007–08 an unprecedented large number of people with disabilities attended Gallery programs. This presented special challenges for the Gallery with regards to physical access to the building. The Education section developed an extensive range of special access opportunities, including organised viewings, tours and other programs. A broad range of groups of people with disabilities attended these events, including Onward Stroke Club, Tuggeranong Men's Dementia Group, The Rainbow group recovering from mental illness, Canberra Lung Life Group and groups with vision and hearing

impairments. Over 200 special access visitors attended Gallery organised tours and viewings with hundreds more visiting the exhibition.

Special access tours of the permanent collection were scheduled regularly throughout the year and advertised in the *Events* brochure. The total number of tours, including tours for carers and people with disabilities, was 23. A total of 4 tours were scheduled for people who are deaf or have impaired hearing, and 4 descriptive or touch tours were scheduled for people who are blind or who have low vision. A further 26 tours were booked by community groups working with people with a disability.

Voluntary guides

Voluntary guides provided 1709 Discovery Tours for 25 636 primary school students plus twice-daily tours of the permanent display, major exhibitions and tours for specific groups, including government and diplomatic visitors for a further 21 565 visitors. Voluntary guides offered tours of the collection and exhibitions for a combined total of 47 201 attendees.

During the year, voluntary guides began the Rendezvous with Art program where guides discuss selected works of art in depth with members of the public before a function in the Members' Lounge. Voluntary guides also organised a day trip for drought affected women and men from rural parts of central NSW. Voluntary guides also presented a program based on the Indian deity Krishna for the public.

Collection Study Room

Works of art in the national collection that are not currently on display are available for viewing in the Collection Study Room (CSR). During 2007–08, 1190 members of the public viewed a total of 6900 works of art.

Highlights of activity in the CSR included the special blessing of objects by members of the local Maori and Pacific communities and a series of well-attended talks by artists about works of art not on display. Artists in the *Out of the box* series included, Vivienne Binns, eX de Medici and Savanhdary Vongpoothorn.

PUBLIC PROGRAMS

More than 210 programs and events related to the permanent collection and the Gallery's temporary exhibition program were delivered. Lectures, floortalks, symposia, concerts, films and workshops were presented to enhance visitors' experiences of the Gallery and its collections.

The audience for these events comprised academics, teachers and students from the education sector, the general public, Gallery members and overseas visitors. Attendance at public programs events totalled 17 800, with 7200 visitors attending talks and lectures, 4800 attending special events, 2600 attending screenings, 780 attending workshops and 2420 attending performances. Audiovisual technical support was provided for 935 events.

These events were promoted through regular weekly newspaper advertisements and through the distribution of the quarterly *Events* brochure of which more than 160 000 were distributed during the year. Programs could also be accessed via the online calendar and associated web-pages.

Highlights

Talkin' up big: artists' day marked the beginning of the *Culture Warriors: National Indigenous Art Triennial* exhibition. Over 600 visitors heard 18 artists speak about their works in the exhibition. The artists included Arthur Koo'eikka Pambejan Jnr, Jean Baptiste Apuatimi, Treahna Hamm, Dennis Nona, Destiny Deacon and Gordon Hookey. Other programs included an art interview series in which Ron Ramsey interviewed Colin and Elizabeth Laverty, Brenda L Croft interviewed Beverly Knight and Hetti Perkins interviewed Apolline Kohen.

In October 2007 the Gallery celebrated its twenty-fifth anniversary with an open day, which saw over 2500 visitors participating in a wide range of open day events. These included artists' floortalks by Richard Larter, Gareth Sansom, eX de Medici and Jan Senbergs. Other events were theatre productions developed specifically for the day; talks by curators; behind-the-scenes tours; family interactive tours; dance performances; comedy acts; musical performances; workshops; Collection Study Room talks; wine tastings; screenings, a Travelling Exhibitions display and a birthday cake.

Underground Sounds was a hip-hop concert and graffiti art display held in the Gallery's underground car park as the closing celebration for *Culture Warriors: National Indigenous Art Triennial*. The event drew a crowd of 700 visitors and performers included Urthboy and Brothablack. *Underground Sounds* created positive awareness of the Gallery and tapped into Indigenous and youth culture through hip-hop music.

Talks and lectures

A number of international artists and scholars participated in the lecture program. These included the *George W Lambert Symposium*, which was a collaborative event with the Australian War Memorial. Speakers included Daniel Thomas (keynote), Mary Eagle, Deborah Edwards, Janda Gooding, Anna (Anne) Gray, Sasha Grishin and Andrew Sayers. The forum *The Triumph of Landscape*, held in conjunction with the exhibition *Turner to Monet*, included speakers Charlotte Eyerman, St Louis Museum of Art, Dr Jenns Howoldt, Hamburger Kunstalle, and Dr Ted Gott, National Gallery of Victoria.

Many local, national and international artists and arts professionals also gave presentations on the Gallery's collection and temporary exhibitions during the year. David Lubin of Wake Forest University in the United States gave a lecture on American art and Betty Churcher discussed George W Lambert's iconic war paintings. Other visiting speakers included Vietnamese Buddhist teacher the Venerable Thich Quang Ba, Thai photographer Manit Sriwanichpoon, Philippine textiles expert Dr B Lynne Milgram of Ontario College of Art and Design, USA, Dr Hwei-fen Cheah of the Australian National University and Frazer Ward of Smith College in Massachusetts, USA.

The Barbara Blac kman Temenos Foundation Lecture: 'Leonardo da Vinci's *The Last Supper*' was presented by writer and art historian, Andrew Wolpert. The Director, assistant directors, curators, and Conservation, Education, Public Programs and Exhibitions staff as well as voluntary guides delivered approximately 120 lunchtime talks and symposia papers in front of works of art in gallery spaces, in the Collection Study Room and in the theatres.

NAIDOC Week

As NAIDOC Week commemorated its fiftieth anniversary, capacity audiences attended dance performances by Beizam Koedal and a lecture by Dr Anita Heiss. A workshop with shell artists Esme Timbery, Dulcie Greeno and Betty Grace was well attended. Other activities included floortalks, screenings and a dance workshop.

Screenings

The Gallery regularly screened films about art and artists with over 56 films and videos presented in conjunction with the exhibition program and in relation to the permanent collection. Film director Bruce Beresford discussed his films *Bride of the wind* and *Breaker Morant*; both films were screened and introduced by Beresford. A series of films were screened in connection with the *Culture Warriors: National Indigenous Art Triennial* exhibition, including *Ten canoes*, which was introduced by its Director Rolf de Heer. The Australian premiere screening of the film trilogy *Journey into Buddhism*, a series of documentaries about Southeast Asia and Tibet, was held at the Gallery.

Performances

Performances held at the Gallery throughout the year, which related to aspects of the collection and exhibitions, included *Music and dance in Javanese art*, presented by Lydia Kieven, University of Sydney, with a performance of live gamelan music. The Song Company performed *Utopia*, a program of music related to works on display throughout gallery spaces. A performance of shakuhachi music by noted exponent Dr Riley Lee and the annual *Autumn Promenade* that is part of the Canberra International Music Festival – featuring performances by Louise Page, soprano, The Sculthorpe Quartet with William Barton on didjeridu and Melbourne improvisational trio Jouissance – were highlights of the year.

Public programs for the exhibition *Turner to Monet* included Saturday evening Sunset Sessions, with expert focus talks, music of the nineteenth century performed by the ANU School of Music and extended exhibition opening hours until 7 pm. They included piano recitals by John Luxton, Geoffrey Lancaster and a performance by the full School of Music Orchestra. Some of the speakers

who delivered focus talks included: John McPhee, Dr Tim Bonyhady, Jason Smith, David Hansen and Dr Chiara O'Reilly.

MEMBERS PROGRAMS

During 2007–08 a total of 3013 National Gallery of Australia members attended 49 events that were developed and delivered exclusively for members and their guests. Invitations to attend special exhibition viewings were sent to all members for all major exhibitions.

Throughout the year, members have enjoyed special presentations, viewings and programs organised exclusively for their enjoyment. The events allow members special access and a closer connection with the Gallery, the national collection and special exhibitions. Highlights include the *George W Lambert* members' opening, which sold out so quickly that a second opening event was scheduled to meet demand and also sold out. As part of the Gallery's twenty-fifth anniversary celebrations, inaugural members, those members who joined the Gallery when it opened in 1982, were invited to attend a special function in association with *Culture Warriors*, which proved very popular. All events for *Turner to Monet* were heavily subscribed. The members' opening cocktail reception and members' black-tie dinner the following week also both sold out in record time.

The number of events has almost doubled since last year and has seen an increase of 36% in attendance at members events compared with the previous year. It has been a busy and productive year with excellent feedback from our members.

RESEARCH LIBRARY

During this past year, the Research Library has demonstrated a commitment to creating visibility of its richly diverse collections supporting research and scholarship. These encompass a broad range of contemporary and historical materials that provide a frame of reference for interpreting art within its global context. Significant achievements have been made in the development of these collections with a concomitant increase in services offered to the Gallery staff and improved access for researchers and the public. As one of the world's great visual

arts libraries, the Research Library's focus has been to raise its profile nationally and internationally, improving resource discovery and access to the Gallery's archival treasures.

Collections overview

The Research Library's collection development program has centred on both the subjects of Gallery exhibitions over the year and further in-depth development of the collection in specific Asian countries. Through liaison with curators on the exhibition *Culture Warriors: National Indigenous Art Triennial*, the holdings of published materials on Aboriginal and Torres Strait Islander art and artists was substantially increased. The acquisition of Asian photography publications has also been a highlight in the preparation of *Picture paradise: Asia-Pacific photography 1840s-1940s*, as has a concentrated effort to acquire scholarly catalogues raisonn , worldwide.

Notable acquisitions include an increase in the holdings of an important series, *Visionaire*, a serial from New York that has come out in limited, numbered editions three times a year since 1991. Each issue has a specific format and theme around which prominent artists, designers, photographers and other guests edit the publication. *The New Yorker* called it a 'gallery in print'.

The growth in collections continues to require more off-site storage. A major reconstruction of compact shelving was undertaken to ensure the collection is properly housed and preserved. This included the moving of one kilometre of volumes. A program for distributing duplicate copies of some monographs to other art libraries in Australia and New Zealand has been implemented.

Electronic collections

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. 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. The *Australian artists' obituaries index*, a popular and scholarly resource created by the Research Library, was also put on the

web in addition to a list of all Gallery exhibitions from 1972-2005.

Special collections and archives

The Research Library received several artists' archives over the year. Archives preserved and catalogued this year include Helene Kirsova, Mona Hessing, Michael Bogle, the William Dobell Foundation, Bernard Hall, Neil Roberts, Gallery A, the Art Association of Australia and New Zealand and John Leslie Wright.

The ephemera collections consist of more than 80 000 files containing information on Australian and international artists, galleries, museums, collectors and curators. Significant rehousing for preservation and access has been completed for the ANZ Art and Artists Files and the International Art and Artists Files. This included around 400 boxes in total for Macquarie Galleries, David Jones Gallery and the Redfern Gallery. The Peter Burns collection of invitations designed for the Heide Museum of Modern Art have been rehoused and catalogued.

In the development of integrated resource discovery and access to all of the collections, procedures and templates were created to catalogue ephemera, archives and oral history interviews. Over 1000 catalogue entries were added for Australian and New Zealand and international artists and organisations.

Oral histories

The James Gleeson oral history collection in the National Gallery of Australia Research Library has been inscribed into UNESCO's Australian Memory of the World 2008 register as being of significant Australian cultural heritage. A website has been created to provide excerpts of the Gleeson interviews including audio and images at <nga.gov.au/Research/Index.cfm>.

To increase awareness of the extensive and rich collection of visual arts literature, ephemera, archives and oral histories in the Research Library, staff have participated in a number of public programs, conference presentations, professional talks and an active publishing program.

STATISTICS	2006–07	2007–08
Interlibrary loan activity	508	585
Reference inquiries	2750	4403
Monographs acquisitions	1368	1767
Gifts and exchange acquisitions	2408	1500
Auction catalogue acquisitions	669	734
Ephemera acquisitions	16 071	18 366
Total acquisitions excluding serials	20 516	25 634

Statistics

The use of the Research Library has steadily grown over recent years. In 2007–08, reference inquiries increased by 60% and acquisition of monographs increased by 30% over 2006–07.

PUBLISHING AND MERCHANDISING

Commercial operations

The National Gallery of Australia generates revenue through commercial operations that supplement government and other private funding. Commercial activities include retail and wholesale operations and revenue from international and national distribution of Gallery publications.

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.

Commercial contracts include revenue collected for the grant of a licence to a catering contractor and revenue from venue hire at the Gallery.

Retail store

The Gallery Shop performed well offering a range of merchandise that extends access to the Gallery's collections and provides a lasting memento of a visit or favourite work of art. The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for major exhibitions. National Gallery of Australia catalogue sales were

strong, particularly the *Turner to Monet* exhibition catalogue, which had exceptionally high sales.

Trade sales

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

Catering

The Café and Members' Lounge benefited from the large crowds visiting for the Gallery's twenty-fifth anniversary celebrations and the *Turner to Monet* exhibition.

The outdoor Sculpture Garden Restaurant continued to be a popular venue for lunch, weddings and special events and during the year was enhanced with an upgrade of lighting and heating.

Venue hire

Venue hire also continued to be popular with corporate clients with events ranging from working breakfast seminars to gala corporate dinners. This was particularly so during the major exhibition *Turner to Monet* with a high number of private viewings with external clients.

A new multifunction space will be included in the Stage 1 building project. This will provide more spaces available for hire.

Total revenue from commercial operations in 2007–08 was \$3.526 million compared to \$2.94 million in 2006–07.

PROMOTION OF GALLERY PROGRAMS

An extensive exhibition program saw the delivery of marketing campaigns for seven major events during the financial year including the National Gallery of Australia's twenty-fifth anniversary. In addition to promotional activities for the Gallery's permanent collection and new acquisitions, targeted marketing activities for exhibitions included *George W Lambert*, *Culture Warriors*, *Australian Surrealism*, *Turner to Monet*, *Richard Larter* and *Picture paradise*.

The marketing campaigns for *Culture Warriors*, the Gallery's twenty-fifth anniversary and *Turner to Monet* were specifically designed to have broad appeal and attract and educate new audiences. This was achieved using a range of methods including non-traditional television commercials, website development and outdoor advertising. Almost half (42%) of the audience who attended *Turner to Monet* were first-time visitors to the Gallery and 59% identified that they had become aware of the exhibition program through exposure to paid advertisements.

Analysis of the impact of the exhibition on visitors found that 91% were impressed with the experience and 94% reported an enhanced understanding of visual arts.

BRANDING AND MEDIA

The National Gallery of Australia has initiated research into the Gallery's brand as part of a program to improve marketing performance and increase audiences. This initiative is part of the Gallery's Strategic Plan to review and improve the National Gallery of Australia brand.

The first phase of the research includes qualitative and quantitative market research that will evaluate the current perception of the National Gallery of Australia among target markets and stakeholders. This scope of research has not been undertaken in more than five years and will inform decision making across areas, including visitor services, marketing, development, sponsorship, membership and education.

Media relations activities continue to be vital to the perception of the National Gallery of Australia. In 2007–08 key announcements including the plan to raise \$25 million from the Gallery's twenty-fifth anniversary Gift Program, the first National Indigenous Art Triennial, key acquisitions and the launch of a new Pacific gallery, received extensive and positive media coverage.

A significant upgrade to media services on the National Gallery of Australia's website has made information and imagery more accessible. This upgrade was undertaken as part of the marketing program for *Turner to Monet*. The overwhelming majority of media coverage of *Turner to Monet* was favourable.

PUBLISHING

Publishing activities provide and promote access to information about works of art in the Gallery's collection, its exhibitions and scholarship through publications, print materials and the Gallery's website.

Eleven new titles and one revised title written by curators and commissioned authors, were published including the major titles *George W Lambert retrospective*, *Printed: images by Australian artists 1885–1995* (vol 2), *Culture Warriors: National Indigenous Art Triennial 2007*, *Turner to Monet: the triumph of landscape* and *Richard Larter*. See Appendix 14 for details on publications.

In addition the Gallery produced the quarterly magazine *Artonview*; education resources for exhibitions and materials for public programs; promotional materials, including invitations, fliers, brochures and posters; merchandise including card sets and posters; and designs for non-print product. The Gallery's publications received several print awards and *Printed: images in colonial Australia* (vol 1) was shortlisted for the 56th Australian Publishers Association Book Design Awards in the reference and scholarly book category.

Multimedia

The Gallery's website <nga.gov.au> is an important tool in providing access to the collection, for promoting its exhibitions, education and public programs and enhancing its commercial activities.

Website usage continued to grow with 3.8 million pages viewed and 1.18 million visits. A major website redevelopment was completed following user-centred studies; new navigation was implemented throughout the website and a new homepage established; improved reporting was achieved through use of Google Analytics; and restoring e-commerce to the site reviewed.

Significant enhancements were made to the collection search <artsearch.nga.gov.au> with over 6000 images and 1400 articles added; the site now has approximately 30 000 viewable works. The Gallery also increased its representation of Australian art on *Picture Australia* (hosted by the National Library) adding over 11 000 works to the existing 10 000 works.

In addition to four issues of *Artonline* and education sites, the online team developed several exhibition sub-sites, including *Ocean to Outback* <nga.gov.au/OceantoOutback>, which was the first website of any major Australian collecting institution to incorporate Google Earth as an interactive experience to geo-spatially locate on maps the places depicted in works of art in the exhibition. Other sub-sites developed include *Turner to Monet* <nga.gov.au/TurnertoMonet> and *Richard Larter* <nga.gov.au/RichardLarter>.

More information on website visits is included in Appendix 15.

GOAL 3 CREATE A WELCOMING AND ENGAGING VISITOR EXPERIENCE

KEY STRATEGIES

- Ensure quality visitor experiences through improved building services and facilities, staff training, improved wayfinding and directional signage
- Undertake ongoing audience research and implement findings
- Review and revise the retail strategy and presentation of the Gallery Shop
- Develop productive relationships with external catering suppliers
- Complete Stage 1 of the Gallery's building extensions, featuring improved visitor arrival, new Gallery Shop, and collection display space for Australian Indigenous Art, with minimal disruption to visitors and services
- Develop detailed plans for Stage 2 of the Gallery's building extensions, featuring the Centre for Australian Art, refurbished gallery spaces and other improved facilities
- Develop a business case and secure funding for Stage 2

VISITOR RESEARCH

Visitor evaluation to understand interest in and satisfaction of experiencing the national collection of art at the Gallery has been ongoing throughout 2007–08.

The methodology for this research has been a series of questions asked to explore general entry visitor interest in visiting and experiencing the national collection and temporary exhibitions. This research is conducted monthly.

Key findings for 2007–08 identified that 49% of visitors to the Gallery were first time visitors, 48% of visitors were interested in visiting the national collection and 29% of visitors preferred to visit during a major exhibition.

In-depth research was undertaken to better understand visitors who attended *Turner to Monet*, the largest paid exhibition in 2007–08. Importantly the exhibition attracted a higher proportion of males (50%) than usual for the National Gallery of Australia (36%). A large proportion of respondents cited Turner to Monet as their main reason for visiting Canberra (65%), which is an increase of 15% on previous major exhibitions in the last two years.

NATIONAL GALLERY OF AUSTRALIA BUILDING

A project to refurbish and extend the Gallery building was announced in December 2006. Since then the Gallery has concluded the identified work on refurbishment of the existing building and has commenced construction of the Stage 1 South Entrance and Indigenous Australian Galleries project.

This project will address a range of pressing needs in relation to the Gallery building, including improving arrival and entry facilities 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 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 dedicated 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 there will be new galleries for Indigenous Australian art that will connect with 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 for the specific needs of displaying different aspects of Indigenous Australian art.

Other key elements of Stage 1 include:

- a 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; and
- improved landscaping and external works that incorporate environmentally responsible water management systems.

In addition a significant external *Skyspace* sculpture, designed by renowned American artist James Turrell, will be incorporated into the new Australian Garden.

The Gallery will remain open to the public throughout the period of construction. The new extension is expected to open early in 2010.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwlth) (the 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.

The Gallery endorsed and published an Environmental Policy Statement and has also endorsed the Waste Management Strategy. The Gallery continues to focus on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling activities.

The Gallery is developing a strategy to re-use waste water from the Reverse Osmosis plant such that the water is returned to a storage tank and then used for irrigation and/or for use in bathroom amenities in the new Gallery building.

HERITAGE MANAGEMENT

With the assistance of specialist consultants the Gallery prepared a Heritage Strategy in accordance with its obligations under section 341ZA of the EPBC Act.

This 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, Heritage and the Arts.

GOAL 4 SECURE AND STRATEGICALLY MANAGE RESOURCES TO SUPPORT GALLERY OPERATIONS AND ACTIVITIES

KEY STRATEGIES

- In partnership with Government and the private sector proactively secure levels of funding necessary for operations and programs appropriate to the Gallery's national and international standing
- Demonstrate entrepreneurial skills and work closely with the National Gallery of Australia Foundation and the American Friends of the National Gallery of Australia to secure increased support and revenue from:
 - individuals
 - corporations
 - commercial operations
 - sponsorships, grants, donations and bequests
 - membership program
- Acknowledge and honour acts of benefaction and support
- Revalue the national art collection and the Research Library's collection in accordance with accounting standards
- Develop and implement a lifecycle asset management plan and sound facilities maintenance programs
- Adopt environmentally sustainable policies and practices
- Integrate information and communication technology infrastructure across Gallery activities and implement the recommendations of the 2007 Review of Information Technology
- Adopt appropriate risk management practices
- Ensure currency of the endorsed Risk Management Plan, Business Continuity Management Plan and related plans
- Ensure currency of the Disaster Recovery plans

FINANCIAL OPERATIONS

Financial reports for the year 2007–08 are included on pages 59 to 89.

Income from operations totalled \$61.544 million compared to \$51.985 million in the previous financial year. \$42.446 million (69%) was provided by the Australian Government and, \$19.098 million (31%) from other sources, compared to \$42.263 million (81%) and \$9.722 million (19%) respectively in the previous year.

Expenses totalled \$52.428 million, compared to \$47.014 million in the previous year. A net operating surplus of \$9.116 million was achieved. All of this surplus related to donations in cash or in kind for the development of the Gallery's collection of works of art.

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

Capital outlays in the year of \$16.471 million including expenditure on property, plant and equipment, building refurbishment, the Stage 1: South Entrance and Indigenous Australian Galleries project and \$25.671 million on collection acquisitions including: purchases of works of art, gifts of works of art, additions to the Research Library collection, and digitisation and conservation of the collection.

ASSET MANAGEMENT

The Gallery's collection assets include works of art (\$3.359 billion) and the Research Library collection (\$30 million). Works of art on display and works of art valued over \$500 000 are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings are valued at \$201.684 million. The Stage 1: South Entrance and Indigenous Australian Galleries project currently in progress will significantly increase the value of the building. Infrastructure, plant and equipment are valued at \$2.083 million.

GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in 2007–08 totalled \$58.243 million, \$42.446 million for operational expenses and a \$15.797 million equity injection. The equity injection comprised \$4 million for the purchase of works of art and \$11.797 million for the Stage 1: Indigenous galleries and new entrance building project.

PRIVATE FUNDING

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australia Foundation, and sponsorship of the Gallery's activities totalled \$8.694 million compared to \$3.483 million in the previous year. The Gallery's objective of raising \$25 million from the private sector through benefaction, sponsorship and grants over a three-year period to mark the Gallery's twenty-fifth anniversary was achieved.

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 Chair and Council members are also directors of the Foundation.

The Gallery's Financial Report incorporates the financial activities of the Foundation. Mr Charles Curran, AC, Deputy Chair of the Council continues as the Chairman of the Foundation.

To commemorate the twenty-fifth anniversary of the opening of the Gallery, in 2006 the Foundation launched the Twenty-fifth Anniversary Gift Program. The objective of the program was to raise \$25 million by the end of 2008 to assist with the further development of the national collection and to support Gallery programs. The program included gifts of cash, gifts of works of art, pledges, sponsorships, grants, notified and received bequests

and philanthropic support for programming. In the financial year 2007–08, the Foundation received significant support enabling the \$25 million target to be achieved.

The National Gallery of Australia Foundation Annual Report 2007–08 details the Foundation's operations, activities and the Board of Directors. Further information may be obtained by contacting the Foundation Office by telephone on (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 provide support to 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. Recent support to the Gallery from the American Friends has been made possible through the generous support of Kenneth Tyler and Marabeth Cohen-Tyler, the Wolfensohn Family Foundation and Mr David Rockefeller.

COMMERCIAL OPERATIONS

The Gallery generates revenue through commercial operations that supplement government and other private funding. Commercial activities include retail, wholesale 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 a range of publications related to the collection enable the Gallery to engage with audiences within and beyond the Gallery, extending and expanding the Gallery experience.

Total revenue earned from commercial operations in 2007–08 was \$3.526 million, compared with \$2.941 million in the previous year.

CONSULTANCY SERVICES

Consultants paid more than \$10 000 to undertake work for the Gallery during the year totalled 32. The total cost of these consultancies was \$4.464 million. 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. The details of consultancies for 2007–08 are provided at Appendix 16.

Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support.

During 2007–08 a major upgrade of the Gallery's main electrical switchboard was undertaken.

COMPETITIVE TENDERING AND CONTRACTING

The Gallery is committed to achieving best value for money in its procurement practises. Purchasing practices and procedures are consistent with the Commonwealth Procurement Guidelines and best practise principles.

The Gallery remains committed to investigating outsourcing options in cases where this is beneficial. Services outsourced include cleaning, legal, internal audit, printing, construction and painting and other services.

MEMBERSHIP

At 30 June 2008 the number of financial members of the Gallery totalled 21 847 (21 412 at 30 June 2007), which is equivalent to 11 892 memberships. All Australian states and territories are represented in the national membership, the majority outside of the ACT being held in NSW and Victoria. Internationally, there are members in New Zealand, Asia, the United Kingdom, North America and Europe.

FACILITIES MANAGEMENT

The Gallery has in place a series of policies, procedures and plans that govern how infrastructure and services are upgraded and maintained. A computerised maintenance management system has been implemented and is progressively incorporating all existing maintenance schedules. A waste management strategy is also being implemented.

GOAL 5 PROVIDE A SAFE AND PRODUCTIVE WORKING ENVIRONMENT FOR ALL STAFF APPROPRIATE TO THE AUSTRALIAN PUBLIC SECTOR AND ART MUSEUM STANDARDS

KEY STRATEGIES

- Attract, develop and retain skilled staff
- Provide a work environment in which staff members are encouraged and provided with opportunities to contribute to the maximum of their abilities
- Encourage and support staff to demonstrate professional and personal conduct appropriate to an art museum and consistent with the Gallery's Code of Ethics and Guidelines on Personal and Professional Conduct
- Review and implement the Workplace Diversity Program
- Increase opportunities for Aboriginal traineeship and employment
- Ensure staff operate within the Gallery's endorsed policies related to the Occupational Health and Safety legislative framework

COLLECTIVE AGREEMENT

The *National Gallery Certified Agreement 2005–2008* has a nominal expiry date of 30 June 2008. Negotiations for a replacement Collective Agreement are progressing.

POLICIES AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

Ethical behaviour was promoted through the inclusion of appropriate guidelines in staff induction programs.

WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

During the year there were two retirements, two redundancies, and 24 resignations of permanent staff. This represents a turnover rate of permanent staff of 14.5%, or 11.2% of the Gallery's full-time equivalent staff.

STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2008 the Gallery employed 294 staff, made up of 193 permanent staff (83 male and 110 female), 54 temporary staff (15 male and 39 female) and 47 casual employees (18 male and 29 female). The 193 permanent staff comprised 174 full time and 19 part time employees, a slight increase from 192 in 2006–07.

The average staffing level during the year was 250.7 full-time equivalent (242.7 in 2006–07), including staff engaged to service major exhibitions.

WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives. A number of workshops on Indigenous cultural awareness were conducted during the year.

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.

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 Act. 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.

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 programs including staff induction, OH&S, fraud control, information technology, project management, writing skills, leadership and management training, mentoring and coaching, communicating with influence and resolving conflict.

Expenditure on staff training during the year totalled \$230 000.

INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS

Individual Development and Performance Agreements (IDPAs) enable staff, in consultation with their supervisors, to achieve a shared understanding of key strategic priorities as well as enabling career planning by identifying training and development needs including a component on OH&S competency levels and requirements.

IDPAs contribute to the development of a strong performance culture, increase productivity and individual performance, and ensure the alignment of individual effort to the key strategies and targets identified in the Gallery's annual and strategic plans.

The IDPA process provides for formal feedback every six months as to an individual's performance against key activities.

AUSTRALIAN WORKPLACE AGREEMENTS

Twelve Australian Workplace Agreements were current at 30 June 2008. The Agreements are designed to encourage and reward a high performance culture and provide the flexibility to attract and retain highly skilled employees at senior levels.

PERFORMANCE PAY

During the year performance bonuses totalling \$81 148 were paid to eligible employees. The amount of each bonus is determined by performance review.

COMPLAINTS

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

- through the service charter, which enables visitors to the Gallery (or to the Gallery's website) to provide feedback about services
- through complaints handling procedures that provide the means for members of the public and Gallery employees 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 12.

Employees made one formal complaint or request 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.

OCCUPATIONAL HEALTH AND SAFETY

Health and safety management arrangements

The following information is provided in accordance with Subsection 74(1) of the Occupational Health and Safety Act 1991.

The Gallery is in its sixth year of membership 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 fourth audit by the NSCA in July 2007 and was awarded a 4 Star rating for the OH&S Management System and performance against the system.

The overall result from the audit demonstrated a continued commitment by management and employees to provide for and improve safe systems of work. Through the development of a Continuous Improvement Action Plan, the Gallery continues to review and refine its OH&S Management System.

In accordance with Section 16(2) of the Act, a Health and Safety Management Arrangement has been developed that incorporates the existing 5 Star system and demonstrates the Gallery's commitment to meeting its duty of care under the Act. A number of policies have been developed that manage the promotion and development of measures to ensure the health, safety and welfare of employees at work and during the cyclical review of these policies, any changes necessary to comply with amendments to the legislation incorporated.

OH&S committees and representatives

The OH&S Committee is made up of five management representatives, the Occupational Health and Safety Manager and a representative from each of the five Designated Work Groups (DWG). The OH&S Committee is an integral component of the Gallery's OH&S management system, and has responsibility for driving the establishment and maintenance of a partnership relationship between Gallery management and employees in the management of OHS issues.

DWG representation comprises a Health and Safety Representative (HSR) with a deputy HSR for each Section within the DWG. All staff representatives and their deputies have attended training conducted by the NSCA.

The Gallery's OH&S Committee met four times during the year and the minutes of each meeting were made available to staff via the intranet and noticeboards.

OH&S Policies

In 2007–08 the Gallery developed and issued new OH&S policies covering the new Health and Safety management Arrangements, Community and Off the Job Health and safety Awareness, and the OH&S Disposal Policy. A number of policies were reviewed.

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 2007–08 included:

- fire safety
- development of job safety analysis and standard work procedures
- OH&S refresher
- dangerous goods and hazardous substances
- manual handling
- employee OH&S awareness
- OH&S for managers
- training for health and safety representatives
- office safety essentials
- legal awareness for employees.

OH&S activities

As the Gallery makes extensive use of contractors, continued targeted efforts were made to improve the safety of their work in order to minimise the risk to themselves and others at or near Gallery sites. This has included the issue of more than 340 work permits that are only provided to contractors once a number of conditions have been met, including onsite induction of all contracted staff and provision of job safety analyses for work to be undertaken.

Incidents and investigations

Conclusion of previous investigations

The second investigation into the possible association of staff cancer related illnesses with the Gallery environment, which commenced in 2006, is nearing conclusion.

Stage 1 of the investigation (assessment of past and present exposure to carcinogens) found in March 2007 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 dependent upon authorisation from the Australian Institute of Health and Welfare for release of information on cancer cases from the state and territory cancer registries. This information was received by the Investigator in June 2008, and is expected to enable the report to be finalised in August 2008.

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

Notifiable Incidents

The Gallery had 2 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*.

OH&S and the building project

The Stage 1 building project construction management contractor, Manteena Pty Ltd (MPL), and the Gallery have established a Safety and Integrated Systems Committee that has responsibility for driving the development, implementation and maintenance of appropriate strategies, policies and procedures for the safety and health of personnel and the protection of works of art and the environment.

The objectives of the Safety and Integrated Systems Committee are to:

- provide and maintain a healthy and safe environment for all personnel involved in or affected by the construction works
- prevent accidents, injury, illness, disease and dangerous situations related to the construction works
- foster and maintain effective and cooperative relationships between MPL, the Gallery, Trade Contractors, Suppliers and the Office of the Federal Safety Commissioner
- ensure that works of art and the environment are appropriately protected.

The Committee comprises representatives from the Gallery, Manteena and the Office of the Federal Safety Commissioner and the Site Safety Committee.

GOAL 6 ENSURE THE HIGHEST STANDARDS OF CORPORATE GOVERNANCE

KEY STRATEGIES

- Implement and maintain the highest standards of corporate governance including processes such as strategic planning and performance monitoring frameworks

CORPORATE GOVERNANCE

The Gallery is committed to maintaining high standards of corporate governance. The Gallery Council oversees and endorses the strategic planning and performance framework and monitors the Gallery's progress through regular reports on performance against the Gallery's endorsed Strategic Plan.

The Council Chairman and Director meet with the Minister to review the Gallery's performance.

MINISTER'S STATEMENT OF EXPECTATIONS

The expectations of the Government for the period 1 July 2007 to 30 June 2008 were formally communicated to the Gallery in the form of a Statement of Expectations issued by the Minister. The Statement of Expectations was published on the Gallery's website and the Gallery was accountable for meeting the priorities expressed in the statement.

The Statement of Expectations will be replaced by a Charter of Operations from 2008–09.

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 2008 the Gallery had four male and one female Senior Executive Service equivalent officers. The Director is Band 3 equivalent, the Deputy Director is Band 2 equivalent, and the three Assistant Director positions are 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.

GOAL 7 BUILD PRODUCTIVE RELATIONSHIPS WITH GOVERNMENT AND OTHER STAKEHOLDERS

KEY STRATEGIES

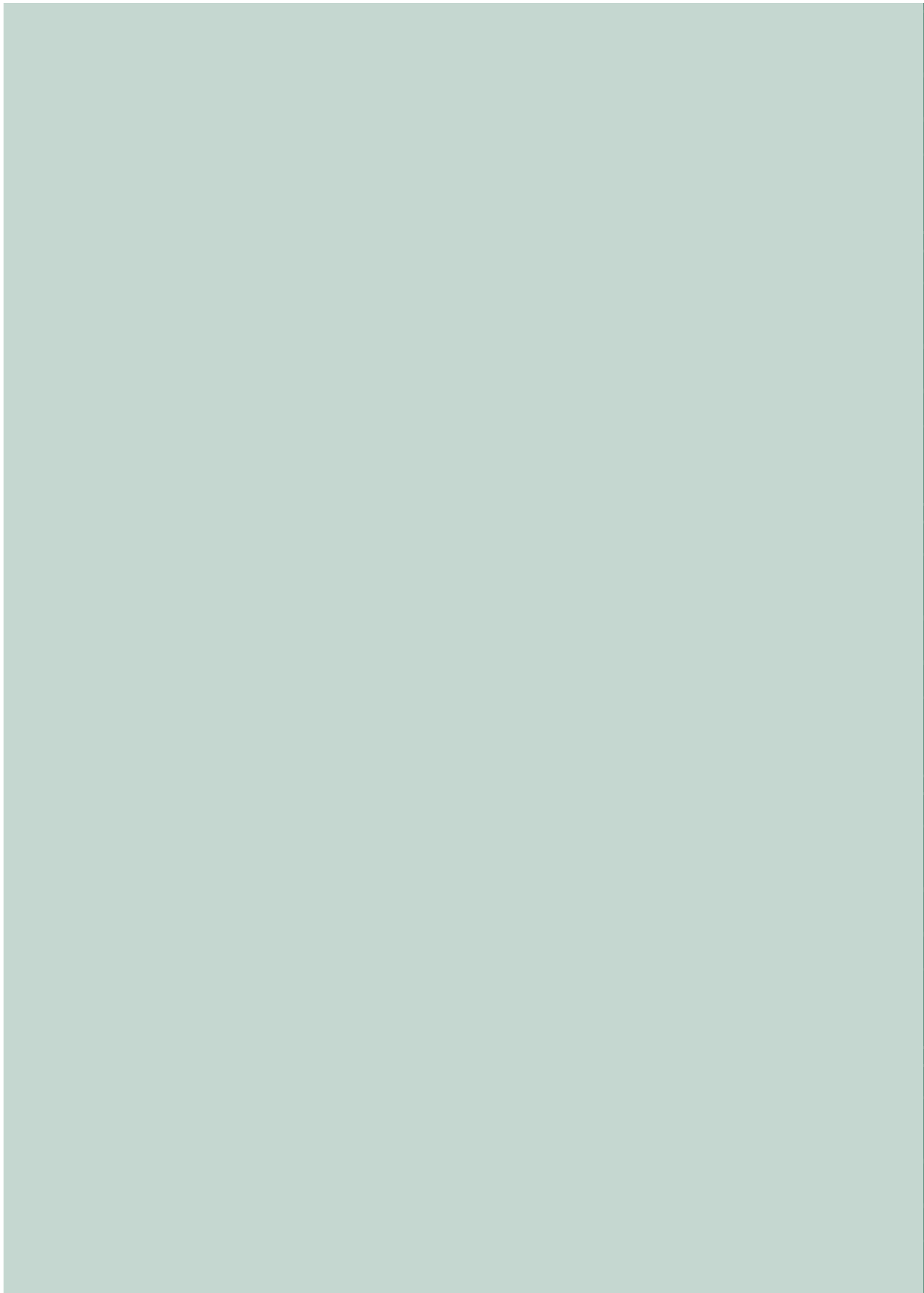
- Be responsive to Government and to the Parliament while fulfilling our functions
- Work cooperatively with the Department of Environment, Water, Heritage and the Arts and with other portfolio agencies
- Consult and act collaboratively with other portfolio collecting agencies on preservation issues

RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

The Gallery has been responsive to the Government and the Parliament. Gallery representatives have appeared before the Senate Standing Committee on Environment, Communications and the Arts and the Joint Standing Committee on the National Capital and External Territories.

WORKING COOPERATIVELY AND COLLABORATIVELY

The Gallery has worked cooperatively with the Department of the Environment, Water, Heritage and the Arts and other portfolio agencies and continues to consult and act collaboratively.



FINANCIAL REPORTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for Environment, Water, Heritage and the Arts

Scope

I have audited the accompanying financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2008, which comprise: a Statement by the Directors; Income Statement; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

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

The members 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*, including the Australian Accounting Standards (which include 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 the National Gallery of Australia's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the National Gallery of Australia Council, as well as evaluating the overall presentation of the financial statements.

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

Independence

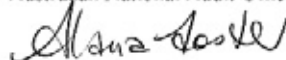
In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

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*, including the Australian Accounting Standards; 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 2008 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Alana Foster
Executive Director
Delegate of the Auditor-General
Canberra

1 September 2008


**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT BY THE COUNCIL AND CHIEF EXECUTIVE**


In our opinion, the attached financial statements for the year ended 30 June 2008 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 Minister for Finance and Deregulation 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 2007). This exemption relates to the requirement that heritage and cultural assets with useful lives in excess of 200 years shall not be depreciated.

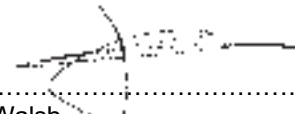
In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Gallery of Australia will be able to pay its debts as and when they become due and payable.

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

Signed.....

Rupert Myer AM
Chairman
27 August 2008

Signed.....

Ron Radford AM
Director
27 August 2008

Signed.....

Alan Froud
Deputy Director
27 August 2008

Signed.....

Dermot Walsh
Chief Finance Officer
27 August 2008

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

INCOME STATEMENT

for the period ended 30 June 2008

	Notes	Consolidated		NGA	
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
INCOME					
Revenue					
Revenue from Government	2	42,446	42,263	42,446	42,263
Sale of goods and rendering of services	3	6,246	3,112	6,246	3,112
Contributions	4A	3,592	1,755	3,411	1,783
Art acquisitions - gifts	4B	5,852	2,073	6,919	2,199
Interest	4C	1,086	1,015	977	955
Other revenue	4D	1,549	1,669	1,537	1,669
Total revenue		60,771	51,887	61,536	51,981
Gains					
Net gain from sale of assets	4E	232	15	8	4
Other gains	4F	-	197	-	-
Total gains		232	212	8	4
Total Income		61,003	52,099	61,544	51,985
EXPENSES					
Employee benefits	5A	18,538	17,528	18,538	17,528
Suppliers	5B	17,400	13,260	17,382	13,242
Depreciation and amortisation	5C	16,231	16,080	16,231	16,080
Write-down and impairment of assets	5D	805	164	277	164
Total Expenses		52,974	47,032	52,428	47,014
Surplus (Deficit)		8,029	5,067	9,116	4,971

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 2008

		Consolidated		NGA	
	Notes	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
ASSETS					
Financial assets					
Cash and cash equivalents	6	15,351	15,421	14,436	14,505
Investments	7	1,642	2,467	-	-
Trade and other receivables	8	1,179	387	1,012	289
Other financial assets	9	156	352	151	340
Total financial assets		18,328	18,627	15,599	15,134
Non-financial assets					
Land and buildings	12A	201,684	179,748	201,684	179,748
Infrastructure, plant and equipment	12B	2,083	2,609	2,083	2,609
Heritage and cultural assets	10	3,388,190	3,246,925	3,388,190	3,246,925
Intangibles	11	110	67	110	67
Inventories	13	838	1,210	838	1,210
Other non-financial assets	14	93	156	93	131
Total non-financial assets		3,592,998	3,430,715	3,592,998	3,430,690
Total Assets		3,611,326	3,449,342	3,608,597	3,445,824
LIABILITIES					
Provisions					
Employee Provisions	15A	4,750	4,777	4,750	4,777
Total provisions		4,750	4,777	4,750	4,777
Payables					
Suppliers	15B	6,519	5,017	6,214	5,011
Total payables		6,519	5,017	6,214	5,011
Total Liabilities		11,269	9,794	10,964	9,788
Net Assets		3,600,057	3,439,548	3,597,633	3,436,036
EQUITY					
Contributed equity		112,512	96,715	112,512	96,715
Reserves		2,829,815	2,693,132	2,829,816	2,693,132
Retained surplus		657,730	649,701	655,305	646,189
Total Equity		3,600,057	3,439,548	3,597,633	3,436,036
Current assets		19,259	19,993	16,530	16,476
Non-current assets		3,592,067	3,429,350	3,592,067	3,429,348
Current liabilities		9,612	8,300	9,307	8,293
Non-current liabilities		1,657	1,494	1,657	1,494

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 2008

	Consolidated Retained Surplus 2008 \$'000	Consolidated Asset Revaluation Reserve 2008 \$'000	Consolidated Contributed Equity/Capital 2008 \$'000	Consolidated Total Equity 2008 \$'000
Opening Balance	649,701	2,693,132	96,715	3,439,548
Balance carried forward from previous period	-	-	-	-
Adjustment for changes in Accounting policies	644,634	2,599,355	92,715	3,336,704
Adjusted Opening Balance	649,701	2,693,132	96,715	3,439,548
Income and Expense	-	136,683	-	136,683
Revaluation adjustment	-	93,777	-	93,777
Sub-total income and expenses recognised directly in Equity	649,701	2,829,815	96,715	3,576,231
Surplus (Deficit) for the period	8,029	-	-	8,029
Total income and expenses	657,730	2,829,815	96,715	3,584,260
Transactions with owners	-	-	15,797	15,797
Contributions by Owners	-	-	4,000	4,000
Appropriation (equity injection)	-	-	15,797	15,797
Sub-total transactions with Owners	-	-	15,797	15,797
Transfers between equity components	-	-	-	-
Closing balances at 30 June	657,730	2,829,815	112,512	3,600,057

	NGA Retained Surplus 2008 \$'000	NGA Asset Revaluation Reserve 2008 \$'000	NGA Contributed Equity/Capital 2008 \$'000	NGA Total Equity 2008 \$'000
Opening Balance	646,189	2,693,132	96,715	3,436,035
Balance carried forward from previous period	641,218	2,599,355	92,715	3,333,288
Adjustment for changes in Accounting policies	4,971	-	-	4,971
Adjusted Opening Balance	646,189	2,693,132	96,715	3,436,035
Income and Expense	-	136,683	-	136,683
Revaluation adjustment	-	93,777	-	93,777
Sub-total income and expenses recognised directly in Equity	646,189	2,829,816	96,715	3,572,720
Surplus (Deficit) for the period	9,116	-	-	9,116
Total income and expenses	655,305	2,829,816	96,715	3,581,836
Transactions with owners	-	-	15,797	15,797
Contributions by Owners	-	-	4,000	4,000
Appropriation (equity injection)	-	-	15,797	15,797
Sub-total transactions with Owners	-	-	15,797	15,797
Transfers between equity components	-	-	-	-
Closing balances at 30 June	655,305	2,829,816	112,512	3,597,633

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 2008

	Notes	Consolidated		NGA	
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		8,245	4,987	8,136	4,958
Appropriations		42,446	42,263	42,446	42,263
Interest		1,062	883	947	826
Net GST received		2,655	2,229	2,670	2,212
Total cash received		54,408	50,362	54,199	50,259
Cash used					
Employees		(19,577)	(17,948)	(19,578)	(17,948)
Suppliers		(17,138)	(13,477)	(16,383)	(13,316)
Net GST paid					
Total cash used		(36,715)	(31,425)	(35,961)	(31,264)
Net Cash from or (used by) operating activities	16	17,692	18,937	18,238	18,995
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant & equipment		8	5	8	5
Proceeds from sale of shares		545	126	-	-
Total cash received		553	131	8	5
Cash used					
Payments for property, plant & equipment		(15,695)	(9,380)	(15,695)	(9,380)
Payments for collection assets		(18,417)	(16,565)	(18,417)	(16,565)
Payments for shares		-	(315)	-	-
Total Cash used		(34,112)	(26,260)	(34,112)	(25,945)
Net Cash from or (used by) investing activities		(33,559)	(26,129)	(34,104)	(25,940)
FINANCING ACTIVITIES					
Cash received					
Appropriations - contributed equity		15,797	4,000	15,797	4,000
Total cash received		15,797	4,000	15,797	4,000
Net Cash from or (used by) financing		15,797	4,000	15,797	4,000
Net increase or (decrease) in cash held		(70)	(3,192)	(69)	(2,945)
Cash and cash equivalents at the beginning of the reporting period		15,421	18,613	14,505	17,450
Cash and cash equivalents at the end of the reporting period	6	15,351	15,421	14,436	14,505

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 2008

	Notes	Consolidated		NGA	
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
BY TYPE					
Capital commitments					
Land and buildings ¹		26,116	12,517	26,116	12,517
Infrastructure, plant and equipment ²		898	77	898	77
Work of Art ³		4,648	4,450	4,648	4,450
Total capital commitments		31,662	17,044	31,662	17,044
Other commitments					
Operating leases ⁴		87	34	87	34
Other commitments ⁵		212	117	212	117
Total other commitments		299	151	299	151
Commitments receivable					
Sponsorship revenue ⁶		500	-	500	-
GST recoverable on commitments		2,905	1,563	2,905	1,563
Total capital commitments		3,405	1,563	3,405	1,563
Net commitments by type		28,556	15,632	28,556	15,632
BY MATURITY					
Capital commitments					
One year or less		26,269	8,483	26,269	8,483
From one to five years		5,393	8,561	5,393	8,561
Over five years		-	-	-	-
Total capital commitments		31,662	17,044	31,662	17,044
Operating lease commitments					
One year or less		63	16	63	16
From one to five years		24	18	24	18
Over five years		-	-	-	-
Total operating lease commitments		87	34	87	34
Other commitments					
One year or less		212	117	212	117
From one to five years		-	-	-	-
Over five years		-	-	-	-
Total other commitments		212	117	212	117
Commitments receivable					
One year or less		(3,130)	(1,563)	(3,130)	(1,563)
From one to five years		(275)	-	(275)	-
Net commitments by maturity		28,556	15,632	28,556	15,632

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 two 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 2008 where the good or service had not been provided.
6. Commitment receivables consist of GST and sponsorship of \$275,000 in 2008/09 and \$275,000 in 2009/10.

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
 SCHEDULE OF CONTINGENCIES
 as at 30 June 2008

	Notes	Consolidated						NGA					
		Claims for damages/costs		Land and buildings		Total	Claims for damages/costs		Land and buildings		Total		
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000			
Balance from previous period		-	-	-	-	-	-	-	-	-	-	-	-
New		-	-	-	-	-	-	-	-	-	-	-	-
Total contingent Liabilities		-	-	-	-	-	-	-	-	-	-	-	-
Contingent assets													
	Notes	Consolidated						NGA					
		Claims for damages/costs		Land and buildings		Total	Claims for damages/costs		Land and buildings		Total		
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000			
Balance from previous period	17	-	-	665	600	665	600	-	-	665	600	665	600
New		-	-	-	-	-	-	-	-	-	-	-	-
Total contingent Assets		-	-	665	600	665	600	-	-	665	600	665	600
Net contingent Assets (Liabilities)		-	-	665	600	665	600	-	-	665	600	665	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 2008

Note	Description
1	Summary of Significant Accounting Policies
2	Revenues from Government
3	Sale of goods and rendering of services
4	Revenue
5	Expenses
6	Cash and Cash Equivalents
7	Investments
8	Trade and Other Receivables
9	Other - Financial Assets
10	Heritage and Cultural Assets
11	Intangible Assets
12	Property, Plant and Equipment
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 Australia-Pacific Print Fund
22	Controlled Entity - National Gallery of Australia Foundation
23	Remuneration of Council Members including the Director
24	Related Party Disclosures
25	Events Occurring After Reporting Date
26	Compensation and Debt Relief
27	Appropriations
28	Financial Instruments
29	Reporting of Outcomes

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

For the year ended 30 June 2008

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 Australia-Pacific 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 2007 [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 19 June 2008 the Minister for Finance and Deregulation 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 2007-08.

The financial report has been prepared on an accrual basis and is 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.

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 Australia-Pacific Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund are prepared for the period 1 July 2007 to 30 June 2008 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; and
- 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

Adoption of new Australian Accounting Standard requirements

No accounting standard has been adopted earlier than the effective date in the current period. The following new standard is applicable to the current reporting period:

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 previously required. 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 affect the disclosure presented in future financial reports.

The following new standards, amendments to standards or interpretations for the current financial year have no material financial impact on the National Gallery of Australia:

- AASB 101 Presentation of Financial Statements;
- AASB 1048 Interpretation and Application of Standards;
- AASB 2007-1 Amendments to Australian Accounting Standards arising from AASB Interpretation 11 (AASB 2);
- AASB 2007-4 Amendments to Australian Accounting Standards arising from ED 151 and other amendments;
- AASB 2007-5 Amendments to Australian Accounting Standard – Inventories Held for Distribution by Not-for-Profit Entities [AASB 102];
- AASB 2007-7 Amendments to Australian Accounting Standards [AASB 1, 2, 4, 5, 107, 128];
- AASB 2008-4 Amendments to Australian Accounting Standard – Key Management Personnel Disclosures by Disclosing Entities [AASB 124];
- ERR Erratum Proportionate Consolidation [AASB 101, AASB 107, AASB 121, AASB 127, Interpretation 113];
- AASB Interpretation 10 Interim Financial Reporting and Impairment;
- AASB Interpretation 11 AASB 2 – Group and Treasury Share Transactions and 2007-1 Amendments to Australian Accounting Standards arising from AASB Interpretation 11; and
- AASB Interpretation 1003 Australian Petroleum Resource Rent Tax.

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:

- AASB 3 Business Combinations;
- AASB 8 Operating Segments and 2007-3 Amendments to Australian Accounting Standards arising from AASB 8;
- AASB 101 Presentation of Financial Statements;
- AASB 127 Consolidated and Separate Financial Statements;
- AASB 1004 Contributions;
- AASB 1051 Land Under Roads;
- AASB 1052 Disaggregated Disclosures;
- AASB 2007-6 Amendments to Australian Accounting Standards arising from AASB 123;
- AASB 2007-8 Amendments to Australian Accounting Standards arising from AASB 101;
- AASB 2007-9 Amendments to Australian Accounting Standards arising from the review of AASs 27, 29 and 31 [AASB 3, AASB 5, AASB 8, AASB 101, AASB 114, AASB 116, AASB 127 & AASB 137];
- AASB 2008-1 Amendments to Australia Accounting Standard – Share based payments – Vesting Conditions and Cancellations [AASB 2];
- AASB 2008-2 Amendments to Australian Accounting Standards – Puttable Financial Instruments and Obligations arising on Liquidation [AASB 7, AASB 101, AASB 132, AASB 139 & Interpretation 2];

- AASB 2008-2 Amendments to Australian Accounting Standards arising from AASB 3 and AASB 127 [AASBs 1, 2, 4, 5, 7, 101, 107, 112, 114, 116, 121, 128, 131, 132, 133, 134, 136, 137, 138, & 139 & Interpretations 9 & 107];
- AASB Interpretation 1 Changes in Existing Decommissioning, Restoration and Similar Liabilities;
- AASB Interpretation 4 Determining Whether an Arrangement Contains a Lease;
- AASB Interpretation 12 Service Concession Arrangements and 2007-2 Amendments to Australian Accounting Standards arising from AASB Interpretation 12;
- AASB Interpretation 13 Customer Loyalty Programmes;
- AASB Interpretation 14 AASB 119 – The Limit on a Defined Benefit Asset, Minimum Funding Requirements and their Interaction;
- AASB Interpretation 129 Service Concession Arrangement Disclosures; and
- AASB Interpretation 1038 Contribution by Owners Made to Wholly-Owned Public Sector Entities.

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 AASB 1049 specifies the reporting requirements for the General Government Sector. The FMOs do not refer to this standard as it contains guidance applicable to the consolidated financial statements of the Australian Government, rather than financial reports of individual Agencies or Authorities; and
- AASB 1050 Administered Items.

1.5 Revenue

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

Revenue from the sale of goods is recognised when:

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement.

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.

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 with the Government as Owner

Equity Injections

Amounts appropriated which are designated as 'equity injections' for a year 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 of balance date 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 made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it 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 Australian Government. 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. This liability is reported by the Department of Finance and Deregulation as an administered item.

The National Gallery of Australia makes employer contributions to the employee superannuation schemes 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.

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 and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.11 Financial assets

The National Gallery of Australia classifies its financial assets in the following categories:

- Financial assets 'at fair value through profit and loss'; and
- 'loans and receivables'.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon 'trade date'.

Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts over the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets 'at fair value through profit or loss'.

Financial assets at fair value through profit or loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- have been acquired principally for the purpose of selling in the near future;
- are part of an identified portfolio of financial instruments that the National Gallery of Australia manages together and has a recent actual pattern of short-term profit-taking; or
- are derivatives that are not designated and effective as a hedging instrument.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non-current assets. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

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.

1.12 Financial Liabilities

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).

1.13 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 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 a liability or asset in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain, and contingent liabilities are disclosed when settlement is greater than remote.

1.15 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 transaction 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.

1.16 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.

Revaluations

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

Asset Class	Fair Value Measured at:
Land	Market selling price
Building	Depreciated replacement cost
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 operating result. Revaluation decrements for a class of assets are recognised directly through operating result 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 rates (useful lives), residual values and methods are reviewed at each reporting 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 rates applying to each class of depreciable asset are based on the following useful lives:

	2008	2007
Buildings	10 to 200 years	10 to 200 years
Plant and equipment	3 to 20 years	3 to 20 years
Heritage and cultural assets	10 to 480 years	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 2008. 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.

1.17 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories not held for sale 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.

1.18 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 less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 years. (2007: 3 years)

All software assets were assessed for indications of impairment as at 30 June 2008.

1.19 Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund are exempt from all forms of taxation other than fringe benefits tax (FBT) 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.

1.20 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.

1.21 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 2008 is \$2,516,484 (2007: \$1,647,017).

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
2. Revenues from Government				
Appropriations for Outputs	42,446	42,263	42,446	42,263
Total revenues from government	42,446	42,263	42,446	42,263
3. Sale of goods and rendering of services				
Admissions	2,580	62	2,580	62
Membership	432	408	432	408
Catering facility	71	62	71	62
Merchandising	3,163	2,580	3,163	2,580
Total sale of goods and rendering of services	6,246	3,112	6,246	3,112
Provision of goods to:				
Related entities	-	-	-	-
External entities	3,163	2,580	3,163	2,580
Total sale of goods	3,163	2,580	3,163	2,580
Rendering of services to:				
Related entities	-	-	-	-
External entities	3,083	532	3,083	532
Total rendering of services	3,083	532	3,083	532
4A Contributions				
Donations (excluding works of art - in kind)	2,705	1,230	2,645	1,603
Corporate sponsorship	766	180	766	180
Dividends and distributions	121	345	-	-
	3,592	1,755	3,411	1,783
4B Art Acquisitions - Gifts				
Works of art donations - in kind	5,852	2,073	6,919	2,199
	5,852	2,073	6,919	2,199
<p>The NGA received donations of works of art and cash for the purchase of works of art totalling \$9,115,813 in 2007/08 (2006/07: \$3,684,698). This sum which is recognised as operating revenue must be applied to capital purposes.</p>				
4C Interest				
Deposits	1,086	1,015	977	955
Total interest	1,086	1,015	977	955

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
4D Other				
Other	602	373	590	373
Grants and subsidies	667	204	667	204
Exhibition management	280	1,092	280	1,092
Total other revenue	1,549	1,669	1,537	1,669
4E Gains from sale of assets				
Investments - shares				
Proceeds from sale	545	64	-	-
Net book value at sale	(321)	(53)	-	-
Selling expense	-	-	-	-
	224	11	-	-
Infrastructure, plant & equipment				
Proceeds from sale	8	5	8	5
Carrying value of assets sold	-	(1)	-	(1)
Selling expense	-	-	-	-
	8	4	8	4
Net gain from sale of assets	232	15	8	4
4F Other gains				
Gains from remeasuring financial instruments held at fair value	-	197	-	-
Total other gains	-	197	-	-
5. Expenses				
5A Employee benefits				
Wages and salaries	13,816	13,165	13,816	13,165
Superannuation				
Defined benefit plans	1,716	1,835	1,716	1,835
Defined contribution plans	713	451	713	451
Leave and other entitlements	1,554	1,335	1,554	1,335
Separation and redundancy	-	175	-	175
Other employee benefits	535	400	535	400
Total employee benefits expenses	18,334	17,361	18,334	17,361
Council fees	204	167	204	167
Total employee expenses	18,538	17,528	18,538	17,528

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
5B Suppliers Expenses				
Insurance	1,654	1,889	1,654	1,889
Workers Compensation premiums	327	339	327	339
Operating lease expenses	122	61	122	61
Other goods and services	15,297	10,971	15,279	10,953
Total suppliers expenses	17,400	13,260	17,382	13,242
Goods from:				
External entities	3,494	2,667	3,476	2,648
Total goods received	3,494	2,667	3,476	2,648
Services from:				
Related entities	1,980	2,499	1,980	2,500
External entities	11,925	8,094	11,925	8,094
Total services received	13,906	10,593	13,906	10,594
5C Depreciation and Amortisation				
Depreciation:				
Infrastructure, plant and equipment	821	945	821	945
Buildings	3,664	3,488	3,664	3,488
Works of art	11,291	11,299	11,291	11,299
Library collection	373	262	373	262
Amortisation:				
Intangible assets	82	86	82	86
Total depreciation and amortisation	16,231	16,080	16,231	16,080
5D Write-Down of Assets				
Provision for slow moving and obsolete stock	276	160	276	160
Bad debt expense	1	4	1	4
Losses from remeasuring financial instruments held at fair value	528	-	-	-
Total write-down of assets	805	164	277	164
6. Cash and Cash Equivalents				
Cash on hand or on deposit	15,351	15,421	14,436	14,505
Total cash and cash equivalents	15,351	15,421	14,436	14,505
7. Investments				
Equities	1,642	2,270	-	-
Units trusts	-	-	-	-
Managed funds	-	197	-	-
Total investments	1,642	2,467	-	-

All investments are current and are treated as financial assets at fair value through the profit and loss.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
8. Trade and other receivables				
Goods and services	886	131	886	131
	886	131	886	131
GST receivable from Australian Taxation Office	187	169	138	168
Withholding tax receivable	118	97	-	-
Total receivables (gross)	1,191	397	1,024	299
Less allowance for doubtful debts:				
Goods and services	(12)	(10)	(12)	(10)
Total receivables (net)	1,179	387	1,012	289
Receivables (gross) are aged as follows:				
Not overdue	1,028	269	861	171
Overdue by:				
Less than 30 days	34	87	34	87
30 to 60 days	86	10	86	10
61 to 90 days	31	5	31	5
More than 90 days	12	26	12	26
Total receivables (gross)	1,191	397	1,024	299
The allowance for doubtful debts is aged as follows:				
Overdue by:				
Less than 30 days	-	-	-	-
30 to 60 days	-	-	-	-
61 to 90 days	-	-	-	-
More than 90 days	(12)	(10)	(12)	(10)
Total allowance for doubtful debts	(12)	(10)	(12)	(10)

All receivables are current.

Reconciliation of the allowance for doubtful debts:

	Total Goods & Services 2008 \$'000	Total Goods & Services 2007 \$'000
Opening balance	(10)	(10)
Amounts written off	-	-
Amounts recovered and reversed	-	-
Increase/decrease recognised in net surplus	(2)	-
Closing balance	(12)	(10)

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
9. Other - Financial assets				
Accrued income	156	352	151	340
Total other financial assets	156	352	151	340

All other financial assets are current.

10. Heritage and Cultural Assets

Works of art

- fair value	3,358,510	3,217,502	3,358,510	3,217,502
accumulated depreciation	(126)	-	(126)	-
Total works of art	3,358,384	3,217,502	3,358,384	3,217,502

Library

- fair value	29,811	29,423	29,811	29,423
accumulated depreciation	(5)	-	(5)	-
Total library	29,806	29,423	29,806	29,423

Total heritage and cultural assets (non current)	3,388,190	3,246,925	3,388,190	3,246,925
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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 2008.

11. Intangible Assets

Computer software at cost	1,700	1,575	1,700	1,575
accumulated amortisation	(1,590)	(1,508)	(1,590)	(1,508)
Total intangibles (non current)	110	67	110	67

No indicators of impairment were found for intangible assets.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
12. Property, Plant and Equipment				
<u>12A. Land and Buildings</u>				
Land				
- fair value	11,275	8,050	11,275	8,050
Total land	11,275	8,050	11,275	8,050
Buildings				
- work in progress	17,059	3,391	17,059	3,391
- fair value	173,350	168,307	173,350	168,307
accumulated depreciation	-	-	-	-
Total buildings	190,409	171,698	190,409	171,698
Total land and buildings	201,684	179,748	201,684	179,748

An independent valuation of land and buildings was carried out by the Knight Frank to provide a fair value as at 30 June 2008.

No indicators of impairment were found for land and buildings.

12B. Infrastructure, Plant and Equipment

- fair value	3,983	3,689	3,983	3,689
accumulated depreciation	(1,900)	(1,080)	(1,900)	(1,080)
Total infrastructure plant and equipment	2,083	2,609	2,083	2,609

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 2008.

No indicators of impairment found for infrastructure, plant and equipment.

12C. Analysis of Property, Plant & Equipment and Intangibles (Consolidated)

TABLE A - Reconciliation of the Opening and Closing balances 2007-08

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2007							
Gross book value	8,050	171,698	179,748	3,689	3,246,925	1,575	3,431,939
Accumulated depreciation/amortisation	na	-	-	(1,080)	-	(1,508)	2,590
Net book value 1 July 2007	8,050	171,698	179,748	2,609	3,246,925	67	3,429,350
Additions by purchase from acquisition of operations	-	16,175	16,175	296	25,671	125	42,265
Revaluation and impairment increment/decrement	3,225	6,201	9,425	-	127,258	na	136,683
Depreciation/amortisation expense	na	(3,664)	(3,664)	(821)	(11,664)	(82)	(16,231)
Disposals other disposals	-	-	-	(1)	-	-	(1)
Net book value 30 June 2008	11,275	190,409	201,684	2,083	3,388,190	110	3,592,066
Net book value as of 30 June 2008 represented by:							
Gross book value	11,275	190,409	201,684	3,983	3,388,321	1,700	3,595,688
Accumulated depreciation/amortisation	na	-	-	(1,900)	(131)	(1,590)	(3,621)
Net book value	11,275	190,409	201,684	2,083	3,388,190	110	3,592,066

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
As at 1 July 2006							
Gross book value	6,400	166,046	172,446	2,107	3,160,325	1,513	3,336,391
Accumulated depreciation/amortisation	na	-	-	(137)	(1,454)	(1,422)	(13,013)
Net book value 1 July 2006	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	1,585	19,183	62	28,274
Revaluation and impairment 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)
Net book value 30 June 2008	8,050	171,698	179,748	2,609	3,246,925	67	3,429,350
Net book value as of 30 June 2007 represented by:							
Gross book value	8,050	171,698	179,748	3,689	3,246,925	1,575	3,431,939
Accumulated depreciation/amortisation	na	-	-	(1,080)	-	(1,508)	2,590
Net book value	8,050	171,698	179,748	2,609	3,246,925	67	3,429,350

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
13. Inventories				
Inventories held for sale:				
Finished goods	1,233	1,319	1,233	1,319
Less: provision for slow moving and obsolete inventory	(395)	(109)	(395)	(109)
Total inventories (current)	838	1,210	838	1,210
14. Other - Non financial assets				
Prepayments	93	156	93	131
Total other non-financial assets	93	156	93	131

All prepayments are current assets. There are no indicators for impairment for other non-financial assets.

15. Provision and Payables

15A Employee provisions

Salaries and wages	162	101	162	101
Recreation leave	1,874	1,828	1,874	1,828
Long service leave	2,667	2,725	2,667	2,725
Superannuation	29	18	29	18
Separation and redundancies	-	91	-	91
Other	18	14	18	14
Total employee provisions	4,750	4,777	4,750	4,777
Employee provisions are represented by:				
Current	3,542	3,493	3,542	3,493
Non-current	1,208	1,284	1,208	1,284
Total employee provisions	4,750	4,777	4,750	4,777

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of reporting date. Employee provisions expected to be settled in twelve months from the reporting date are \$1,718,000 (2006/07: \$1,731,000).

15B Suppliers

Creditors - art acquisitions	1,116	1,792	1,116	1,792
Trade creditors	2,280	1,431	2,280	1,431
Other creditors	2,000	856	1,695	850
Unearned income	1,123	938	1,123	938
Total supplier payables	6,519	5,017	6,214	5,011
Supplier payables are represented by:				
Current	6,071	4,807	5,765	4,801
Non-current	449	210	449	210
Total supplier payables	6,519	5,017	6,214	5,011

Settlement is usually made net 30 days.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
16. Cash Flow Reconciliation				
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow statement				
Report cash and cash equivalents as per:				
Cash Flow Statement	15,351	15,421	14,436	14,505
Balance Sheet	15,351	15,421	14,436	14,505
Difference	-	-	-	-
Reconciliation of Operating Surplus to Net Cash from Operating Activities:				
Operating Surplus	8,029	5,067	9,116	4,971
Non Cash Items				
Depreciation and amortisation	16,231	16,080	16,231	16,080
Gain on sale of non financial assets	(9)	(3)	(9)	(3)
Bad debt expense	-	-	-	-
Write down of assets	-	-	-	-
Gain on sale of shares	(224)	(11)	-	-
Loss (Gain) on market revaluation of shares	528	(197)	-	-
Loss from disposal of non-current assets	-	-	-	-
Gifts of works of art	(6,920)	(2,199)	(6,920)	(2,199)
Gifts of plant and equipment	-	-	-	-
Capitalisation of Conservation salary costs	(1,013)	(612)	(1,013)	(612)
Recognition of assets	-	(8)	-	(8)
Change in Assets and Liabilities				
(Increase) decrease in receivables	(569)	273	(505)	203
(Increase) decrease in inventories	372	16	372	16
(Increase) decrease in other assets and liabilities	10	(80)	9	(80)
Increase (decrease) in creditors	1,489	418	1,189	434
Increase (decrease) in provisions for employee entitlements	(232)	193	(232)	193
Net cash from/(used by) operating activities	17,692	18,937	18,238	18,995
17. Contingent Liabilities and Assets				
Contingent liabilities				
Claim for damages/costs	-	-	-	-
Contingent assets				
Land and buildings ¹	665	600	665	600
Net contingent assets (liabilities)	665	600	665	600

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

Notes to and forming part of the financial statements

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.

	2008 \$'000	2007 \$'000
Balance at 1 July	1,647	2,327
Income		
Donations	2,646	1,513
Interest	189	105
	4,482	3,945
Expenditure		
Acquisition of works of art	1,829	2,166
Other expenses	137	132
Balance at 30 June	2,516	1,647

19. Remuneration of Executive Officers

	Consolidated		NGA	
	2008	2007	2008	2007
	\$	\$	\$	\$
The total remuneration received or due and receivable by the executive officers shown below.	554,864	356,530	554,864	356,530
The aggregate amount of separation and redundancy/termination benefit payments during the year to executives shown above.	-	-	-	-

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

	Number	Number	Number	Number
\$145,000 - \$159,999	-	1	-	1
\$160,000 - \$174,999	2	-	2	-
\$190,000 - \$204,999	-	-	-	-
\$205,000 - \$219,999	1	1	1	1
Total	3	2	3	2

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 2007-08 except the Director. Details in relation to the Director have been incorporated into Note 23.

20. Remuneration of Auditors

	Consolidated		NGA	
	2008	2007	2008	2007
	\$	\$	\$	\$
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.	77,250	72,000	69,700	66,000
Total fair value of services provided	77,250	72,000	69,700	66,000

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.

Notes to and forming part of the financial statements

21. Controlled Entity - Gordon Darling Australia-Pacific Print Fund

The Gordon Darling Australia-Pacific 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.

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.

23. Remuneration of Council Members including the Director

	2008	2007
	\$	\$
Total remuneration received or due and receivable by Council members and the Director of the National Gallery of Australia.	451,830	429,478

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

	<u>Number</u>	<u>Number</u>
\$Nil - \$14,999	6	10
\$15,000 - \$29,999	2	1
\$300,000 - \$314,999	-	1
\$315,000 - \$329,999	1	-
	<hr/> 9	<hr/> 12

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

Notes to and forming part of the financial statements

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, \$245,116 (\$104,954 in 2006/07) which comprises 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 \$1,912,746 (\$795,522 in 2006/07) 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 Australia-Pacific Print Fund

The Gordon Darling Australia-Pacific Print Fund contributed \$1,067,173 (\$126,300 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 AM	19.08.04
Mr J Calvert-Jones AM	01.08.06
Mr C Curran AC [Deputy Chairman - since 26.6.07]	24.09.03
Mrs A Dawson-Damer	22.04.05
Mr W Hemsley	13.12.06
Ms L Liberman [Retired 19.5.08]	19.02.04
Mr R Myer AM [Chairman - since 20.12.05]	24.09.03
Mrs R Packer AO	26.06.02
Dr R Radford AM	20.12.04
Mr Ian Callinan AC	26.09.07

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 2007-08 financial statements.

26. Compensation and Debt Relief

The National Gallery of Australia incurred no expenses or liabilities in relation to compensation and debt relief in the reporting period [2006/07: nil].

Notes to and forming part of the financial statements

27. Appropriations

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

Particulars	Department Outputs		Total	
	2008	2007	2008	2007
	\$'000	\$'000	\$'000	\$'000
Balance carried forward from previous year	-	-	-	-
Appropriation Act:				
Appropriation Act (no.1)	42,446	42,263	42,446	42,263
Appropriation Act (no.3)	-	-	-	-
Appropriation Act (no.5)	-	-	-	-
Total appropriation available for payments	42,446	42,263	42,446	42,263
Cash payments made during the year (GST inclusive)	42,446	42,263	42,446	42,263
Appropriations credited to Special Accounts (excluding GST)	-	-	-	-
Balance of Authority to draw cash from the consolidated revenue fund for ordinary annual services appropriations represented by:	-	-	-	-
Cash at bank and on hand	-	-	-	-
Departmental appropriations receivable	-	-	-	-
Total	-	-	-	-

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	Non-operating					
	Equity		Loans		Total	
	2008	2007	2008	2007	2008	2007
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Balance carried forward from previous year	-	-	-	-	-	-
Appropriation Act:						
Appropriation Act (no.2)	15,797	4,000	-	17,709	15,797	21,709
Appropriation Act (no.4)	-	-	-	-	-	-
Total appropriation available for payments	15,797	4,000	-	17,709	15,797	21,709
Cash payments made during the year (GST inclusive)	15,797	4,000	-	-	15,797	4,000
Appropriations credited to Special Accounts (excluding GST)	-	-	-	-	-	-
Balance of Authority to draw cash from the consolidated revenue fund for ordinary annual services appropriations represented by:	-	-	9,000	17,709	-	17,709
Cash at bank and on hand	-	-	-	-	-	-
Departmental appropriations receivable	-	-	9,000	17,709	9,000	17,709
Total	-	-	9,000	17,709	9,000	17,709

Notes to and forming part of the financial statements

28. Financial Instruments

28A. Categories of financial instruments

Financial Assets	Consolidated		NGA	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
Fair Value through the profit and loss				
Investments	1,642	2,467	-	-
Loans and receivables				
Cash and cash equivalents	15,351	15,421	14,436	14,505
Receivables for goods and services	886	131	886	131
Other	156	352	151	340
Carrying amount of financial assets	18,035	18,371	15,473	14,977
Financial Liabilities				
Other financial liabilities				
Trade creditors	5,396	4,078	5,090	4,072
Carrying amount of financial liabilities	5,396	4,078	5,090	4,072

28B. Net income and expense from financial assets

Loans and receivables				
Interest revenue	1,086	1,015	977	955
Net gain/(loss) loans and receivables	1,086	1,015	977	955
Fair value through the profit and loss				
Dividend and distribution revenue	121	345	-	-
gains/(losses) on valuation	(528)	197	-	-
gains/(losses) on sale	224	11	-	-
Net gain/(loss) though profit and loss	(183)	553	-	-
Net gain/(loss) from financial assets	903	1,568	977	955

There were no net incomes and expenses from financial liabilities.

The net income/expense from financial assets not at fair value from profit and loss is nil.

Notes to and forming part of the financial statements

28C. Credit Risk

The National Gallery of Australia is exposed to minimal credit risk as the majority of loans and receivables are cash or amounts owed by the Australian Tax Office in the form of a Goods and Services Tax refund. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2008: \$1,191,504 and 2007: \$397,318). The National Gallery of Australia has assessed the risk of the default on payment and has allocated \$11,551 in 2008 (2007: \$10,319) to an allowance for doubtful debts.

The National Gallery of Australia manages its credit risk by undertaking background and credit checks prior to allowing a debtor relationship. In addition, the National Gallery of Australia has policies and procedures that guide employees' debt recovery techniques that are to be applied.

The National Gallery of Australia have no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired:

	Not Past Due Nor Impaired	Not Past Due Nor Impaired	Past due or impaired	Past due or impaired
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
Cash and cash equivalents	15,351	15,421	-	-
Receivables for goods and services	1,028	269	163	128
Total	16,379	15,690	163	128

Ageing of financial assets that are past due but not impaired for 2008

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	34	86	31	12	163
Total	34	86	31	12	163

Ageing of financial assets that are past due but not impaired for 2007

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	87	10	5	26	128
Total	87	10	5	26	128

Notes to and forming part of the financial statements

28D. Fair Values of Financial Instruments

	Note	2008		2007	
		Total Carrying Amount	Fair Value	Total Carrying Amount	Fair Value
Financial Assets					
Cash and cash equivalents	6	15,351	15,351	15,421	15,421
Investments	7	1,642	1,642	2,467	2,467
Trade & other receivables	8	874	874	121	121
Other	9	156	156	352	352
Total Financial Assets		18,024	18,024	18,637	18,637
Financial Liabilities (Recognised)					
Suppliers	15B	5,396	5,396	4,078	4,078
Total Financial Liabilities		5,396	5,396	4,078	4,078

28E. Liquidity Risk

The National Gallery of Australia's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Authority will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to appropriation funding and mechanisms available to the Gallery (e.g. internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations).

The following table illustrates the maturities for financial liabilities:

	On demand 2008 \$'000	within 1 year 2008 \$'000	1 to 5 years 2008 \$'000	> 5 years 2008 \$'000	Total 2008 \$'000
Creditors	-	5,396	-	-	5,396
Total	-	5,396	-	-	5,396

	On demand 2007 \$'000	within 1 year 2007 \$'000	1 to 5 years 2007 \$'000	> 5 years 2007 \$'000	Total 2007 \$'000
Creditors	-	4,078	-	-	4,078
Total	-	4,078	-	-	4,078

The National Gallery of Australia is appropriated funding from the Australian Government. The National Gallery manages its budgeted funds to ensure it has adequate funds to meet payments as they fall due. In addition, the National Gallery of Australia has policies in place to ensure timely payments are made when due and has no past experience of default.

Notes to and forming part of the financial statements

28F. Market Risk

The National Gallery of Australia holds basic financial instruments that do not expose the Gallery to certain market risks. The National Gallery of Australia is not exposed to currency risk or interest rate risk.

Equity Price risk

The National Gallery has an investment portfolio which contains shares in companies listed on the Australian Stock Exchange. The value of this portfolio will fluctuate due to changes in market prices and is therefore exposed to changes in fair value risk.

Sensitivity analysis

The National Gallery of Australia undertook an assessment of the reasonable possible change in the price of the investment portfolio over the next 12 months based on historical factors. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2009. The fair value of the investment portfolio as at 30 June 2008 amounted to \$1,645,000. A hypothetical 13% increase / (decrease) in the fair value of the shares within the portfolio would result in a gain / (loss) of \$180,000 respectively (such a gain / (loss) would be recognised through the Income statement).

Notes to and forming part of the financial statements

29. Reporting of Outcomes

29A. 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

	Outcome 1	
	2008 \$'000	2007 \$'000
Expenses		
Departmental	52,428	47,014
Total expenses	52,428	47,014
Cost recovered from provision of goods and services to the non-government sector		
Departmental	6,246	3,112
Total costs recovered	6,246	3,112
Other external revenue		
Departmental		
Sale of goods and services to related parties	-	-
Contributions	3,411	1,783
Art acquisitions - gifts	6,919	2,199
Interest	977	955
Other	1,537	1,669
<i>Total Departmental</i>	12,843	6,606
Total other external revenues	12,843	6,606
Net cost/(contribution) of outcome	33,339	37,296

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

The external revenue includes donations of works of art and cash for the purchase of works of art totalling \$9,115,813 in 2007/08 (2006/07: \$3,684,698). This sum which is recognised as operating revenue must be applied to capital purposes.

Notes to and forming part of the financial statements

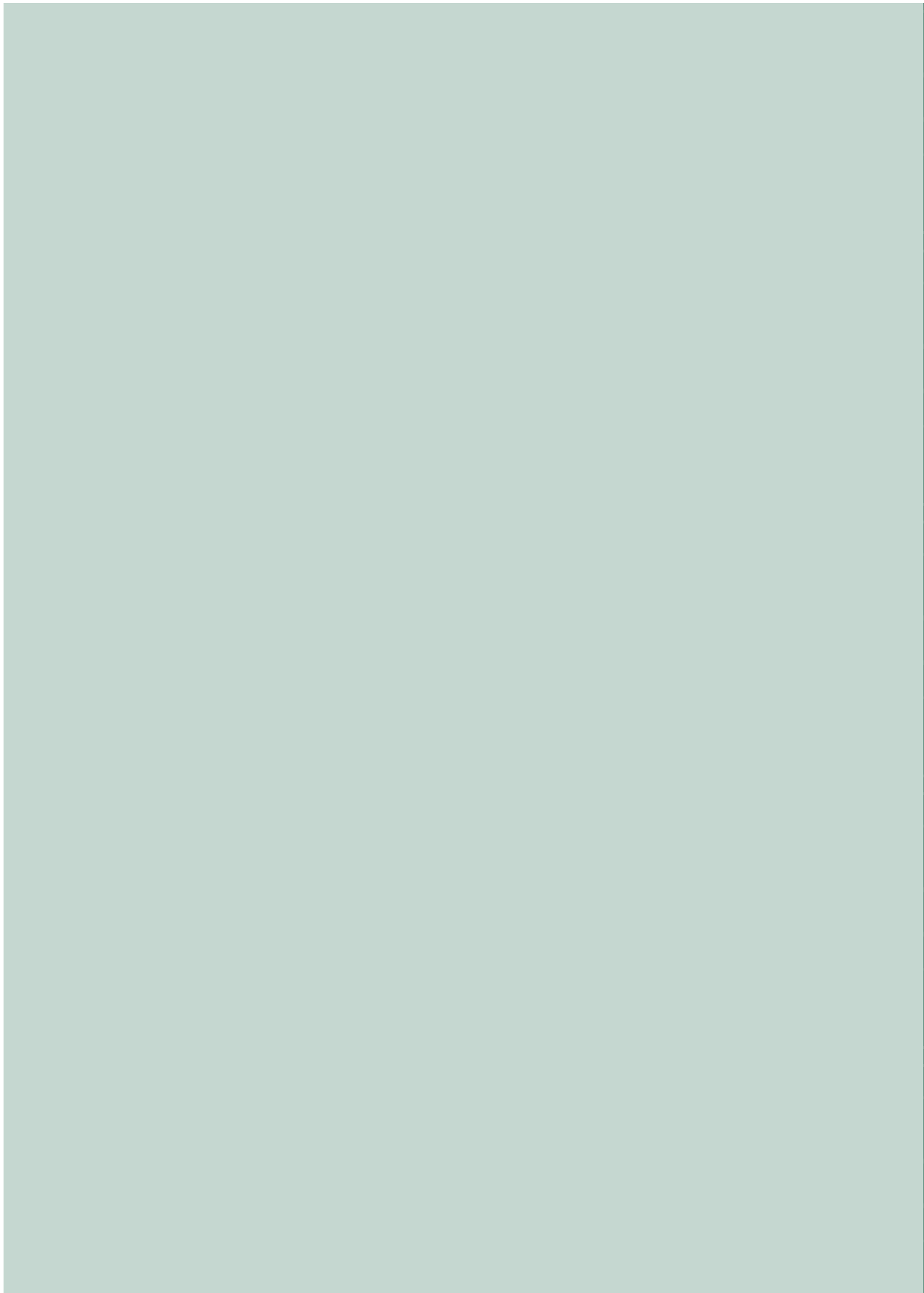
29C Departmental Revenues and Expenses by Output Groups and Outputs

Outcome 1	Output 1.1		Output 1.2		Output 1.3		Total	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
Departmental Expenses								
Employees	720	20	3,313	3,164	14,505	14,344	18,538	17,528
Suppliers	423	778	1,489	772	15,470	11,692	17,382	13,242
Depreciation and amortisation	3,855	4,186	4,890	4,852	7,486	7,042	16,231	16,080
Write down of assets	-	-	-	-	277	164	277	164
Net loss from disposal of assets	-	-	-	-	-	-	-	-
Total departmental expenses	4,998	4,984	9,692	8,788	37,738	33,242	52,428	47,014
Funded by:								
Revenues from Government	4,047	4,479	7,847	7,901	30,552	29,883	42,446	42,263
Sale of goods and services	-	-	-	-	6,246	3,112	6,246	3,112
Contributions	2,645	1,603	766	180	-	-	3,411	1,783
Art acquisitions - gifts	6,919	2,199	-	-	-	-	6,919	2,199
Interest	93	101	181	179	703	675	977	955
Other	-	-	-	1,296	1,537	373	1,537	1,669
Total departmental revenue	13,704	8,382	8,794	9,556	39,038	34,043	61,536	51,981

The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.

29D 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 2008. The Council met on six occasions in the year, the Finance, Risk Management and Audit Committee on six occasions, the Acquisitions

Committee on six occasions and the Building Committee met formally on eleven 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
Dr Ron Radford, AM (Director) 20/12/04 – 19/12/09	6	6	23	22
Mr Robert Champion de Crespigny, AC 16/5/02 – 15/5/05 16/5/05 – 11/7/07 (resigned 11/7/07)	–	–	–	–
Mrs Roslyn Packer, AO 26/6/02 – 25/6/05 26/6/05 – 25/6/08 26/6/08 – 25/6/11	6	6	6	4
Mr Rupert Myer, AM* 24/9/03 – 26/9/06 20/10/05 – 19/12/08	6	6	23	23
Mr Charles Curran, AC** 24/9/03 – 26/9/06 27/9/06 – 26/9/09	6	6	11	11
Ms Lee Liberman 19/2/04 – 18/2/07 19/2/07 – 18/2/10 (resigned 19/5/08)	5	2	5	2
Mrs Roslynne Bracher, AM 19/8/04 – 18/8/07 6/9/07 – 5/9/10	5	4	5	4
The Hon. Mrs Ashley Dawson-Damer 22/4/05 – 21/4/08 30/5/08 – 29/5/11	5	4	5	4
Mr John Calvert-Jones, AM 1/8/06 – 31/7/09	6	6	17	17
Mr Warwick Hemsley 13/12/06 – 12/12/09	6	6	6	6
The Hon. Ian Callinan, AC 26/9/07 – 25/9/10	5	4	–	–

* Chairman from 20/12/05

** Deputy Chairman from 27/6/07

COUNCIL COMMITTEES

Finance, Risk Management and Audit Committee

This committee monitors the Gallery's finances and the framework for the management of risks and opportunities. The committee also serves as the Gallery's Audit Committee.

Members as at 30 June 2008

Mr Warwick Hemsley (Chair)

Mr John Calvert Jones, AM

Mr Rupert Myer, AM (Ex-officio)

Mr Robert Champion de Crespigny, AC
(resigned 11/7/07)

Acquisitions Committee

This committee reviews proposals and makes recommendations to the Gallery Council for the acquisition of works of art entering the national collection.

Members as at 30 June 2008

Mrs Roslyn Packer, AO (Chair)

Mr Rupert Myer, AM

Mrs Roslynne Bracher, AM

Ms Lee Liberman (resigned 19/5/08)

The Hon. Mrs Ashley Dawson-Damer

Building Committee

This committee oversees the Gallery's management of major building projects, including the Stage 1 South Entrance and Indigenous Australian Galleries project.

Members as at 30 June 2008

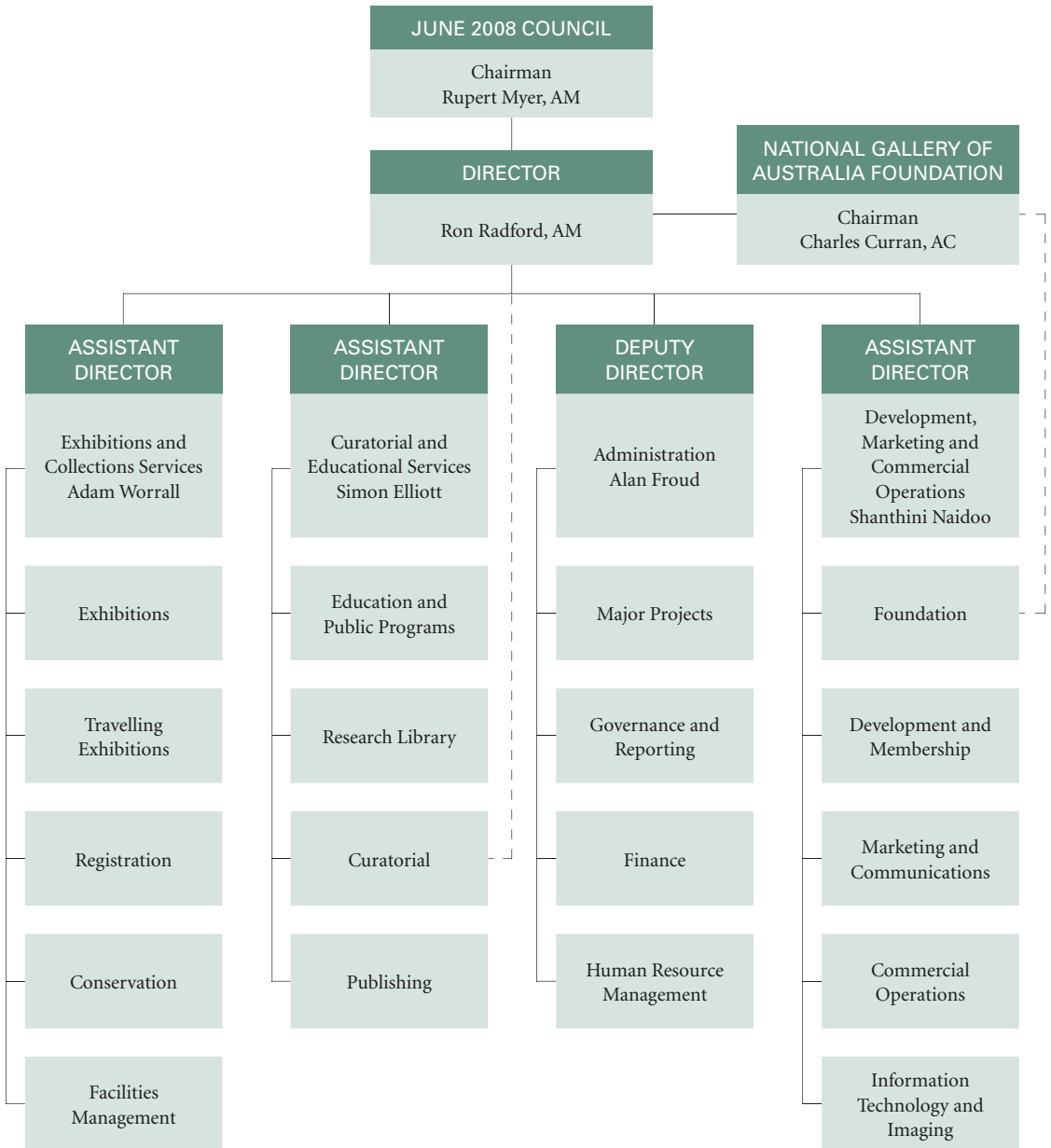
Mr Charles Curran, AC (Chair)

Mr Rupert Myer, AM

Mr John Calvert-Jones, AM

The Hon. Ian Callinan, AC (from 25/6/08)

APPENDIX 2 MANAGEMENT STRUCTURE AT 30 JUNE 2008



APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2008

EXECUTIVE

Ronald Radford, Director
Hester Gascoigne
Rebecca Scott
Alan Froud, Deputy Director
Kirsti Partridge

ADMINISTRATION

Helen Gee, Manager, Governance and Reporting
William Fleming, Major Project Coordinator
Valerie Alfonzi
Dermot Walsh, Chief Finance Officer
Mehran Akbari
John Kearns
Anne Lupton
Rory McQuinn
Kirsten Pace
Trinity Poonpol
Barbara Reinstadler
John Santolin
Zora Santrac
Roberto Thomas
Tony Rhynehart, Head of Human Resource Management
Phillip Harwood
Debra Luck
Janine Ossato
Manolita Ramsey
Joanne Sultana
Helen Ward
Margaret Webber

EXHIBITIONS AND COLLECTIONS SERVICES

Adam Worrall, Assistant Director
Mark Bayly, A/g Head of Exhibitions
Pamela Bailey
Emma Doy
Lloyd Hurrell
Derek O'Connor
Katrina Power
Patrice Riboust
Salesi Tahī
Ben Taylor

Isobel Trundle
David Turnbull
Peter Vandermark
Dominique Nagy, Manager, Travelling Exhibitions
Bronwyn Campbell
Moses Gibson
Kate Murphy
Dean Marshall, Head of Facilities Management
Astrid Bloxham
Yvonne Brown
Sylvain Brudo
Jose Campuzano
Ramon Cabrera
Myles Chandler
Joye Dawe
David Eals
Larry Geraghty
Sue Howland
Anthony Hughes
Paul Hulford
Michelle Izzard
Phillip Jeffries
Steve Jones
Brendan Jordan
Len Kershaw
Michael Lawrence
Paula Leglise
Darrel Lord
Mark Mandy
Mark Mayne
Frank Mayrhofer
Gail McAllister
Andrew McLeod
Gale Millwood
John O'Malley
Craig O'Sullivan
James Parker
Peter Petryk
Patrick Pulbrook
Kadrinka Ratajkoska
Brett Redfern
Morrie Renton
Josip Rukavina
Adele Ruzic
Eduardo Serrano

David Sharrock
Zec Stefek
Charles Summerell
Jodie Tunks
Ben Williams
Phillip Williams
Erik Wilson
Svetlana Zec
Sara Kelly, A/g Head of Registration
Lesley Arjonilla
Sam Bottari
Mark Bradley
Kate Buckingham
Elizabeth Campbell
Tess Cashmore
Bruce Egan
John Grynewicz
Christopher Harman
Deb Hill
Adam Mann
Jane Marsden
Jan McKay
David McRoberts
Phil Murphy
Frank Navarro
Rebecca Nielson (on leave)
Mary-Lou Nugent
Ted Nugent
Aaron Pollock
Jane Saker
Joel Smith
Dominique Webb
Debbie Ward, Head of Conservation
Lisa Addison
Shulan Birch
Kassandra Coghlan
Catherine Collins
Penny Fisher
Micheline Ford
Thomasina Fox
Scott Franks
Marc Gibson
Greg Howard
Andrew Kaminski
Fiona Kemp
Blaide Lallemand
Roy Marchant

Cheree Martin
Sarah McHugh
Carmella Mollica
Jael Muspratt
Chandra Obie
Sheridan Roberts
Beata Tworek-Matuszkiewicz
James Ward
Jane Wild
Andrea Wise
David Wise
Stefanie Woodruff (on leave)

CURATORIAL AND EDUCATIONAL SERVICES

Simon Elliott, Assistant Director
Lucy Davis
Peter Naumann, A/g Head of
Education & Public Programs
Adrienne Boag
Blythe Guilfoyle
Trish Kevin
Joanna Krabman
Jenny Manning
Rose Montebello
Christine Nicholas
Denise Officer
Egidio Ossato
Dorothy Rollins
Katie Russell
Joanne Walsh
Frances Wild
Edith Young
Joye Volker, Chief Librarian
Kate Brennan
Kathleen Collins
Jennifer Coombes
Gillian Currie
Charmane Head
Helen Hyland
Vicki Marsh
Cheng Phillips
Samantha Pym
Julie Donaldson, Head of Publishing
Kaoru Alfonso (on leave)
Katherine Brennan
Rebecca Chandler
Carla Da Silva Pastrello (on leave)
Eric Meredith
Kirsty Morrison
Nick Nicholson

Andrew Powrie
Sarah Robinson (on leave)
Erica Seccombe
Kristin Thomas
Anna (Anne) Gray, Head of
Australian Art and Senior Curator,
Australian Paintings and Sculpture
pre 1920
Robert Bell, Senior Curator,
Decorative Arts and Design
Roger Butler, Senior Curator,
Australian Prints, Drawings and
Illustrated Books
Brenda L Croft, Senior Curator,
Aboriginal and Torres Strait
Islander Art
Christine Dixon, Senior Curator,
International Painting and
Sculpture
Deborah Hart, Senior Curator,
Australian Paintings and Sculpture
post 1920
Jane Kinsman, Senior Curator,
International Prints, Drawings and
Illustrated Books
Robyn Maxwell, Senior Curator,
Asian Art
Gael Newton, Senior Curator,
Photography
Jaklyn Babington (on leave)
Melanie Beggs-Murray
Tina Baum
Melanie Eastburn
Juliet Flook
Lucie Folan
Beatrice Galton (on leave)
Mark Henshaw
Chris Haskett
Gwen Horsfield
Crispin Howarth
Miriam Kelly
Simeran Maxwell
Anne McDonald (on leave)
Sarina Noordhuis-Fairfax
Anne O'Hehir
Emilie Owens
Sophie Ross
Elena Taylor
Lucinda Shawcross
Niki van den Heuvel
Alexandra Walton
Lucina Ward

Chantelle Woods

DEVELOPMENT, MARKETING AND COMMERCIAL OPERATIONS

Shanthini Naidoo, Assistant Director
Belinda Cotton, Head of
Development and Membership
Frances Corkhill
Corrina Cullen
Irene Delofski
Joanne Tuck-Lee (on leave)
Maryanne Voyazis
Liz Wilson
Annalisa Millar, Executive Director,
Foundation
Penny O'Hara
Alison Wright, Head of Marketing
and Communications
Jenny Blake
Norma Davis
Elizabeth Malone, Manager,
Commercial Operations
Daniel Bigna
Annette Connor
Sue Greentree
Eleanor Kirkham
Steven Lawlis
Patricia Maldon
Gail Neuss
Annette Stefanou
Eric Swain
Luke Marks, Head of IT and Imaging
Robert Cheeseman
Donovan Fritz
Lorraine Jovanovic
Wilhelmina Kemperman
Eleni Kypridis
Barry le Lievre
Brenton McGeachie
Stephen Nebauer
David Pang
John Tassie

APPENDIX 4 ACQUISITIONS 2007–08

Aboriginal and Torres Strait Islander Art

DECORATIVE ARTS

GREENO, Dulcie

born Australia 1923
Palawa people

shell necklace 2007

green mariner shells, white toothie shells and black cats' teeth on cotton thread
95.0 x 2.5 cm
2008.74

TIMBERRY, Esme

born Australia 1931
Bidjigal people

Sydney Harbour Bridge 2007

synthetic fabric, glitter, shells (various), PVA glue and plain flour on plywood
32.5 x 63.0 x 14.5 cm
2007.789

Sydney Harbour Bridge 2007

synthetic fabric, glitter, shells (various), PVA glue and plain flour on plywood
32.5 x 76.5 x 14.0 cm
2007.821

DRAWING

AH KEE, Vernon

born Australia 1967
Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr peoples

mythread 2007

synthetic polymer paint, charcoal and conte crayon on canvas
overall 177.0 x 720.0 cm
each 177.0 x 240.0 cm
2007.188.A–C

BANGGALA, England

Australia 1925–2001
Burarra/Gun-nartpa peoples

Djijjarbuun and Djingabardabiya 1999

natural earth pigments on Arches paper
sheet 166.0 x 110.6 cm
2007.1271

Djijjarbuun Dreaming 1999

natural earth pigment on Arches paper
sheet 166.0 x 110.6 cm
2007.1272

NAMATJIRA, Albert

Australia 1902–1959
Arrernte people

Kangaroo 1936

watercolour on paper
sheet 18.5 x 26.5 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.235

Mount Giles 1938–39

watercolour on paper
sheet 14.5 x 37.5 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.236

Redbank Gorge, MacDonnell Ranges, Central Australia 1936–37

watercolour on paper
sheet 27.5 x 25.0 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.237

River gum and Mount Gillen 1951

watercolour on paper
sheet 34.5 x 34.0 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.238

Mount Connor near Musgrave Ranges 1953–59

watercolour on paper
sheet 25.5 x 35.5 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.239

Alice Springs country 1954

watercolour on paper
sheet 35.5 x 51.5 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.240

Ghost gum c. 1945–53

watercolour on paper
sheet 41.0 x 31.0 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.241

Love's Creek, MacDonnell Ranges 1945–53

watercolour and pencil on paper
sheet 37.0 x 36.0 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.242

Rocks at the turnoff, Hermannsburg Mission 1953–59

watercolour on paper
sheet 24.8 x 35.8 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.243

Njirrakarpa, Finke River, James Ranges 1945–53

watercolour and pencil on paper
sheet 27.5 x 37.0 cm
Gift of Gordon and Marilyn Darling, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.244

Ghost gum, Glen Helen 1945–1959
watercolour on paper
sheet 53.0 x 35.0 cm
Gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th anniversary, 2008
2008.245

Quarritana, Finke River [*Organ
pipes*] 1945–53
watercolour on paper
sheet 34.5 x 52.0 cm
Gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th anniversary, 2008
2008.246

Kangaroo in landscape 1937
watercolour on paper
sheet 25.5 x 39.5 cm
Gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th anniversary, 2008
2008.247

Monoliths, Palm Paddocks 1945–53
watercolour on paper
sheet 28.0 x 39.0 cm
Gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th anniversary, 2008
2008.248

*The ancient ghost gum at Temple Bar
Station* 1943
watercolour on paper
sheet 27.5 x 38.5 cm
Gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th anniversary, 2008
2008.249

NAMATJIRA, Enos
Australia 1920–1966
Western Arrernte people
not titled [*Ghost gum, MacDonnell
Ranges*]
watercolour on textured off-white
paper
image and sheet 35.1 x 51.2 cm
Gift of Margaret Pask, 2007
2007.942

OBJECT

ADAMSON, Yilpi (Imiyari)
born Australia 1954
Pitjantjatjara people
CARROLL, Alison
born Australia 1958
Pitjantjatjara people
CARROLL, Karen
born Australia 1979
Pitjantjatjara people
MICK, Josephine
born Australia 1955
Pitjantjatjara people
DAVEY, Malpiya
born Australia 1959
Pitjantjatjara people
RUPERT, Edna
born Australia 1963
Pitjantjatjara people

*Kungkarangalpa munu wati Nyirunys
(The Seven Sisters and old man
Nyiru)* 2007
synthetic polymer paint on 8
terracotta pots
dimensions variable
2007.1282.1–8

BROWN, Kunytjitja
born Australia
Pitjantjatjara people
Travelling Ngintaka witj Tjiwa 2007
Minarri grass and wool
240.0 x 37.0 x 50.0 cm
2008.77

DIXON, Anne
born Australia 1965
Pitjantjatjara people
Not titled (basket) 2007
Minarri grass, raffia, wool and
emu feathers
diameter top 24.0 cm
width at hem 1.0 cm
2008.76

ENTATA, Irene Mbitjana
born Australia 1946
Western Arrernte people
Kaltjipuntjia (Babtim) 2007
synthetic polymer paint and
underglaze on terracotta pot
37.0 x 24.0 cm
2008.75.A–B

HAMM, Treahna
born Australia 1965
Yorta Yorta people
*Yakapna yenbena dungudja
nyinidhan biganga* [*family ancestor
strong fight opossum cloak*] and
digging stick 2007
common brushtail possum
(*Trichosurus vulpecula*) skin pelts,
thread, natural earth pigments
and wood
210.0 x 133.0 cm
2007.436.A–B

UNKNOWN, MAKER
born & died unknown
Rainforest people
Untitled [*Rainforest sword*]
19th century
wood
154.0 x 15.0 cm
2008.199

PAINTING

APUATIMI, Jean Baptiste
born Australia 1940
Tiwi people
Yirrikamini 2007
natural earth pigments on canvas
160.0 x 200.0 cm
2007.189

BATES, Tjapartji
born Australia 1933
Ngaanyatjarra people
Kungkarangkalpa 2007
synthetic polymer paint on canvas
152.4 x 101.6 cm
2008.73

BELL, Richard
born Australia 1953
Kamilaroi/Kooma/Jiman/Gurang
Gurang peoples
Psalm singing 2007
synthetic polymer paint on canvas
overall 240.0 x 350.0 cm
each 240.0 x 175.0 cm
2007.190.A–B
Big brush stroke 2005
synthetic polymer paint on canvas
overall 240.0 x 270.0 cm
each 240.0 x 90.0 cm
2007.204.A–C

BILLABONG, WILLY

Australia 1930–2005
Kukatja people

Untitled c. 1999

synthetic polymer paint on canvas
64.6 x 64.2 cm
Gift of Toby Blyth, 2008
2008.4

Untitled c. 1999

synthetic polymer paint on canvas
54.0 x 54.0 cm
Gift of Toby Blyth, 2008
2008.5

BOYD, Daniel

born Australia 1982
Kudjla/Gangalu peoples

King No Beard 2007

oil on canvas
290.7 x 178.9 cm
2007.191

EBATERINJA, Walter

Australia 1915–1968
Western Arrernte people

Alice Springs from Anzac Hill c. 1950

watercolour on paper
39.0 x 57.0 cm
2007.353

GRANT, Fred

born Australia 1946
Pitjantjatjara people

ANDERSON, Jerome

born Australia 1940
Pitjantjatjara people

RICTOR, Ian

born Australia 1962
Pitjantjatjara people

Wati Tjutaku 2007

synthetic polymer paint on canvas
160.0 x 196.0 cm
2008.72

HOOKEY, Gordon

born Australia 1961
Waanyi/Waanjiminjin peoples

FIGHT: To Survive, To Live; To Die!
2007

oil on canvas
overall 240.0 x 603.70 cm
2007.437.A–D

KANTILLA (KUTUWALUMI PURAWARRUMPATU), Kitty

Australia 1926–2003
Tiwi people

Untitled 1978

natural earth pigments on bark
160.0 x 30.0 cm
2008.200

KNGALE, Kathleen

born Australia 1931
Anmatyerr people

Bush Plum 2007

synthetic polymer paint on canvas
152.0 x 305.0 cm
Gift of Donald and Janet Holt and family, 2008
2008.187

KURLTJUNYINTJA GILES, Jackie

born Australia 1944
Pintupi/Ngaanyatjarra peoples

Untitled 2007

synthetic polymer paint on canvas
152.0 x 152.0 cm
2008.198

MARIKA, Milirrput

Australia 1925–1983
Rirratjingu people

Djanda with bush turkey, dingo at sacred waterhole c. 1972

natural earth pigments on bark
100.0 x 35.0 cm
2008.202

MAWURNDJUL, John

born Australia 1952
Kuninjku (eastern Kunwinjku) people

Mardayin at Milmilngkan 2006

natural earth pigments on stringybark
180.0 x 52.0 cm
2007.195

Mardayin design at Dilebang 2006

natural earth pigments on stringybark
200.0 x 47.0 cm
2007.196

MILPURRURRU, George

Australia 1934–1998
Ganalbingu people

Flying Fox Dreaming 1978

natural earth pigments on kapok wood

72.0 x 62.5 cm

Gift of John and Diana Coates, 2008
2008.2

Karritharr the Python 1978

natural pigments on eucalyptus bark
64.0 x 64.0 cm
Gift of John and Diana Coates, 2008
2008.3

NADJAMERREK, Lofty Bardayal

born Australia 1926
Kundedjngehmi people

Kurdukadj (Emu) 2004

natural earth pigments on paper
150.0 x 105.0 cm
2007.197

NAKAMARRA, Doreen Reid

born Australia 1948
Pintupi/Ngaatjatjarra peoples

Untitled 2007

synthetic polymer paint on canvas
183.0 x 244.0 cm
2007.198

NAPURRULA, Josephine

born Australia 1948
Pintupi people

Untitled 2007

synthetic polymer paint on canvas
137.0 x 183.0 cm
2007.384

NGAL, Angelina

(also known as PWERLE NGALE, Angelina)

born Australia 1951
Alyawarr people

Bush plum Arlparra Country 2005

synthetic polymer paint on canvas
121.0 x 200.0 cm
Gift of Lauraine Diggins, 2008
2008.186

NJIMINJUMA, Jimmy

Australia 1947–2004
Eastern Kunwinjku people

Wak Wak 2002

natural earth pigments on bark
172.0 x 70.0 cm
2008.201

PAMBEGAN JNR, Arthur Koo'ekka
born Australia 1936
Wik Mungkan people

Untitled XXVI [Walkan-aw and Kalben designs] 2008
natural earth pigment with synthetic polymer paint binder and paint on canvas
76.0 x 66.0 cm
2008.120

PAREROULTJA, Otto

Australia 1914–1993
Western Arrernte people
Aranda Landscape c. 1960s
watercolour and pencil on paper
53.0 x 73.0 cm
2007.349

POSSUM TJAPALTJARRI, Clifford

Australia 1932–2002
Anmatyerre/Arrernte peoples
Warlugulong 1977
synthetic polymer paint on canvas
202.0 x 337.5 cm
Purchased with the generous assistance of Roslynne Bracher and the Paspaley Family, David Coe and Michelle Coe, Charles Curran and Eva Curran, 2007
2007.200

PWERLE NGALE, Angelina

born Australia 1951
Alyawarr people
Bush Plum 2005
synthetic polymer paint on canvas
127.0 x 327.0 cm
2008.197

STEVENS, Kunmanara

Australia 1919–2008
Pitjantjatjara people
Piltati Tjukurpa 2006
synthetic polymer paint on canvas
136.0 x 200.0 cm
2007.1281

STOKES, Joan Nancy

born Australia 1961
Anmatyerre people
The Overseer and the Black Stockman
2007

synthetic polymer paint on canvas
200.0 x 160.0 cm
2008.119

TJAKAMARRA, Anatjari No. III

Australia 1938–1992
Pintupi people
Untitled (Wallaby Story) 1972
synthetic polymer paint on composition board
45.5 x 61.0 cm
2007.351

TJUPURRULA, Turkey TOLSON

Australia 1938–2001
Luritja/Warlpiri peoples
Mitukatjirri 1986
synthetic polymer paint on canvas
181.5 x 121.5 cm
2007.350

WANAMBI, Boliny

born Australia 1957
Marrakulu/Dhurili peoples
Yanawul 2007
natural earth pigments on stringybark
155.0 x 53.5 cm
2007.909

WATSON, Judy

born Australia 1959
Waanyi people
palm cluster 2007
pigment, pastel, synthetic polymer paint and carbon ink on canvas
196.0 x 106.0 cm
2007.201

YUNUPINGU, Gulumbu

born Australia 1943
Gumatj/Rrakpala peoples
Garak the Universe 2007
natural earth pigments on stringybark
233.0 x 99.5 x 9.5 cm
2007.1280

PHOTOGRAPHY

JONES, Dianne

born Australia 1966
Nyoongar people
Kirsty 2005
Giclée print on Hahnemühle paper
79.14 x 51.5 cm
2007.380

John 2005
Giclée print on Hahnemühle paper
79.14 x 51.5 cm
2007.381

Jeulisa 2005
Giclée print on Hahnemühle paper
79.14 x 51.5 cm
2007.382

Murray 2005
Giclée print on Hahnemühle paper
79.14 x 51.5 cm
2007.383

PRINT

DOOLAN, Christine

Australia, active 2004
Eastern Arrernte people
Urewenhe Station 2004
screenprint, printed in colour, from multiple stencils on paper
image 19.0 x 29.7 cm
sheet 28.0 x 38.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1147

DOOLAN, Ruby

Australia, active 2004
Eastern Arrernte people
Nanny Goat at Bonya 2004
screenprint, printed in colour, from multiple stencils on paper
image 19.5 x 28.6 cm
sheet 28.0 x 38.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1150

Emu Walking Around on Nice Green Country 2005
screenprint, printed in colour, from multiple stencils on paper
image 29.6 x 19.3 cm
sheet 38.0 x 28.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1151

Atnarpa Station 2004
screenprint, printed in colour, from multiple stencils on paper
image 19.5 x 29.6 cm
sheet 28.0 x 38.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1159

GOREY, Lorraine

Australia, active 2004

Horse Breaking at Santa Teresa 2004

screenprint, printed in colour, from multiple stencils on paper

image 19.2 x 29.5 cm

sheet 28.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1163

HOCKLEY, Jonathan

Australia, active 2004

Raging Bulls 2004

screenprint, printed in colour, from multiple stencils on paper

image 25.8 x 17.6 cm

sheet 38.0 x 28.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1158

The Long Drought 2004

screenprint, printed in colour, from multiple stencils on paper

image 29.5 x 19.0 cm

sheet 38.0 x 28.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1164

JOBLING, Winsome

born Australia 1957

BASIL HALL EDITIONS

(print workshop)

The wet 2006

etching, printed in colour, from six plates on thick off-white laid paper

plate-mark 33.5 x 25.4 cm

sheet 48.0 x 39.8 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.165

KENNY, Josephine

Australia, active 2004

Dinner Camp 2004

screenprint, printed in colour, from multiple stencils on paper

image 14.5 x 24.0 cm

sheet 28.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1165

KENNY, Queenie

Australia, active 2004

Arrernte people

Orange creek station 2004

screenprint, printed in colour, from multiple stencils on paper

image 29.6 x 19.5 cm

sheet 38.0 x 28.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1144

Limbla Station 2004

screenprint, printed in colour, from multiple stencils on paper

image 19.4 x 29.4 cm

sheet 28.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1166

Nanny Goats at Bonya 2004

screenprint, printed in colour, from multiple stencils on paper

image 19.4 x 28.5 cm

sheet 28.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1167

LOWAH, William

Australia, active 2005

Smoko 2005

screenprint, printed in colour, from multiple stencils on paper

image 16.2 x 19.0 cm

sheet 38.0 x 28.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1152

MCMILLAN, Cynthia

Australia, active 2004

Horse Trough Santa Teresa 2004

screenprint, printed in colour, from multiple stencils on paper

image 29.6 x 18.9 cm

sheet 38.0 x 28.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1153

NADJAMERREK, Lofty Bardayal

born Australia 1926

Kundedjnjenghmi people

HALL, Basil (printer)

born Australia 1954

DIGGENS, Jo (printer)

born Australia 1952

NORTHERN EDITIONS PRINT WORKSHOP (print workshop)

Rainbow Serpent

etching, printed in colour from

multiple plates on thick cream wove,

Hahnemühle 350 gsm paper

image 49.5 x 66.0 cm

sheet 69.0 x 84.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.86

NADJAMERREK, Lofty Bardayal

born Australia 1926

Kundedjnjenghmi people

KING, Martin (printer)

born Australia 1957

AUSTRALIAN PRINT WORKSHOP

(print workshop)

established Australia 1989

Namarrkon [Lightning spirit] 2000

lithograph, printed in black ink, from

one stone on paper

image 54.0 x 36.0 cm

sheet 76.0 x 56.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.87

NAMOK, Rosella

born Australia 1979

Ungkum (Angkum) people

BASIL HALL EDITIONS

(print workshop)

Blue water 2005

from the series *Top end. A limited*

edition portfolio of two prints

etching, printed in colour, from

multiple plates on thick off-white laid paper

plate-mark 47.4 x 67.4 cm

sheet 56.0 x 76.5 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.167

NAPANGARDI JONES, Peggy

born Australia 1951

Warlpiri people

BASIL HALL EDITIONS

(print workshop)

Two birds 2007

etching, printed in colour, from multiple plates on thick white wove paper

plate-mark 33.6 x 23.0 cm

sheet 56.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.163

Yellow bird 2007

etching, printed in colour, from multiple plates on thick white wove paper

plate-mark 33.4 x 22.2 cm

sheet 56.0 x 38.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.164

NONA, Dennis

born Australia 1973

Kala Lagaw Ya people

HALL, Basil (printer)

born Australia 1954

BASIL HALL EDITIONS

(print workshop)

Sarup Au Zig 2005, April

etching, printed in colour, from one

plate on white Hahnemühle paper

plate-mark 81.0 x 128.0 cm

sheet 96.0 x 139.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.415

NONA, Dennis

born Australia 1973

Kala Lagaw Ya people

TREMBLAY, Theo (printer)

born United States of America 1952

Australia from 1977

Yarwarr 2007

linocut, printed in colour, from one block on off-white Hahnemühle paper

image 119.5 x 599.5 cm

sheet 122.5 x 610.0 cm

Gift of Janet and John Calvert-Jones, 2007

2007.439

NONA, Dennis

born Australia 1973

Kala Lagaw Ya people

TREMBLAY, Theo (printer)

born United States of America 1952

Australia from 1977

EDITIONS TREMBLAY NFP

(print workshop)

established 1984

Baidam 2006

linocut, printed in black ink, from

one block on white Saunders

Waterford CP 300 gsm paper

image 94.0 x 235.0 cm

sheet 106.0 x 239.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.416

Ara 2006

linocut, printed in black ink, from

one block on white Saunders

Waterford CP 300 gsm paper

image 90.0 x 240.0 cm

sheet 106.0 x 253.0 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.417

ORSTO, Jimmy

born Australia 1972

Tiwi people

NORTHERN EDITIONS PRINT

WORKSHOP (print workshop)

Off to the footy match 2003

etching, printed in blue ink from one

plate on warm white Hahnemühle

paper

image 24.6 x 24.4 cm

sheet 39.6 x 36.8 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.83

PETYARR, Gloria Tamerr

born Australia 1938

Anmatyerre people

BASIL HALL EDITIONS

(print workshop)

Not titled [leaves 1] 2003

etching, printed in colour with plate

tone, from one plate on thick off-

white laid paper

plate-mark 29.7 x 24.4 cm

sheet 51.4 x 40.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.168

Not titled [leaves 2] 2005

etching, printed in colour with plate

tone, from one plate on thick yellow

wove Hahnemühle paper

plate-mark 29.5 x 24.5 cm

sheet 50.4 x 39.4 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.169

Not titled [leaves 3] 2003

etching, printed in colour with plate

tone, from one plate on thick off-

white laid paper

plate-mark 68.6 x 47.4 cm

sheet 96.4 x 69.2 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.170

Not titled [awelye] 2003

etching, printed in colour with plate

tone, from one plate on thick yellow

wove paper

plate-mark 29.8 x 24.5 cm

sheet 50.2 x 39.8 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.171

RUPERT, Nura

born Australia 1933

Pitjantjatjara people

BASIL HALL EDITIONS

(print workshop)

Kalaya tjuta (many emus) 2007

etching, printed in colour, from

three plates on thick off-white wove

Hahnemühle paper

plate-mark 32.2 x 24.6 cm

sheet 53.8 x 39.4 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.161

Tjulpu parpakani (flying birds) 2007

etching, printed in colour, from

three plates on thick off-white wove

Hahnemühle paper

plate-mark 32.4 x 24.6 cm

sheet 53.6 x 39.4 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.162

TURNER, Amanda Anne

Australia, active 2004

Roping Calf 2004

screenprint, printed in colour, from multiple stencils on paper
 image 16.4 x 29.5 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1156

Dinner Camp 2005

screenprint, printed in colour, from multiple stencils on paper
 image 19.3 x 29.5 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1157

TURNER, Amelia

Australia, active 2004

Bull Catching at Yambah Station 2004

screenprint, printed in colour, from multiple stencils on paper
 image 17.5 x 29.0 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1148

Top Bore, Yamba Station 2004

screenprint, printed in colour, from multiple stencils on paper
 image 18.8 x 29.7 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1149

TURNER, Cathy

Australia, active 2004

Santa Teresa Mustering 2004

screenprint, printed in colour, from multiple stencils on paper
 image 21.0 x 30.0 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1161

G Cavanagh – in the yard at Ambalindum 2004

screenprint, printed in colour, from multiple stencils on paper
 image 19.1 x 29.8 cm

sheet 28.0 x 38.0 cm

Gordon Darling Australia Pacific Print Fund, 2007
 2007.1162

TURNER, Margaret Kemarre

Australia, active 2004

Back to One Gum 2004

screenprint, printed in colour, from multiple stencils on paper
 image 29.4 x 19.0 cm
 sheet 38.0 x 28.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1145

The Day is Done 2004

screenprint, printed in colour, from multiple stencils on paper
 image 16.5 x 26.0 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1154

Washing Day at One Gum 2004

screenprint, printed in colour, from multiple stencils on thick off-white wove paper
 image 29.5 x 19.0 cm
 sheet 38.2 x 28.4 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1155

TURNER, Shirley

Australia, active 2004

Alyawarr people

Bull Riding at Sandy Bore 2004

screenprint, printed in colour, from multiple stencils on paper
 image 16.4 x 21.0 cm
 sheet 28.0 x 38.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1146

Untitled [horse shoe] 2004

screenprint, printed in colour, from multiple stencils on paper
 image 29.5 x 21.2 cm
 sheet 38.0 x 28.0 cm
 Gordon Darling Australia Pacific Print Fund, 2007
 2007.1160

VARIOUS INDIGENOUS ARTISTS**GOHIER, Franck** (printer)

born France 1968

Australia from 1972

*A collection of 157 prints printed by**Franck Gohier* 1993–2004

Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2007
 2007.433–2007.599

VARIOUS INDIGENOUS ARTISTS**KEMPSON, Michael** (printer)

born Australia 1961

CICADA PRESS (print workshop)

established Australia 2003

*A collection of 47 prints printed by**Michael Kempson* 2003–2007

Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2007
 2007.1549

VARIOUS INDIGENOUS ARTISTS**RAWLING, Larry** (printer)

born Australia 1938

LARRY RAWLING PRINT**WORKSHOP** (print workshop)

established Australia 1984

*A collection of 23 screenprints**printed by Larry Rawling* 1966–2007

Purchased with the assistance of the Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2008
 2008.94

WATSON, Judy

born Australia 1959

Waanyi people

BASIL HALL EDITIONS

(print workshop)

sand palm/resistance 2006

etching, printed in colour, from three plates on thick off-white laid paper plate-mark 32.8 x 24.8 cm
 sheet 48.6 x 40.0 cm
 Gordon Darling Australia Pacific Print Fund, 2008
 2008.159

sand palm/resilience 2006
etching, printed in colour, from two plates on thick off-white laid paper plate-mark 32.8 x 24.8 cm
sheet 48.6 x 40.0 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.160

WATSON, Judy

born Australia 1959

KING, Martin (printer)

born Australia 1957

Waanyi people

AUSTRALIAN PRINT WORKSHOP

(print workshop)

established Australia 1989

shell midden, swan lagoon 2005

etching, printed in colour, from two plates on thick off-white Velin Arches paper

image 48.0 x 35.5 cm

sheet 76.0 x 56.0 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.156

WATSON, Judy

born Australia 1959

Waanyi people

NORTHERN EDITIONS PRINT

WORKSHOP (print workshop)

fruit and seeds 1 2000

etching, printed in black ink, from one plate and chine colle on cream wove Hahnemühle paper

image 24.7 x 16.8 cm

sheet 39.2 x 35.4 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1300

dispersal 2000

etching, printed in black ink, from one plate chine collé on cream Hahnemühle paper

image 24.8 x 16.8 cm

sheet 39.4 x 35.6 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1301

fruit and seeds 3 2000

etching, printed in black ink, from one plate chine collé on cream wove

Hahnemühle paper

image 24.7 x 16.8 cm

sheet 39.4 x 35.4 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1302

rainy heart country 2000

etching, printed in colour, from multiple plates on cream wove

Hahnemühle paper

image 33.0 x 24.5 cm

sheet 53.6 x 39.8 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1303

vessel 2000

etching, printed in colour, from multiple plates on cream wove

Hahnemühle paper

image 45.4 x 31.6 cm

sheet 66.6 x 50.6 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1304

fruit and seeds 2 2000

etching, printed in black ink, from one plate; chine collé on cream Hahnemühle paper

image 24.7 x 16.8 cm

sheet 39.0 x 35.4 cm

Gordon Darling Australia Pacific

Print Fund, 2007

2007.1305

YUNUPINGU, Gulumbu

born Australia 1943

Gumatj/Rrakpala peoples

BASIL HALL EDITIONS

(print workshop)

Gan'yu (stars) 2005

from the series

Top end. A limited edition portfolio of two prints

etching and silkscreen, printed in brown ink, from one plate and one screen on thick cream laid paper

plate-mark 67.5 x 47.5 cm

sheet 76.6 x 56.6 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.166

SCULPTURE

BELL, Jack

born Australia 1950

Wik Mungkan/Apelech peoples

Camp dog 2005

natural earth pigments, synthetic polymer paint on Milkwood

37.0 x 73.0 x 21.0 cm

2007.1278

GUDTHAYKUDTHAY, Philip

born Australia 1923

Liyagalawumirr people

Gunyunmirringa (landscape) 2007

natural earth pigments on hollow log 106.0 x 11.5 cm, 33.8 cm (diam.)

2007.192

GUMANA, Malaluba

born Australia 1952

Dhalwangu/Nungburundi peoples

Garrimala [Hollow log] 2006

natural pigments on wood

281.0 cm

The Rotary Collection of Australian

Art Fund 2007, in memory of

Philip McElligott AM, MBA, and in

celebration of the National Gallery of

Australia's 25th anniversary

2007.1276

KANTILLA (KUTUWALUMI

PURAWARRUMPATU), Kitty

Australia 1926–2003

Tiwi people

Untitled c. 1980

natural earth pigments on ironwood

67.5 cm

2007.352

KOOMEETA, Craig

born Cape York Peninsula. Australia

1977

Wik-Alkan people

Neetin [The Rainbow] Dingo 2005

natural earth pigments, synthetic

polymer paint on Milkwood

40.0 x 66.0 x 17.0 cm

2007.1277

MAYMURU-WHITE, Naminapu

born Australia 1952

Manggalili people

Milngiyawuy [Hollow log] 2006
natural earth pigments on wood
320.0 cm
2007.1274

Milngiyawuy [Hollow log] 2006
natural earth pigments on wood
252.0 cm
2007.1275

MELLOR, Danie

born Australia 1971

Mamu/Ngagen/Ngajan peoples

£5 of culture 2007
metal
88.1 x 43.0 cm
2008.67

In memory (absentia) 2007
metal
77.2 x 36.0 cm
2008.68

Of dreams the parting 2007
metal
82.6 x 41.0 cm
2008.69

The heart's tale 2007
metal
87.0 x 43.0 cm
2008.70

The biggest yet 2007
metal
136.6 x 66.6 cm
2008.71

NONA, Dennis

born Australia 1973

Kala Lagaw Ya people

Apu Kaz (Mother and baby Dugong)
2007
bronze

each 55.0 x 70.0 cm, 200.0 cm (diam.)
each 25.0 x 25.0 cm, 80.0 cm (diam.)
2007.199.A–B

Ubirikubiri 2007
bronze and pearlshell
overall 110.0 x 360.0 x 120.0 cm
Gift of Janet and John Calvert-Jones,
2007
2007.438

UNKNOWN, MAKER

Anindilyakwa people

Not titled [canoe] 1965
natural earth pigment on wood,
natural string and wood
23.5 x 133.0 x 16.5 cm
2008.234.1–7

YALANDJA, Owen

born Australia 1962

Dangkorlo clan

Yawk yawk 2007
natural earth pigment and PVA
fixative on Kurrajong (*Brachychiton
diversifolius*)
332.0 x 37.0 cm (diam.)
2007.202

Yawk yawk 2007
natural earth pigment and PVA
fixative on Kurrajong (*Brachychiton
diversifolius*)
225.0 x 14.3 cm (diam.)
Gift of Janet and John Calvert-Jones,
2008
2008.121

Yawk yawk 2007
natural earth pigment and PVA
fixative on Kurrajong (*Brachychiton
diversifolius*)
240.0 x 15.8 cm (diam.)
Gift of Janet and John Calvert-Jones,
2008
2008.122

Yawk yawk 2007
natural earth pigment and PVA
fixative on Kurrajong (*Brachychiton
diversifolius*)
280.0 x 16.7 cm (diam.)
Gift of Janet and John Calvert-Jones,
2008
2008.123

YUNKAPORTA, Roderick

born Australia 1948

Wik Mungkan/Apelech peoples

Mother camp dog 2006
natural earth pigments, synthetic
polymer paint on Milkwood
46.0 x 84.0 x 17.0 cm
2007.1279

TEXTILE**ARTIST, Unknown**

Utopia Community

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.124

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.125

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.126

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.127

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.128

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.129

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.130

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.131

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.132

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.133

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.134

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.135

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.136

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.137

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.138

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.139

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.140

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.141

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.142

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.143

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.144

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.145

Untitled 1987
dyes on cotton fabric (batik)
90.0 x 90.0 cm
2008.146

Asian Art

DRAWING

IRAN

Safavid dynasty (1501–1722)

Two pages from the Qur'an mid 16th
– early 18th century
ink, gold leaf on paper
30.0 x 60.0 cm
Gift of Nasser Palangi, 2008
2008.192.1–2

OBJECT

BRUNEI

Malay people

*Pair of royal ceremonial lustration
bowls [timba bersiram]* late 19th –
early 20th century
silver
13.9 x 25.5 cm
2008.214.1–2

BURMA

Burmese people

Mandalay
Leaf from a Kammavaca manuscript
19th century
lacquer, gold leaf, cloth
11.0 x 55.0 cm
Estate of the late Peter Russell
2008.193

INDONESIA

Malay people

Riau-Lingga archipelago
Lidded bowl [mangkuk bertudung]
late 19th – early 20th century
silver-copper alloy
13.9 x 25.4 cm
2008.213.A–B

MALAYSIA

Malay people

Perak
Ceremonial spittoon [ketur perak]
19th century
silver
12.6 x 21.3 cm
2007.423

PHILIPPINES

Bontoc people

Luzon
Rice basket
rattan
33.7 x 32.5 x 66.5 cm
Gift of the President of the
Philippines HE Gloria Macapagal-
Arroyo, 2007
2007.226

PAINTING

INDIA

Nathdvara

Rajasthan
*Autumn moon festival [sharad
purnima]; shrine hanging [pichhava]*
18th century
watercolour and gold on cotton
220.0 x 170.0 cm
Acquired with the assistance of the
Masterpieces for the Nation Fund,
2008
2008.88

*Festival of Nanda [Nanda
mahotsava]; shrine hanging
[pichhava]* early 20th century
watercolour on cotton
218.0 x 163.0 cm
2008.215

VIETNAM

Truong Tan

born Vietnam 1963
Untitled 1997
Chinese ink and gouache on rice
paper
52.0 x 70.0 cm
Gift of Yvon Gattineau and Peter
Jackson
2007.770

PRINT

CHINA

Wenda Gu

born China 1955
*Rubbing from Forest of stone steles:
retranslation & rewriting of Tang
poem no. 1* 2001

ink on Chinese rice paper
178.0 x 97.0 cm
Gift of Wenda Gu
2008.176

JAPAN

Tsukioka Yoshitoshi

Japan 1839–1892

Thirty-two aspects of female customs and manners [*Fuzoku sanjuniso*]
1888

colour woodblock print
38.0 x 24.0 cm
The Poynton Bequest, 2008
2008.183.1–33

Yukawa Shodo

born Japan 1868 – died Japan

Beauty posing for a photograph
1901–03
from the series *One hundred beauties depicting modern and ancient manners*

colour woodblock print
36.0 x 25.0 cm
The Poynton Bequest, 2007
2007.1531

SCULPTURE

INDIA

Chola dynasty (9th–13th centuries)

Tamil Nadu

Shiva as Lord of the Dance [*Nataraja*]
11th–12th century
bronze

128.5 x 106.0 x 40.0 cm
Purchased with the assistance of the National Gallery of Australia Foundation, 2008
2008.1

INDONESIA

Bahau people

Kalimantan

Funerary figure [*hampatong*]
1300–68
wood
114.0 x 18.0 x 18.0 cm
2008.108

Buginese people

south Sulawesi

Roof finial 19th century
wood

148.0 x 34.0 x 32.0 cm
Gift of Robert Vanderstukken in memory of An Polos and Yamin Makawaru, 2008
2008.191

Central Java period (8th–11th centuries)

Java

Kala mid 9th century
stone
26.5 x 42.0 x 24.0 cm
2008.231

Ngaju people

Kalimantan

Hornbill spirit or soul boat
19th century
wood
18.0 x 88.0 x 10.0 cm
2008.230

Sumbawa

Grave marker 19th century
stone
93.6 x 21.45 x 5.5 cm
2008.212

MADAGASCAR

Mahafaly people

south Madagascar

Burial post [*aloalo*] 19th century
wood
235.0 x 20.0 x 10.0 cm
2008.184

MALAYSIA

Iban people

Sarawak

Effigy of a hornbill [*kenyalang*]
19th century
wood
36.0 x 95.0 cm
2008.229

PHILIPPINES

Bicol region

Luzon

San Antonio de Padua 19th century
molave wood
48.3 x 22.5 x 15.5 cm
Gift of the President of the Philippines HE Gloria Macapagal-Arroyo, 2007
2007.220

Bohol

central Visayas

Madonna of the Immaculate Conception 19th century
molave wood
43.2 x 14.5 x 12.0 cm
Gift of the President of the Philippines HE Gloria Macapagal-Arroyo, 2007
2007.221

TEXTILE

BHUTAN

Bhutanese people

Woman's wrap skirt [*kira ngoshem*]
c.1975
cotton, silk, natural dyes;
supplementary weft weaving,
supplementary warp weaving
265.0 x 159.0 cm
Gift of Catherine and David Harris,
2008
2008.65

Phub Bidha

active Thimpu from 1960

Gaki Om Dorji

active Thimpu from 1990

Woman's skirt wrap [*kira mentse martha shinglochem*] c.2000
cotton, silk, metallic thread;
supplementary warp weaving,
supplementary weft weaving
274.0 x 159.0 cm
Gift of Catherine and David Harris,
2008
2008.66

INDIA

Mochi people

Kutch, Gujarat

Shawl 19th century

silk, cotton; embroidery

170.0 x 170.0 cm

Gift of Neville Black for Molly and Shani, 2008

2008.177

INDONESIA

Adjie Notonegoro

born Jakarta 1961

Ceremonial ensemble c.2007

cotton, beads; hand-drawn batik, appliqué

Gift of Adjie Notonegoro, 2007

2007.435.1–3

MALAYSIA

Iban people

Sarawak

Ceremonial cloth [*pua kumbu*]

19th century

hand-spun cotton, natural dyes; warp ikat

233.7 x 128.3 cm

2007.424

Ceremonial cloth [*pua kumbu*]

19th century

hand-spun cotton, natural dyes; warp ikat

215.9 x 121.9 cm

2007.425

PHILIPPINES

Gaddang people

Luzon

Woman's skirt [*aken*] early

20th century

cotton, glass beads; embroidery, supplementary weaving

87.2 x 71.0 cm

Gift of the President of the Philippines HE Gloria Macapagal-Arroyo, 2007

2007.224

Man's loincloth [*dinonggas*]

19th century

cotton, glass beads; supplementary weaving, embroidery

231.0 x 13.0 cm

Gift of the President of the

Philippines HE Gloria Macapagal-Arroyo, 2007

2007.225

Subanen people

Mindanao

Woman's skirt [*gampek*] early

20th century

banana fibre [abaca], natural dyes; warp ikat

82.5 x 63.0 cm

Gift of the President of the

Philippines HE Gloria Macapagal-Arroyo, 2007

2007.222

Tagakaolo people

Mindanao

Woman's skirt [*panapisan or kisi*]

early 20th century

banana fibre [abaca], natural dyes; warp ikat

144.0 x 88.0 cm

Gift of the President of the

Philippines HE Gloria Macapagal-Arroyo, 2007

2007.223

SRI LANKA

Tamil people

Wedding sari [*kora*] early 1940s

silk, metallic thread; supplementary weft brocade

500.0 x 114.0 cm

Gift of Peggy Muttukumar, 2008

2008.178

UZBEKISTAN

Bukhara

Wall hanging [*pardah*] late 19th – early 20th century

silk, printed cotton lining; warp ikat

190.0 x 117.0 cm

2008.225

probably Ferghana Valley

Wall hanging [*pardah*] late 19th – early 20th century

silk, printed cotton lining; warp ikat

240.0 x 125.0 cm

2008.226

Samarkand or Bukhara

Wall hanging [*pardah*] late 19th – early 20th century

silk, printed cotton lining; warp ikat

242.0 x 186.0 cm

2008.227

Turkmen people

Group of women's mantles [*chyropy*] 1950–1960

silk, cotton; kesdi stitch embroidery, braid, fringing

each approx. 110.0 x 60.0 cm

2008.216–2008.224

Uzbek people

probably Tashkent

Wall hanging [*suzani*] 1850–1900

silk, cotton, printed cotton lining; embroidery: chain stitch, couching

280.0 x 270.0 cm

2008.228

VIETNAM

Gia Rai people

Loincloth [*toai*] early 20th century

cotton, natural dyes, Job's tears seeds; supplementary weft weaving, appliqué

36.0 x 457.0 cm

Gift of Jonathan Hope, 2007

2007.731

Woman's jacket [*ao*] 20th century

cotton, natural dyes; supplementary warp weaving, buttonhole stitch, embroidery

38.0 x 116.0 cm

Gift of Jonathan Hope, 2007

2007.701

Australian Art

DECORATIVE ARTS

A SIMPSON & SON (manufacturer)
Australia 1853–1938

Settee c. 1896
cast iron, paint, wood
85.0 x 186.0 x 73.0 cm
2007.11520

BANGS, Edward
died Australia

Presentation goblet c. 1858–59
sterling silver
15.5 cm, 190 g (weight)
2007.1168

BASSÉ, Frederick
Germany 1852 – Australia 1913
to Adelaide, South Australia c. 1880

F BASSÉ & CO.
Australia 1881–1920
Desk set c. 1887
sterling silver, glass
11.4 x 23.4 x 15.0 cm, 1010 g (weight)
2007.1170

Casket c. 1900
sterling silver, tortoiseshell, mother-
of-pearl
8.00 x 6.0 x 4.0 cm, 160 g (weight)
2007.1172

Match box cover c. 1914
sterling silver
3.3 x 7.4 x 5.2 cm, 60 g (weight)
2007.1173

*Three coffee spoons with emu,
kangaroo and kookaburra motifs*
c. 1914
sterling silver
total 40 g (weight)
2007.1174.1–3

BASSÉ, Frederick
Germany 1852 – Australia 1913
to Adelaide, South Australia c. 1880

F BASSÉ & CO. (maker)
Australia 1881–1920
Salt/mustard bowl c. 1900
sterling silver
2.0 cm, 5.0 cm (diam.), 50 g (weight)
2007.1169

Cigarette case c. 1908
sterling silver
8.4 x 9.0 cm, 150 g (weight)
2007.1171

Buckle c. 1914
sterling silver
5.8 cm, 20 g (weight)
2007.1175

BROAD, Robert
born 1821
to Australia c. 1831

Teaspoon c. 1835
sterling silver
14.5 cm, 20 g (weight)
2007.1176

BRUNKHORST, August
Germany 1846 – Australia 1919
to Australia 1875

Letter opener c. 1904
sterling silver
8.8 x 0.8 cm, 10 g (weight)
2007.1177

Rose bowl c. 1890
sterling silver
19.0 x 22.0 cm, 950 g (weight)
2007.1178

Flask c. 1900
sterling silver
14.3 cm, 255 g (weight)
2007.1179.A–B

Buckle c. 1890
sterling silver
6.9 cm, 40 g (weight)
2007.1180

Buckle c. 1890
sterling silver
7.2 cm, 25 g (weight)
2007.1181

Buckle c. 1900
sterling silver
7.5 x 4.4 cm, 15 g (weight)
2007.1182

BRUNKHORST, August
Germany 1846 – Australia 1919
to Australia 1875
AUGUST L BRUNKHORST & CO
(maker)
Australia 1846 – closed 1919
Australia

Buckle c. 1890
sterling silver
7.3 cm, 50 g (weight)
2007.1183

DICK, Alexander
Scotland 1800 – Australia 1843
to Australia 1824

*Mustard spoon with fiddle and shell
pattern* c. 1827
sterling silver
10.5 cm, 10 g (weight)
2007.1184

DICKSON, Lex
New Zealand 1951 – Australia 2008
to Australia 1972

Square platter 2007
stoneware with shino glaze
40.0 x 40.0 cm
2007.391

Vase 2007
stoneware with shino and tenmoku
glaze
57.0 cm, 15.0 cm (diam.)
2007.392

DOUGLAS, Melanie
born Australia 1978

Bias I 2007
glass
48.0 cm, 24.0 cm (diam.)
Purchased in memory of Philippa
Winn, NGA Educator (1996–2005) by
her family, friends and colleagues
2007.385

DUNKLING, William
Great Britain 1846 – Australia 1926
to Australia 1884

**DUNKLINGS THE JEWELLERS
PTY LTD** (manufacturer)
established Australia 1885

*Set of six teaspoons with Australian
State crests* c. 1950
sterling silver, enamel
2007.1185.1–7

EDWARDS, William
Great Britain 1819 – Australia 1889
to Australia 1857

Goblet with mounted emu egg c. 1865
sterling silver, emu egg
21.0 cm, 255 g (weight)
2007.1186

Goblet c. 1868
sterling silver
19.0 cm, 227 g (weight)
2007.1188

Buckle c. 1870
sterling silver
4.8 cm, 10 g (weight)
2007.1189

EDWARDS, William (maker)
Great Britain 1819 – Australia 1889
to Australia 1857

WALSH & SONS (retailer)
Casket with mounted emu egg c. 1860
sterling silver, emu egg
22.5 x 19.5 cm
2007.1190

EDWIN HARROP (manufacturer)
established Australia 1898

Match box cover c. 1935
sterling silver
6.0 x 3.9 x 1.8 cm, 22 g (weight)
2007.1191

FISCHER, Edward
Austria 1828 – Australia 1904

Pair of collar studs c. 1880
sterling silver
each 1.8 cm (diam.)
2007.1192

Locket c. 1880
sterling silver
5.5 x 3.2 cm, 14 g (weight)
2007.1193

Locket c. 1880
sterling silver
7.2 x 4.3 cm, 50 g (weight)
2007.1194

Locket for photograph c. 1880
sterling silver
2.8 x 1.3 cm, 10 g (weight)
2007.1195

GORDON, Kevin
born Norway 1968
to Scotland 1972
to Western Australia 1980

Sea Urchin I 2007
glass
30.0 cm, 37.0 cm (diam.)
Gift of Sandy Benjamin
2008.203

HAMMERTON, John (silversmith)
Australia 1864–1927

GEORGE BRADLEY & SON
(retailer)
established & closed Australia

Two-handled cup with cover c. 1913
sterling silver
29.0 cm, 700 g (weight)
2007.1196

Two-handled cup with cover c. 1910
sterling silver
29.5 cm, 590 g (weight)
2007.1197

HANNAFORD, Mary Jane
England 1840 – Australia 1930
Australia from 1842

Advance Australia Fair quilt
c. 1910–1925
printed and woven cotton, wool, silk,
velvet, beads, sequins
161.0 x 142.0 cm
Gift of Janelle Constable
2008.188

HILLIARD AND THOMSON
(manufacturer)

Card case c. 1900
sterling silver
10.4 x 7.2 cm, 70 g (weight)
2007.1198

HYMAN, H H

Buckle c. 1900
sterling silver
35 g (weight)
2007.1199

J M WENDT (maker)
established Australia 1850

Pair of meat skewers c. 1878
sterling silver
each 25.0 cm, 20 g (weight)
2007.1200.A–B

JONES, Evan
England 1849 – Australia 1917
to Australia 1850s

Casket with mounted emu egg c. 1875
sterling silver, emu egg, wood stand,
velvet lining to egg
23.0 x 23.0 cm
2007.1201

Ricketty Dick walking stick c. 1885
sterling silver head, wood shaft, brass
tip
92.0 cm, 2.2 cm (diam.)
2007.1202

KENDRICK, M
died Australia

*Pair of decanter labels for brandy and
whisky* c. 1910
sterling silver
each 5.7 cm, 18 g (weight)
2007.1203.1–2

KILPATRICK AND CO (maker)

Pair of table napkin rings
sterling silver
2007.1204.1–2

KING'S YARD HOBART
(attributed to)
established & closed Australia

Double-ended sofa c. 1820
Tasmanian oak, Australian cedar,
brass castors, horsehair mixture
upholstery fabric, jute lining,
horsehair stuffing
98.0 x 213.0 x 58.0 cm
2007.940.A–D

LARSEN, Helge
born Denmark 1929
to Australia 1961

LEWERS, Darani
born Australia 1936

Mutual support, ring 2006
sterling silver, glass
5.5 x 4.5 cm
2007.389

A feature, pendant 2006
sterling silver, turquoise
30.0 x 5.0 cm
2007.390

LARSEN & LEWERS (designer)

LARSEN, Helge (silversmith)
born Denmark 1929
to Australia 1961

LEWERS, Darani (silversmith)

born Australia 1936

Silver bowl 2008

sterling silver

12.2 x 28.0 x 39.0 cm, 1000 g (weight)

Purchased with funds from the Meredith Hinchliffe Fund

2008.172

LEVY, Col

born Australia 1933

Bowl 1988

glazed porcelain

16.0 cm, 51.5 cm (diam.)

Gift of Pauline Hunter

2008.189

LINTON, James A B

Australia 1904–1980

Set of twelve teaspoons c. 1950

sterling silver

2007.1205.1–13

Set of six teaspoons with wildflower motifs c. 1950

sterling silver

2007.1206.1–7

Set of six teaspoons with wildflower motifs c. 1950

sterling silver

2007.1207.1–7

2007.1207.1–7

MAREK, Dusan

Czechoslovakia 1926 – Australia 1993

Australia 1948–54; Papua New

Guinea 1954–59; Australia from 1959

Ashtray in the shape of a bird c. 1953

embossed silver-foil

7.3 x 9.2 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.1081

Belt ornament with chariot motif

c. 1953

embossed silver-foil

2.8 x 15.7 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.1082

MOLE, Frederick James

born Great Britain – died Australia

1963

to Australia 1910

F J MOLE & CO. PTY LTD

(manufacturer)

established Australia 1913

Locket for photograph c. 1940

sterling silver

3.8 cm, 5 g (weight)

2007.1208

Cylindrical Vesta striker c. 1930

sterling silver

3.3 cm, 10 g (weight)

2007.1209

Oval box c. 1950

sterling silver

4.0 x 3.8 cm, 98 g (weight)

2007.1210

NUSKE, Bruce

born Australia 1949

Tea Wear no. 2 2005

porcelain

12.5 x 22.0 cm

2007.386.A–B

Japonesque 2005

porcelain

20.0 x 24.0 cm

2007.387.A–B

Bowl 2006

glazed stoneware

13.5 x 21.5 cm

2007.388

PALFREY, G H

Australia 1896–1903

Match box c. 1920

sterling silver

6.0 x 3.0 x 1.0 cm, 20 g (weight)

2007.1211

RAPHAEL & CO

Australia 1858–1870

Work table c. 1869

Frame: Australian tulipwood;

case: brush cypress pine; workbag:

blackbean and rose

mahogany; veneers: rose mahogany,

Huon pine, brush cypress pine,

Queensland blackbean, [probably]

Tasmanian musk and native cherry;

brass hinges and lockplate; brass and

porcelain castors; replaced pleated silk

fabric cover to work bag

75.0 x 63.0 x 47.5 cm

2008.179

ROWLAND, John R

Buckle c. 1910

sterling silver

5.4 x 6.0 cm, 50 g (weight)

2007.1212

S SCHLANK & CO LTD

established Australia 1879

Scoop spoon c. 1883

sterling silver

2007.1213

S SCHLANK & CO LTD

(manufacturer)

established Australia 1879

Box c. 1920

sterling silver

1.2 x 5.3 x 3.6 cm, 40 g (weight)

2007.1214

S SCHLANK & CO LTD

(manufacturer)

established Australia 1879

PERRYMAN (retailer)

established & closed Australia

Trophy cup c. 1904

sterling silver

23.5 cm, 270 g (weight)

2007.1215

Match box holder c. 1922

sterling silver

5.3 x 1.8 cm, 20 g (weight)

2007.1216

Buckle c. 1910

sterling silver

5.2 x 5.3 cm, 25 g (weight)

2007.1217

SARGISON'S (manufacturer)

established Australia 1908

Set of six teaspoons c. 1960

sterling silver, coral [?]

2007.1218.1–7

Set of six cake forks c. 1960

sterling silver

2007.1219.1–7

SCHOMBURGK, Julius (silversmith)
Germany 1812 – Australia 1893
to Australia 1850

H STEINER (retailer)
Australia 1860 – closed 1884

*Mounted emu egg ornament with
Aboriginal figure* c. 1860
sterling silver, emu egg
128.0 x 19.0 cm
2007.1220

Cup with mounted emu egg c. 1862
sterling silver, emu egg
30.5 cm
2007.1221

Cup with mounted emu egg c. 1862
sterling silver, emu egg
32.0 x 13.0 x 13.0 cm
2007.1222

SCHOMBURGK, Julius (silversmith)
Germany 1812 – Australia 1893
to Australia 1850

J M WENDT (retailer)
established Australia 1850

*Inkwell with mounted emu egg and
Aboriginal figures* c. 1870
sterling silver, emu egg
31.0 x 25.5 x 16.5 cm
2007.1223

SHELSSHER, Amanda
born Australia 1971

Number seven 2007
porcelain with oxides, slips and
sgraffito decoration
39.0 x 29.0 x 11.0 cm
2007.393

STEINER, Henry
Germany 1835–1914
Australia from 1858 to 1884, to
Germany 1884, Australia 1887–1889,
to Germany 1889

Two-handed vase c. 1862
sterling silver, emu egg
30.0 cm
2007.1187

*Mounted emu egg on base depicting
the Broken Hill Mine* c. 1886
sterling silver, carved emu egg, wood
base
21.0 x 21.5 cm
2007.1224

Claret jug c. 1878
sterling silver
41.0 x 11.5 x 17.5 cm, 860 g (weight)
2007.1225
Shooting trophy cup and cover c. 1875
sterling silver
26.5 cm, 325 g (weight)
2007.1226.A–B

Claret jug c. 1880
sterling silver
35.5 cm, 1070 g (weight)
2007.1227

*Pair of wine bottle labels for reisling
and burgundy* c. 1869
sterling silver
each 6.2 cm, 15 g (weight)
2007.1228.1–2

Dessert spoon c. 1890
sterling silver
19.0 cm, 40 g (weight)
2007.1229

Dessert spoon c. 1884
sterling silver
28.0 cm, 50 g (weight)
2007.1230

The Oaks Stakes Coursing Trophy
c. 1884
sterling silver
36.0 x 15.0 x 11.0 cm, 850 g (weight)
2007.1231

STEVENSON BROTHERS
Australia 1878 – closed 1918

Claret jug c. 1895
sterling silver,
27.0 cm, 581 g (weight)
2007.1232

Christening mug c. 1893
sterling silver,
6.6 cm, 146 g (weight)
2007.1233

STEVENSON, Walter Hunter
Australia 1855–1930
STEVENSON BROTHERS (maker)
Australia 1878 – closed 1918

Teaspoon c. 1895
sterling silver
14.2 cm, 12 g (weight)
2007.1234

SUHARD AND CO
Australia 1870 – closed 1958

Bonbon dish c. 1935
sterling silver
9.0 x 11.0 cm, 40 g (weight)
2007.1235

SUTTON

Box with lid c. 1950
sterling silver, opal matrix
3.2 x 10.0 x 6.0 cm, 160 g (weight)
2007.1236

unknown maker

Flask with stopper late 19th century
sterling silver, Entada phaseoloides
bean pod
6.5 x 3.8 cm
2007.1237.A–B

unknown maker

Match holder and striker late
19th century
sterling silver, Entada phaseoloides
bean pod
4.5 x 4.0 cm
2007.1238

unknown maker

Presentation trowel c. 1875
trowel: sterling silver and wood; gavel:
wood
2007.1239

unknown maker

Presentation gavel c. 1875
trowel: sterling silver and wood; gavel:
wood
2007.1240

unknown maker

Ornament with mounted emu egg
c. 1890
sterling silver, emu egg
18.0 cm
2007.1241

unknown maker

Buckle c. 1910
sterling silver
5.2 x 6.0 cm, 58 g (weight)
2007.1242

unknown maker

Locket c. 1910
sterling silver
5.5 x 3.6 cm, 5 g (weight)
2007.1243

unknown maker

Locket c. 1910
sterling silver
4.8 x 4.0 cm, 8 g (weight)
2007.1244

W J SANDERS (maker)

Wagga Wagga Gold Cup c. 1936
9 carat gold
22.0 x 23.5 cm, 365 g (weight)
2007.1245

*Set of six teaspoons with Australian
wildflower motifs* c. 1930
sterling silver
2007.1246.1–7

WENDT, Jochim Matthias

Denmark 1830 – Australia 1917
to Australia 1854

Card case c. 1893
sterling silver, lined with leather
10.0 x 7.5 cm, 200 g (weight)
2007.1247

Buckle c. 1870
sterling silver
5.8 cm, 30 g (weight)
2007.1248

WENDT, Jochim Matthias

Denmark 1830 – Australia 1917
to Australia 1854

J M WENDT (maker)
established Australia 1850

Buckle c. 1870
sterling silver
6.4 cm, 45 g (weight)
2007.1249

WENDT, Jochim Matthias (designer)

Denmark 1830 – Australia 1917
to Australia 1854

**WENDT'S JEWELLERS PTY LTD
(maker)**
established Australia 1854

Tea and coffee service (four-piece)
c. 1889
sterling silver

coffee pot: 27.5 cm, 875 g (weight)
tea pot: 22.0 cm, 855 g (weight)
sugar bowl: 16.0 cm, 520 g (weight)
cream jug: 17.0 cm, 350 g (weight)
2007.1250.1–4

Inkstand with mounted emu egg
c. 1870
sterling silver, emu egg, glass inkwell,
ebony stand
21.5 x 23.0 cm
2007.1251

*Two-handed vase with mounted emu
egg* c. 1880
sterling silver, emu egg
33.0 x 17.5 x 10.0 cm
2007.1252

Presentation cup c. 1906
sterling silver
29.0 cm, 615 g (weight)
2007.1254

Presentation cup c. 1903
sterling silver
26.0 cm, 510 g (weight)
2007.1255

Goblet c. 1870
sterling silver
18.0 cm, 200 g (weight)
2007.1256

Christening mug c. 1900
sterling silver
7.0 cm, 125 g (weight)
2007.1257

Presentation cup c. 1878
sterling silver
20.0 cm, 380 g (weight)
2007.1258

Fish knife c. 1868
sterling silver
28.0 cm, 60 g (weight)
2007.1259

Butter knife c. 1890
sterling silver
13.0 cm, 16 g (weight)
2007.1260

Buckle c. 1899
sterling silver
6.3 cm, 40 g (weight)
2007.1261

Buckle c. 1900
sterling silver
7.3 x 7.0 cm, 40 g (weight)
2007.1262

Cigarette case c. 1889
sterling silver
10.6 x 8.0 cm, 150 g (weight)
2007.1263

Card case c. 1900
sterling silver
9.4 x 6.4 cm, 95 g (weight)
2007.1264

*Photograph holder with mounted
emu egg* c. 1890
sterling silver, emu egg, glass, velvet,
wood base
18.0 x 28.0 x 18.0 cm
2007.1265

WENDT, Jochim Matthias

Denmark 1830 – Australia 1917
to Australia 1854

**WENDT'S JEWELLERS PTY LTD
(silversmith)**
established Australia 1854

Presentation cup c. 1872
sterling silver
16.5 cm, 175 g (weight)
2007.1253

WILLIAM DRUMMOND and CO
Formerly BRUSH and DRUMMOND
Australia 1857

*Presentation goblet with Australian
Rules Football decoration* c. 1880
sterling silver
28.5 x 13.2 x 13.2 cm, 860 g (weight)
2007.1266

WILLIAM DRUMMOND and CO
(manufacturer)
Formerly BRUSH and DRUMMOND
Australia 1857

Set of six teaspoons c. 1930
sterling silver, opal
2007.1267.1–7

DRAWING

ATYEO, Sam

Australia 1910 – France 1990
France from 1936; Australia 1945–46,
1948–49

Erect 1931
watercolour and gouache on paper
image 43.8 x 29.0 cm
sheet 43.8 x 29.0 cm

Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.96

Merri Creek (c.1932)
watercolour on paper
image 31.0 x 48.0 cm
sheet 32.6 x 49.8 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.97

Lyric soprano (1970s-1980s)
watercolour on beige paper
image 44.8 x 31.2 cm
sheet 49.0 x 32.6 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.98

Waterfall 1 (c.1932)
watercolour on paper
image 41.8 x 24.4 cm
sheet 43.8 x 29.0 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.99

Waterfall 2 (c.1932)
watercolour on paper
image 40.8 x 28.8 cm
sheet 43.8 x 28.8 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.100

Waterfall 3 (c.1932)
watercolour on cream paper
image 47.6 x 31.0 cm
sheet 49.8 x 32.4 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.101

Sunset, Melbourne (c.1932)
watercolour on paper
image 31.0 x 47.8 cm
sheet 32.4 x 49.8 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.102

Early nude 1929
watercolour on paper
image 63.0 x 49.5 cm
sheet 63.0 x 49.8 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.103

Venus (1970s)
watercolour on paper
image 49.8 x 64.6 cm
sheet 49.8 x 64.6 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.106

Toilette [recto]; not titled [standing nude figures] [verso] (1970s)
watercolour and gouache (recto);
watercolour (verso) on paper
image (recto) 42.6 x 29.6 cm
image (verso) 44.4 x 28.0 cm
sheet 49.6 x 32.4 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.95AB

BAYLISS, Clifford

Australia 1916 – England 1989
England from 1935

Man wearing a bowler hat 1945
brush and coloured ink and wash on white wove paper
image 76.0 x 50.5 cm
sheet 76.0 x 50.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.925

(Fantasy) 1945
ink, pen and brush, watercolour, gouache and pencil on paper
image 50.5 x 76.0 cm
sheet 50.5 x 76.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.926

(Icarus II) 1947
black conté and pastel on paper
image 71.2 x 50.8 cm
sheet 76.2 x 50.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.927

(Surrealist bird) 1945
ink, gouache and pencil on white wove paper
image 72.2 x 34.4 cm
sheet 76.3 x 50.6 cm
Purchased with the assistance

of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.929

Nude with hair caught in a door [recto]; Adam's rib (the birth of Eve) [verso] (c.1945)
pen and ink drawing on cream wove paper
image [recto] 31.2 x 24.8 cm
image [verso] 31.2 x 24.8 cm
sheet 31.2 x 24.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.928AB

BLACK, Dorrit

Australia 1891–1951
Europe 1927–29; Europe, United States 1934–35

Study for the linocut 'The windswept farm' [recto]; (*Nude woman*) [verso] c. 1937
watercolour and pencil on paper
image [recto] 25.5 x 36.6 cm
sheet 25.5 x 36.6 cm
2007.397AB

BOLES, Bernard

Australia 1912–2001
England, United States of America 1946–47; England 1949–64

Seaside Sunday 1945
gouache and watercolour on paper
image 36.5 x 48.0 cm
sheet 36.5 x 48.0 cm
2007.418

(The passing parade) (1939)
gouache, crayon, ink, pen and brush on paper
image 42.2 x 68.6 cm
sheet 46.0 x 71.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.931

Going for a swim 1946
gouache on thick white paper
image 32.0 x 39.8 cm
sheet 34.0 x 41.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.933

CANT, James

Australia 1911–1982
England, Europe 1934–39; England
1949–55

The metal minotaur 1948

watercolour and wax crayon on white
wove paper
image 44.8 x 61.0 cm
sheet 46.6 x 63.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.939

CHAPMAN, Dora

Australia 1911–1995
England 1949–55

(Tango) 1948

gouache and enamel on paper
image and sheet 25.5 x 30.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.945

(Fandango) (1948)

enamel and gouache on cream wove
paper
image 29.8 x 38.4 cm
sheet 37.6 x 47.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.946

The flying triangles 1948

mixed media on paper
image and sheet 16.8 x 24.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.947

COATS, Liz

born New Zealand 1946

Water/Colour 20 2005

pigments and acrylic on Chinese
paper
image 49.4 x 51.0 cm
sheet 65.8 x 66.0 cm
2007.419

Water/Colour 7 2005

pigments and acrylic on Chinese
paper
image 49.0 x 51.0 cm
sheet 66.6 x 65.8 cm
2007.420

DRYSDALE, Russell

England 1912 – Australia 1981
Australia from 1923; England/France
1938–39; England 1950–51, 1957 and
1976

Tree forms: drought sketches c. 1944
pen and ink on white wove paper
(sketchbook page)
image 25.2 x 27.6 cm
sheet 27.5 x 37.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.948

DURACK, Elizabeth

Australia 1915–2000
England 1936

The south-bound plane c. 1973

watercolour and gouache on paper
sight 44.6 x 52.6 cm
Gift of Dr Anna Gray, 2008
2008.275

FEINT, Adrian

Australia 1894–1971

The mask 1929

brown and black conté on thick
cream wove paper
image 54.0 x 46.6 cm
sheet 54.0 x 46.6 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.861

Untitled 1948

black ink on paper
image 17.5 x 33.0 cm
sheet 26.4 x 40.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.956

*Fantasy in pink and green – The poor
relations* 1949

pen, brush and ink and watercolour
on white wove paper
image 43.0 x 38.0 cm
sheet 43.0 x 38.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.957

(Strange shore) 1948

ink, pen and brush, watercolour and
pencil on white wove paper
image 31.4 x 24.6 cm
sheet 34.5 x 27.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.958

FOX, Belinda

born Australia 1975

Double take 2007

mixed media on paper
image 110.0 x 70.0 cm
sheet 110.0 x 70.0 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.1293

FRANCIS, Ivor

England 1906 – Australia 1993
Australia from 1924

(Crucifixion) (c. 1950)

ink, pen and brush on cream paper
image 37.2 x 24.0 cm
sheet 38.0 x 25.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.862

FRIEDEBERGER, Klaus

born Germany 1922
England 1939–40; Australia 1940–50;
England from 1950

Snow White joins up 1941

watercolour and gouache painted
over pencil drawing on thick white
wove paper
image 57.4 x 42.0 cm
sheet 63.2 x 44.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.963

(Ballet fantasy) 1942

watercolour and gouache on paper
image 34.0 x 53.4 cm
sheet 36.0 x 53.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.964

Camp dream 1943
gouache on thin white wove paper
image 34.0 x 25.2 cm
sheet 34.0 x 25.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.965
not titled [rubbish bin and tree] 1941
ink and pen on paper
image 29.0 x 19.6 cm
sheet 44.2 x 28.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.966

FRIEND, Donald

Australia 1915–1989
travels Europe, Africa, SE Asia
frequently from 1936; Australia
1940–67; Bali 1967–80; Australia
from 1980

The secret weapon 1942
pen and brush and ink, coloured ink
wash, pencil, and scratching back on
paper
image 26.5 x 36.3 cm
sheet 26.5 x 36.3 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.968

GLEESON, James

born Australia 1915
England, Europe 1947–49; Europe,
USA 1958–59

Two dancers 1939
ink, pen and wash on beige paper
(sketchbook sheet)
image 25.2 x 18.6 cm
sheet 25.6 x 18.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.981

(Five surreal male figure studies)
(c.1950)
pen and ink, watercolour, wax crayon,
gouache and varnish on white wove
paper
image 22.3 x 13.2 cm
sheet 22.3 x 13.2 cm

Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.984
(A fantasy) c.1950
black ink on beige paper mounted on
cardboard
image 26.6 x 9.7 cm
sheet 28.2 x 13.0 cm
backing 29.9 x 15.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.985

(Biblical male figure) 1947
ink, pen and wash on cream paper
image 22.8 x 14.0 cm
sheet 22.8 x 14.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.986

*Detail for 'Laboratory for the
investigation of crucifixional
phenomena'* 1946
gouache on beige paper
image 10.8 x 9.5 cm
sheet 12.4 x 11.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.987

(Cubist head studies) c.1950
pencil, ink, pen and wash on cream
paper
image 17.5 x 12.9 cm
sheet 17.5 x 12.9 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.988

Earth and sky (c.1949)
brush and ink wash, pen and ink on
white wove paper
image 13.5 x 18.2 cm
sheet 13.5 x 18.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.989

(Female nude drying her hair) c.1950
watercolour on cream paper
image 35.9 x 26.6 cm

sheet 35.9 x 26.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.990
*(Female nude, back view, hands
raised)* c.1950
ink, pen and wash on cream paper
image 21.5 x 12.8 cm
sheet 21.5 x 12.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.991

*(Female study #2 for 'The
crucifixion')* 1952
crayon on beige paper
image 27.6 x 11.4 cm
sheet 37.8 x 27.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.992

(Female study for 'The crucifixion')
1952
pencil on beige paper
image 30.8 x 14.7 cm
sheet 37.6 x 27.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.993

(Forest path) c.1950
mixed media on cream paper
image 15.5 x 12.4 cm
sheet 15.5 x 12.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.994

Ladram Bay, Devon 1947
pen and ink on beige paper
image 9.8 x 13.3 cm
sheet 13.3 x 13.3 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.995

(Lovers in a landscape) c.1950
pen and ink on beige paper
image 26.3 x 35.5 cm
sheet 26.6 x 36.0 cm
Purchased with the assistance

of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.996

(Male lovers entwined) c.1950
mixed media on paper
image 16.0 x 13.9 cm
sheet 16.0 x 13.9 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.997

not titled [male nude with sphere]
c.1950
pen and ink on beige paper
image 26.4 x 13.6 cm
sheet 37.5 x 27.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.998

(Male profile – Jesus) c.1950
ink and brush on beige paper
image 31.0 x 25.5 cm
sheet 31.8 x 25.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.999

(Male study #2 for ‘Tristan and Isolde’ triptych) (1951)
mixed media on beige paper
image 26.7 x 15.2 cm
sheet 26.7 x 15.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1000

(Male study for ‘Tristan and Isolde’ triptych) (1951)
pen, ink and wash on paper on cardboard
image 27.4 x 14.1 cm
sheet 28.3 x 16.1 cm
backing 29.2 x 17.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1001

Mountain woman 1942
pen and ink and watercolour on white wove paper
image 17.4 x 12.8 cm
sheet 17.4 x 12.8 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1003

(Mountains and lakes: Japanese)
mixed media on cream paper
image 15.5 x 12.4 cm
sheet 15.5 x 12.4 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1004

(Standing male nude, hands behind head) c.1950
brown ink, pen and wash on paper (sketchbook sheet)
image 25.3 x 18.3 cm
sheet 25.3 x 18.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1005

not titled [two head studies] c.1950
pencil, ink and coloured ink and wash on beige paper
image overall 19.4 x 17.8 cm
sheet 20.2 x 18.1 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1006

Scheme for ‘The island’ (1949)
charcoal on paper
image 10.2 x 49.8 cm
sheet overall 37.3 x 50.2 cm
sheet folded 24.2 x 50.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1007

(Seated male nude, right hand on right knee) 1973
ink, pen and wash on cream paper (sketchbook sheet)
image 15.2 x 17.2 cm
sheet 18.3 x 25.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1008

(Side study of standing male nude)
c.1950

pencil, pen and ink on beige paper (sketchbook sheet)
image 15.3 x 12.2 cm
sheet 25.3 x 18.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1009

Working study for ‘Spain’ (1950)
ink and pen, pencil on paper with pencil grid
image 34.0 x 23.6 cm
sheet 37.5 x 27.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1010

Study for ‘Greece’ (1951)
brown ink, pen and wash on paper on cardboard
image 16.8 x 11.5 cm
sheet 16.8 x 11.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1011

Study for ‘Incident in Avignon’ (1948)
brown ink, pen and wash on cream paper (sketchbook sheet)
image 21.5 x 12.9 cm
sheet 21.5 x 12.9 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1012

Study for ‘Mechanical figure in landscape’ c.1950
mixed media on paper
image 24.8 x 11.5 cm
sheet 24.8 x 11.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1013

Study used in ‘Pretext of accident’
1936
pencil on cream paper
image 32.0 x 52.4 cm
sheet 38.2 x 55.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1014

- Study for 'Spain'* (1951)
pencil and oil on artist's board
image 21.7 x 15.6 cm
sheet 21.7 x 15.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1015
- Study for 'The crucifixion'* (1952)
ink and pen, watercolour on paper
(sketchbook sheet)
image 21.5 x 12.8 cm
sheet 21.5 x 12.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1016
- Study for a small painting* c. 1950
ink, pen and brush, gouache on paper
image 21.5 x 12.8 cm
sheet 21.5 x 12.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1017
- (Study for 'Crucifixion in Spain' #2)*
c. 1952
brown conté crayon on beige paper
image 36.4 x 25.8 cm
sheet 37.8 x 27.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1018
- Study of Frank O'Keefe* (c.1950)
gouache, pen and brush and ink, wax
crayon on white wove paper
image 16.7 x 13.3 cm
sheet 16.7 x 13.3 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1019
- (Study of reclining male nude, hands
behind head)* c. 1950
ink, pen, wash and body colour on
cream paper (sketchbook sheet)
image 12.8 x 21.5 cm
sheet 12.8 x 21.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1020
- (Two male lovers)* (c.1949)
pen and ink and brush and ink, wax
crayon on cream wove paper
image 18.2 x 13.6 cm
sheet 18.2 x 13.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1021
- (Two males)* 1940
cream paper (sketchbook sheet)
image 35.6 x 26.8 cm
sheet 36.2 x 26.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1022
- (Male nude study and statue on
plinth)* c. 1950
pen, ink, wash and white highlight on
beige paper
image 29.6 x 10.5 cm
sheet 37.0 x 13.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1023
- (Three male nude studies)* c. 1950
ink, pen and red and black wash on
cream paper
image 27.5 x 26.8 cm
sheet 28.8 x 27.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1024
- (Three surreal drawings)* c. 1950
pen and red ink on three pieces of
beige paper
image 1 12.8 x 7.5 cm
image 2 13.2 x 7.8 cm
image 3 14.8 x 8.2 cm
sheet (each) 16.4 x 9.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1025.1–3
- (Four sketches of male figure in
landscape)* c. 1950
black crayon on creampaper
(sketchbook sheet)
image 31.2 x 22.4 cm
sheet 35.6 x 25.5 cm
- Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1026
- (Four studies for illustration for
'The enemy planet', A.M. Magazine,
April 1951)* 1951
pencil on beige paper (sketchbook
sheet)
image overall 23.2 x 17.0 cm
sheet 27.4 x 24.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1027
- (Two back studies of partly draped
male)* c. 1950
pen, ink and wash on cream paper
image 15.2 x 11.5 cm
sheet 17.6 x 11.9 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1028
- (Male nude and bushes)* c. 1950
pencil and ink wash on cream paper
image 9.4 x 8.0 cm
sheet 10.2 x 11.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1030
- (Face in a volcano)* c. 1950
mixed media on cardboard
image 18.0 x 7.4 cm
sheet 18.0 x 7.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1031
- Study for 'Laboratory for the
Investigation of Crucifixional
Phenomena' 1946 [hand]* 1946
pencil on beige paper
image 12.0 x 13.2 cm
sheet 12.3 x 17.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1032
- (Study of face)* c. 1950
pencil on beige paper
image 20.2 x 13.4 cm

sheet 25.0 x 20.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1034

(Figure study) c. 1950
ink, brush and wash on beige paper
image 30.7 x 23.0 cm
sheet 31.8 x 25.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1035

Sketch for 'Spain' #2 triptych c. 1950
ink, pen and pencil on paper
image 13.4 x 23.2 cm
sheet 16.5 x 24.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1036

Peripheral compositions c. 1950
ink, pen and wash on paper
(sketchbook sheet)
image 12.8 x 21.2 cm
sheet 17.2 x 24.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1037

Studies for a painting c. 1950
pen and blue and black ink on cream
paper (sketchbook sheet)
image 20.4 x 12.0 cm
sheet 21.4 x 12.9 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1038

*Studies for 'Captives in a threatening
landscape I'* 1944
pen and ink on paper
image 13.2 x 8.5 cm
sheet 23.5 x 29.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1039

Studies for Tristan & Isolde #1 1947
pen and ink on cream paper
image 25.3 x 13.4 cm
sheet 25.3 x 13.4 cm
Purchased with the assistance

of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1040

Study for a small painting 1950
pencil, ink, pen and wash on cream
paper (sketchbook sheet)
image 9.3 x 5.9 cm
sheet 21.4 x 12.7 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1041

(Study for 'Figure in a chair') 1938
pen and brown and black ink on
white laid ruled paper
image 19.6 x 15.0 cm
sheet 21.0 x 16.7 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1042

Study for Spain #2 – triptych c. 1952
pencil on paper
image 18.5 x 14.8 cm
sheet 24.5 x 16.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1043

Study for 'The attack' (1942)
ink, pen and wash, watercolour on
cream paper
image 15.4 x 10.2 cm
sheet 16.2 x 10.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1044

Study for 'The nerve garden' #2
(1946)
ink, pen and brush, pencil on textured
cream paper
image 20.2 x 13.4 cm
sheet 21.8 x 15.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1045

Study for 'The nerve garden' #3
(1946)
pen and ink on cream paper
(sketchbook sheet)
image 20.5 x 14.0 cm

sheet 27.0 x 21.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1046

Study for 'The nerve garden' (1946)
pen and ink on paper
image 6.2 x 4.8 cm
sheet 15.2 x 10.1 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1047

Study for 'Tristan and Isolde' #3
(1947–52)
pencil on cream paper
image 5.4 x 10.2 cm
sheet 22.8 x 14.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1048

(My dream) 1939
gouache, brush and ink, pen and ink
and metallic paint on thick cream
card
image 35.6 x 25.7 cm
sheet 35.6 x 25.7 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1053

(Study for 'Facades') c. 1950
ink, pen and brush and gouche on
cream paper (sketchbook sheet)
image 14.8 x 10.2 cm
sheet 17.9 x 12.9 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1141

*not titled [head] [recto]; [four male
nude figures] [verso]* C, 1950
gouache (recto), pen and inks (verso)
on cream paper
image recto 9.0 x 8.0 cm
image verso 14.4 x 10.8 cm
sheet 15.5 x 12.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1029AB

GRAHAM, Geoffrey

Australia 1911–1986

England, Ireland, Europe 1935–39

not titled [three figures in landscape] 1945

gouache over pencil on cream wove paper

image 20.7 x 27.4 cm

sheet 25.4 x 31.9 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1054

not titled [flight no. 1] (1938–40)

watercolour and pencil on beige paper

image 27.4 x 21.8 cm

sheet 32.0 x 25.5 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1055

not titled [flight no 2] (1938–40)

watercolour and pencil on beige paper

image 28.0 x 22.6 cm

sheet 32.0 x 25.5 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1056

(Surreal drawing of figures in a forest)

1939

pen, brush and ink, watercolour and gouache on white wove paper

image 20.4 x 32.9 cm

sheet 20.4 x 32.9 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1058

The promised land 1939

pencil on thin white laid paper

image 30.2 x 43.6 cm

sheet (irregular) 31.6 x 44.4 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1059

Untitled drawing no. 1: male and female figures 1944

conté, brush and ink and pencil on smooth white wove paper

image 25.2 x 20.2 cm

sheet 25.2 x 20.2 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1063

Untitled drawing no. 2: male and female figures with horse 1945

conté, brush and ink and pencil on

smooth white wove paper

image 24.4 x 19.2 cm

sheet 25.2 x 20.2 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.1064

HALLANDAL, Pam

born Australia 1929

Man's head 1985

charcoal on paper

image 83.5 x 57.0 cm

sheet 104.5 x 78.4 cm

Gift of Anna Gray, 2008

2008.112

HESTER, Joy

Australia 1920–1960

Fun fair (c.1946)

watercolour and gouache on paper

image 25.1 x 31.6 cm

sheet 25.1 x 31.6 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.863

JOMANTAS, Vincas

Lithuania 1922 – Australia 2001

Germany 1946–48; Australia from 1949

A collection of 15 drawings for sculptures 1990s

Gift of the artist, 2008

2007.1513–2007.1517 & 2007.1650–

2007.1659

KEATING, Megan

born Australia 1971

Night operations and white horses 2005

acrylic paint on cut paper on four aluminium panels

panel (each) 55.0 x 73.0 cm

overall 111.0 x 147.0 cm

The Rotary Collection of Australian Art Fund, 2008

2008.151.A–D

KING, Inge

born Germany 1918

England 1939–49; Europe, USA

1949–50; Australia from 1951

not titled [three birds] 1948

brush and coloured inks, pen and black ink, watercolour over pencil on

white wove paper

image 22.2 x 12.0 cm

sheet 24.0 x 14.0 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.864

not titled [sculptural forms] 1948

pen and brush and brown and black

ink on grey wove paper

image 32.3 x 24.2 cm

sheet 33.7 x 26.0 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.865

KLIPPEL, Robert

Australia 1920–2001

England, France 1947–50; USA

1957–63, 1966–67

not titled [curved dynamic sculptural form] 1950

gouache and pen and ink on brown wove paper

image 41.8 x 36.0 cm

sheet 48.0 x 36.0 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.866

not titled [organic and mechanical forms] 1947

pen, brush and ink and wash on white wove paper

image 37.8 x 27.8 cm

sheet 37.8 x 27.8 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

2007.867

not titled [P19, organic machine with suspended shape in electro-magnetic field] 1949

pen and brush and brown ink on white wove paper

image 38.2 x 30.4 cm
sheet 41.2 x 30.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1068

Drawing 2: Head 1949
gouache on thin cream wove paper
image 32.8 x 19.2 cm
sheet (irregular) 37.0 x 25.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1069

*not titled [P28, constructions for
'suspended entities']* 1949
pen, brush and ink and gouache on
white wove sketchbook paper
image 52.5 x 34.5 cm
sheet 53.9 x 41.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1070

*not titled [P5, constructions relating
to 'Suspended entities' and 'Lethal
Machine Monster']* 1949,
March
pen and ink and watercolour on thin
white wove paper
image 38.4 x 26.8 cm
sheet 41.9 x 30.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1071

*not titled [P22, biomorphic
construction]* 1949
pen and brush and ink on white wove
paper
image 39.0 x 26.5 cm
sheet 41.8 x 30.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1072

LAMBERT, George W
Russia 1873 – Australia 1930
Australia 1887–1900; England
1900–01; France 1901–02; England
1902–21; Australia from 1921

not titled [Amy Lambert] 1906
conté crayon on paper
image 24.4 x 19.2 cm
sheet 28.2 x 22.4 cm
2007.1285

LINCOLN, Kevin
born Australia 1941
Europe 1986

Mirrored self portrait 30 March 1982
1982
charcoal drawing on cream wove
paper
image 79.0 x 58.0 cm
sheet 85.0 x 60.0 cm
Gift of Anna Gray, 2008
2008.113

MAREK, Dusan
Czechoslovakia 1926 – Australia 1993
Australia 1948–54; Papua New
Guinea 1954–59; Australia from 1959
Start of the revolution for the law
(c.1948)
pen and blue ink on paper (ruled
sheet from spiral- bound sketchbook)
image 17.7 x 8.8 cm
sheet (torn) 17.7 x 11.4 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.876

not titled [France] (1982)
pencil and crayon on tracing paper
image 61.4 x 97.4 cm
sheet 64.8 x 97.4 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.877

*not titled [two figures with buildings
in background]* (1949)
pen and blue ink on ruled sheet of
paper
image 10.1 x 12.6 cm
sheet (folded in four) 10.1 x 12.6 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1311

*not titled [perspectival drawing of an
interior]* (1949)
pen and blue ink on paper (ruled
sheet from spiral-bound sketchbook)
image 10.8 x 10.2 cm
sheet (torn) 17.6 x 11.4 cm

Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1312

not titled [street scene with cathedral]
(1949)
pen and blue ink on paper
image 16.2 x 10.0 cm
sheet (irregular) 16.2 x 10.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1313

*I eat myself which obstructs to know
myself* 1949
pen and black ink, gouache on paper
image 21.6 x 12.0 cm
sheet 21.6 x 12.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1314

Past the law and Gibraltar (1949)
pen and brown ink, gouache on paper
image 13.8 x 11.8 cm
sheet (torn) 16.2 x 16.2 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1315

MCAUSLAN, Gordon
Aotearoa New Zealand 1913 –
Australia 1996
Australia from 1936

(Aunt) 1952
watercolour wash, ink and brush;
woodblock stamp, printed in black
ink on white wove paper
image 25.7 x 19.8 cm
sheet 25.7 x 19.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1083

Murrumbidgee gums 1938
watercolour (dotted) on cream paper
image 23.8 x 23.8 cm
sheet 23.8 x 23.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1084

Shape tensions 1950
gouache and spattered gouache on
paper
image 19.5 x 31.5 cm

sheet 20.6 x 33.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1085

NOLAN, Sidney

Australia 1917 – England 1992
England and Australia from 1950

The Falls of Niagara 1940
collage of wood-engravings on paper
image 10.6 x 15.6 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.881

Modern bridge in Peru 1940
collage of wood-engravings on paper
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.882

The pampas 1940
collage of wood-engravings on paper
image 10.0 x 15.6 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.883

Scenery on the lower Amazon c. 1940
collage of wood-engravings on paper
image 10.0 x 15.6 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.884

The Puncu of Avisca 1940
collage of wood-engravings; crayon
additions on white wove paper
image 10.0 x 15.6 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.885

*London and the Thames from
Waterloo Bridge* 1940
collage of wood-engravings; crayon
additions on white wove paper
image 8.0 x 13.0 cm
sheet 13.2 x 20.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.886

Christ crucified 1940
collage of wood-engravings; crayon
additions on white wove paper
image 12.7 x 9.4 cm
sheet 13.2 x 9.8 cm
support 15.0 x 11.6 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.887

*Mountain scene in the Scottish
highlands* 1940
collage of wood-engravings; crayon
additions on white wove paper
image 14.5 x 9.4 cm
sheet 20.0 x 13.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.888

The Inaja-Palm 1940
collage of wood-engravings on white
wove paper
image 10.3 x 9.8 cm
sheet 19.5 x 14.6 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.889

Indians hunting buffalo 1940
collage of wood-engravings on white
wove paper
image 9.8 x 15.7 cm
sheet 13.4 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.890

Murder of Archbishop Sharp 1940
collage of wood-engravings on white
wove paper pasted on thin cream
wove paper
image 11.2 x 9.5 cm
sheet 19.0 x 12.4 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.891

Jaguar seizing a manatee 1940
collage of wood-engravings on white
wove paper
image 9.8 x 15.5 cm
sheet 13.3 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.892

*Combat between a tamanoir and
jaguar* 1940

collage of wood-engravings on white
wove paper
image 9.5 x 15.5 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.893

A tapir ridding itself of a jaguar 1940
collage of wood-engravings on white
wove paper
image 9.6 x 15.1 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.894

Reindeer, or cariboods 1940
collage of wood-engravings on white
wove paper
image 9.8 x 15.3 cm
sheet 13.5 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.895

Diamond washing in Brazil 1940
collage of wood-engravings on white
wove paper
image 9.8 x 15.6 cm
sheet 13.4 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.896

Herd of buffaloes crossing a stream
1940
collage of wood-engravings on white
wove paper
image 9.8 x 15.3 cm
sheet 13.4 x 19.5 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.897

The coach-whip snake 1940
collage of wood-engravings on white
wove paper
image 15.1 x 10.1 cm
sheet (irregular) 13.3 x 19.4 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.898

*River Polochie, Guatemala, Central
America* 1940
collage of wood-engravings on white
wove paper
image 9.6 x 15.2 cm

sheet 13.4 x 19.5 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.899

Il Penseroso 1940
 collage of wood-engravings on white wove paper
 image 24.6 x 18.0 cm
 sheet 32.0 x 23.0 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.901

Malay Proa 1940
 collage of wood-engravings on white wove paper
 image 9.1 x 14.0 cm
 sheet 12.2 x 18.4 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.902

Scotland's sorrow 1940
 collage of wood-engravings on white wove paper
 image 13.0 x 9.4 cm
 sheet 20.1 x 13.0 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007

Helena Rubenstein (1948)
 pencil and carbon transfer drawing and collage of cut paper on smooth white paper
 image 21.4 x 14.5 cm
 sheet 22.8 x 17.8 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1092

Pan American (1948)
 pencil and carbon transfer drawing on smooth white paper
 image 21.4 x 17.8 cm
 sheet 22.8 x 17.8 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1093

Sydney University Dramatic Society [program cover design] (1948)
 pencil and carbon transfer drawing on smooth white paper
 image 21.8 x 17.4 cm
 sheet 22.8 x 17.6 cm
 Purchased with the assistance

of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1096

Programme printed in Wimble's ink (1948)
 pencil and carbon transfer drawing on smooth white paper
 image 22.0 x 16.4 cm
 sheet 22.8 x 27.6 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1097

not titled [bust on plinth] [recto]; not titled [skull] [verso] (1948)
 pencil and carbon transfer drawing and collage of cut paper, crayon and traces of watercolour (recto); pen and ink (verso) on smooth thin white paper
 image [recto] 23.0 x 15.0 cm
 image (verso) 17.8 x 13.2 cm
 sheet 30.7 x 24.7 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1091AB

Pericles [recto]; *not titled [skull] [verso]* (1948)
 pencil and carbon transfer drawing on smooth white paper
 image 23.0 x 17.8 cm
 sheet 23.0 x 17.8 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1094AB

Pericles and Orphée [recto]; *not titled [skull] [verso]* (1948)
 pencil and carbon transfer drawing on smooth white paper
 image 22.8 x 17.8 cm
 sheet 22.8 x 17.8 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1095AB

O'HARRIS, Pixie
 Wales 1903 – Australia 1991
 Australia from 1921

Charity c. 1930
 pencil and watercolour on beige paper

image 24.5 x 42.5 cm
 sheet 26.8 x 45.6 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1102

(Surreal landscape) c. 1930
 watercolour and gouache over pencil with scratching back on thick cream wove paper
 image 32.6 x 32.8 cm
 sheet 32.6 x 32.8 cm
 Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.1103

OPIE, Roy
 Australia 1909 – France 1968
 France from 1960

Native 1955
 ink, pen and wash, coloured pencil on cream paper
 image 37.0 x 21.0 cm
 sheet 38.0 x 27.4 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.904

not titled [three male nude figures] 1950
 ink, pen and wash on paper
 image A 36.0 x 25.0 cm
 image B 27.4 x 32.7 cm
 image C 36.4 x 26.6 cm
 sheet (overall) 38.0 x 56.0 cm
 sheet (folded in half) 38.0 x 28.0 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.905.A–C

Untitled 2 (seated female nude, hand on thigh) 1947
 ink, pen and brush on beige paper
 image 31.4 x 16.4 cm
 sheet 35.2 x 28.8 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.906

Untitled 3 "Eve" 1950
 ink, pen and wash on cream paper
 image 31.2 x 16.2 cm
 sheet 31.8 x 16.5 cm
 Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
 2007.907

Sweet, sweet [recto]; *Sophisticate* [verso] 1952
ink, pen and brush (recto); ink, pen and coloured pencil (verso) on beige paper (sketchbook sheet)
image [recto] 37.0 x 26.8 cm
image [verso] 34.0 x 22.0 cm
sheet 37.4 x 27.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1104AB

PROCTOR, Thea

Australia 1879–1966
England 1903–12, 1914–21
Le baiser [*The kiss*] c.1908
watercolour on silk
image 45.0 x 21.0 cm
2007.398

not titled [*flower painting with fan and ballet slipper*] c.1932
watercolour on silk
image 52.8 x 39.6 cm
sheet 82.0 x 67.5 cm
Gift of the Margaret Olley Foundation, 2007
2007.943

not titled [*flower painting with fan, mask and handkerchief*] c.1932
watercolour on silk
image 52.4 x 39.2 cm
sheet 82.0 x 67.5 cm
Gift of the Margaret Olley Foundation, 2007
2007.944

PURVES SMITH, Peter

Australia 1912–1949
Europe 1934–37, Australia 1937, Africa, Europe, America, India, Burma 1937–46
Woman eating duck 1948
gouache, watercolour, pen and ink and pencil on thin white wove paper on card
image 47.5 x 62.6 cm
sheet 48.0 x 62.6
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1112

(Study for “The chess game”) (recto); *not titled* [structural forms] (verso) (1948)
pen and ink and pencil on white wove sketchbook page
image [recto] 24.0 x 13.2 cm
image [verso] 20.6 x 15.4 cm
sheet 24.7 x 17.6 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.912AB
The chess game (recto); *not titled* [cone shape basket form] (verso) (1948)
pen and ink and pencil on white wove sketchbook page
image [recto] 16.0 x 24.7 cm
image [verso] 15.0 x 14.8 cm
sheet (irregular) 17.6 x 24.7 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.913AB

RICHMOND, Oliffe

Australia 1919 – England 1977
England from 1948
not titled [*tree forms*] (1950s)
coloured ink wash and pen and ink on white wove paper
image 27.5 x 27.7 cm
sheet 29.2 x 32.2 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.919

ROBERTS, Douglas

Australia 1919–1976
(Study for “The ack-ack gun”) (c. 1944)
pencil with scratching back on cream wove paper
image 34.4 x 26.2 cm
sheet 38.0 x 27.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1118
Study for the “The dead animal” (c. 1944)
pencil with scratching back on cream wove paper
image 33.5 x 26.4 cm
sheet 38.0 x 27.0 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1119

SAINTHILL, Loudon

Australia 1919 – England 1969
England 1939–40 and from 1949
(Design for ballet) 1940
gouache on white wove paper
image 37.0 x 51.5 cm
sheet (sight) 37.0 x 51.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1127

The musicians (c.1940)
ink and gouache with varnish on paper on board
image 62.6 x 47.3 cm
sheet 62.6 x 47.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1128

SEE, Pamela Mei-Leng

born Australia 1980
Cross pollination 2005–2006
cut paper
overall (variable) 350.0 x 600.0 cm
The Rotary Collection of Australian Art Fund, 2008
2008.93.A–O

SIMPKINSON DE WESSELOW, Francis

England 1819–1906
Australia 1844–1849
On the road to Sassafras Valley Hobarton 1847
watercolour and pencil on smooth cream paper
image and sheet 27.4 x 38.4 cm
2007.1298

SPOONER, John

born Australia 1946
A collection of 44 pen and ink drawings 1987–2006
Gift of the artist, 2008
2008.18–2008.60

TAYLOR, Howard

Australia 1918–2001
United Kingdom 1938–49; United Kingdom, Europe 1961–62
Study for sun figure 1 1989
pastel over pencil on white wove Arches paper
image 28.4 x 38.0 cm
sheet 28.4 x 38.0 cm
Gift of Christopher and Philip Constable in memory of their mother Esther Constable, 2007
2007.373

Burnt hillside 1990

pastel and charcoal on brown laid paper
image 28.4 x 56.0 cm
sheet 28.4 x 56.0 cm
Gift of Christopher and Philip Constable in memory of their mother Esther Constable, 2007
2007.374

THAKE, Eric

Australia 1904–1982
Happy landing (The happy father) 1939
gouache over pencil on white wove paper
image 28.8 x 39.2 cm
sheet 41.0 x 49.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1135

TOMESCU, Aida

born Romania 1955
Australia from 1980
Phosphor II 2005
pastel on paper
image 120.0 x 80.0 cm
2007.1286
Phosphor III 2005
pastel on paper
image 120.0 x 80.0 cm
2007.1287

TUCKER, Albert

Australia 1914–1999
England, Europe, United States of America 1947–60

City (1944)

watercolour, gouache and brush and ink on cream wove paper
image 20.2 x 25.0 cm
sheet 20.2 x 25.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.921

Figure 1948

gouache and pastel on white wove paper
image 52.5 x 37.5 cm
sheet 52.5 x 37.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1137

VALAMANESH, Hossein

born Iran 1949
Australia from 1973
Practice 2006
saffron, ground with salt in water, in a mortar and pestle on twenty sheets of paper
sheet (each) 94.0 x 75.5 cm
overall 375.0 x 375.0 cm
2007.1284

WALKER, John R

born Australia 1957
Dying Cow 2005
gouache on white Canson Montval paper
image 41.4 x 75.2 cm
sheet 55.0 x 75.2 cm
2007.421
Cow Still Birth 2005
gouache on white Canson Montval paper
image 48.0 x 75.2 cm
sheet 55.0 x 75.2 cm
2007.422

WATT, David

Scotland 1952 – Australia 1998
Australia from 1966
Conversation piece [blow torch and lighter] 1987
acrylic, ink, charcoal and graphite on thick white paper
image 109.6 x 175.0 cm
sheet 109.6 x 175.0 cm
2007.358

Conversation piece [fan and feet]

1987
acrylic, ink, charcoal and graphite on thick white paper
image 109.4 x 175.8 cm
sheet 109.4 x 175.8 cm
2007.359
Amendments 1993
gouache on 3 colour photographs on 3 sheets of Kodak Professional Paper sheet (each) 74.0 x 50.0 cm
2007.360.1–3

ZIKARAS, Teisutis

born Lithuania 1922 – died Australia Germany 1946–48; Australia from 1949; UK, Europe, USA 1975
Not titled [family with one child] 1976
brush and black ink on paper
image 69.0 x 39.0 cm
sight 71.4 x 50.8 cm
frame 77.4 x 56.6 cm
Gift of Tom Trauer, 2008
2008.324

PAINTING**ATYEO, Sam**

Australia 1910 – France 1990
France from 1936; Australia 1945–46, 1948–49
Equinox c. 1980
synthetic polymer paint over pencil on canvas
190.5 x 144.2 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.104
Banderole c. 1980
synthetic polymer paint over pencil on canvas
192.3 x 145.5 cm
Gift of Madame Anne Atyeo, the artist's wife, 2008
2008.105

BOLES, Bernard

Australia 1912–2001
England, United States of America 1946–47; England 1949–64
Memory of a desert melon c. 1948
oil on plywood
30.6 x 39.8 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.932

CANT, James

Australia 1911–1982
England, Europe 1934–39; England 1949–55

Red cliffs, Port Willunga 1947
enamel on board
38.5 x 50.8 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.858

The new river 1952
oil on canvas
39.1 x 50.8 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.859

The fig trees 1932
oil on canvas on board
40.0 x 33.6 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.936

The lonely coast 1939
oil on canvas
35.6 x 45.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.937

CHAPMAN, Dora

Australia 1911–1995
England 1949–55

not titled [Cat attacking bird] 1949
oil and pencil on canvas on cardboard
image 22.0 x 37.5 cm
canvas 24.0 x 39.8 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.860

CROSSLAND, J M

England 1799 – Australia 1858
Australia from 1851

Staffordshire bull terrier belonging to the Rev. John Gower 1851
oil on canvas

35.7 x 30.8 cm
Gift of Ron Radford 2008, in celebration of the NGA's 25th Anniversary
2008.110

CULLITON, Lucy

born Australia 1966

Hand knit toy 2007
oil on canvas
135.0 x 135.0 cm
2007.396

de CLARIO, Domenico

born Italy 1947
Australia from 1956

Orbis Tertius: the Equinox of the Five Moons above the sky of Tion 1988
enamel paint and found objects on plywood
260.0 x 122.0 x 21.0 cm
Gift of Emmanuel Hirsh in memory of Etta Hirsh, 2007
2007.377.1–5

ELLYARD, Heather

born USA 1939
Australia from 1970

inventories and commentaries 2006
oil on paper on 60 canvas boards
each 29.6 x 29.6 cm
Gift of Emmanuel Hirsh in memory of Etta Hirsh, 2007
2007.378.1–60

FEINT, Adrian

Australia 1894–1971

The lighthouse 1943
oil on canvas
44.0 x 59.0 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.955

FRANCIS, Ivor

England 1906 – Australia 1993
Australia from 1924

Investigation, scientific or otherwise, of matter without form 1943
oil on canvas
69.5 x 94.0 cm
Purchased with the assistance

of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.959

Growth 1941
oil on canvas

49.6 x 38.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.960

Weekend, Normanville c. 1940
oil on canvas
34.2 x 27.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.961

The potter 1943
oil on canvas
65.5 x 45.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.962

FRIEND, Donald

Australia 1915–1989
travels Europe, Africa, SE Asia frequently from 1936; Australia 1940–67; Bali 1967–80; Australia from 1980

Mr Smythe's carriage 1948
oil on canvas on board
29.0 x 36.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.967

GASCOIGNE, Rosalie

Aotearoa New Zealand 1917 – Australia 1999
Australia from 1943

Earth 1999
ten sawn builders form-boards installation (variable)
Gift of Ben Gascoigne AO and family, 2008
2008.7.1–10

GLEESON, James

born Australia 1915
England, Europe 1947–49; Europe, USA 1958–59

The attitude of lightning towards a lady-mountain 1939
oil on canvas
79.0 x 63.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.969

Perseus 1940
oil on canvas on board
50.0 x 36.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.970

The infernal machine 1948
oil on canvas
25.5 x 20.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.971

Nostalgia 1941
oil on canvas on board
44.8 x 39.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.972

The harbour c. 1948
oil on canvas
17.8 x 25.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.973

Spain 1951
oil on canvas
67.0 x 47.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.974

Temptation of St Anthony 1949
oil on canvas on board
50.0 x 42.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.975

Funeral procession in a wounded landscape 1945

oil on canvas
116.0 x 177.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.976

Study for 'Cathedral' c. 1944
oil on canvas on composition board
27.8 x 17.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.977

The guardian of the rocks (The Guardian of E) 1955
oil on board
19.5 x 24.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.978

The personal contortion 1943
oil on canvas
98.0 x 77.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.979

Picasso-esque female head (Woman in hat) c. 1939
oil on board
44.5 x 35.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.980

Fête champêtre, a lethal regulation 1944
oil on canvas
76.5 x 76.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.982

The nerve garden 1946
oil on canvas on composition board
96.0 x 127.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.983

not titled [head study] c. 1945
oil on canvas
6.8 x 4.7 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1033

The fortress c. 1949
oil on canvas on board
19.2 x 24.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1049

Arm banner 1940
oil on canvas
50.0 x 35.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1050

Pretext of accident 1944
oil on canvas
75.5 x 75.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1051

Neo-organic figuration describing the inclination of entities 1939
oil on canvas
88.0 x 72.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1052

GRAHAM, Geoffrey
Australia 1911–1986
England, Ireland, Europe 1935–39

Dreams beyond avarice 1939
oil on canvas
34.0 x 44.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1057

HALL, Oswald
Australia 1917–1991

From forged dawns 1941
oil on canvas on board
38.0 x 45.6 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1060

Blood over mud c. 1941
oil on cotton gauze on plywood
27.5 x 33.6 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1061

Surreal landscape with mother and child c. 1940
oil on canvas on composition board
32.4 x 38.6 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1062

HECKROTH, Hein

Germany 1910 – The Netherlands
1970

England 1935–1940; Australia
1940–41; England from 1941

Australia 1941
oil on board
47.0 x 59.0 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1065

Surreal landscape [recto]; seated woman [verso] 1940
oil with scraffitto on board
50.0 x 44.2 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1066AB

HICKEY, Dale

born Australia 1937

United Kingdom, Europe, United States 1971, 1977

Untitled 1985/87
oil and enamel on canvas
183.0 x 366.0 cm

Gift of Emmanuel Hirsh in memory of Etta Hirsh, 2007
2007.376

LAMBERT, George W

Russia 1873 – Australia 1930

Australia 1887–1900; England
1900–01; France 1901–02; England
1902–21; Australia from 1921

Michelago landscape 1923
oil on wood panel

33.5 x 42.5 cm
Gift of Philip Bacon AM, 2007
2007.644

LYNN, Elwyn

Australia 1917–1997
Europe, USA 1958–59,

Blake's god and the people 1950
oil on board
46.8 x 75.4 cm

Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1074

MAREK, Dusan

Czechoslovakia 1926 – Australia 1993
Australia 1948–54; Papua New
Guinea 1954–59; Australia from 1959

Brick c. 1968
oil on brick
11.0 x 22.5 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.868

Gibraltar 1948
oil with pencil on cardboard
16.0 x 32.0 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.870

Hearing music c. 1952
oil on panel
12.0 x 43.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.871

Man and woman on the beach c. 1951
oil on wood panel
4.2 x 21.0 cm

Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.872

Mir 1950
oil on glass
10.7 x 8.2 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.873

Mother and child c. 1951
oil on plywood
8.8 x 20.6 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.874

My wife c. 1952
oil on plywood
36.0 x 29.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.875

not titled [girl with mirror] 1950
oil on glass
10.5 x 8.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.878

The breeze in the bay 1951
oil and pen and ink on cardboard
16.5 x 19.6 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1076

Helenine 1951
oil with pencil on cardboard
16.8 x 20.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1077

Prisoner c. 1950
oil on canvas
51.0 x 41.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1078

Analysis of substance 1952
oil on canvas
36.5 x 88.2 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1079

Gravitation – The return of Christ
1949
oil on panel with inset mirror
35.0 x 81.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1080

Gibraltar [recto]; Program [verso] 1948–1949
oil and enamel with pen and ink on two-sided panel
28.5 x 51.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1075AB

MCAUSLAN, Gordon

Aotearoa New Zealand 1913 – Australia 1996
Australia from 1936

Night out 1953
egg tempera and oil on aluminium
35.5 x 28.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.879

MCCLINTOCK, Herbert

Australia 1906–1985

Strange interlude 1940
oil on canvas on board
70.8 x 48.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1086

Strange oversight 1940
oil on canvas on composition board
61.0 x 45.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1087

Approximate portrait in a drawing room 1938–39
oil and collage on canvas on board
75.3 x 53.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1088

Three faces 1940
oil on canvas on board
50.0 x 42.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1089

not titled [abstract composition] 1939
oil on artist's board
61.0 x 45.8 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1090

MCCUBBIN, Frederick

Australia 1855–1917

Violet and gold 1911
oil on canvas
87.0 x 144.5 cm
Purchased with the generous assistance of the Hon. Mrs Ashley Dawson-Damer, John Wylie, AM, and Myriam Wylie, 2008
2007.1660

At the falling of the year 1886
oil on canvas
30.6 x 15.1 cm
2008.111

NICHOLAS, William

England 1807 – Australia 1854
Australia from 1836

Portrait of a woman 1852
oil on canvas
96.5 x 71.0 cm
Gift of Chris Deutscher, 2007
2007.941

NOLAN, Sidney

Australia 1917 – England 1992
England and Australia from 1950

Clay horses 1953
enamel and oil on composition board
91.0 x 121.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.900

Girl with a curly line c. 1945
enamel and oil on composition board
61.0 x 91.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1098

Still life with carcass 1953
enamel and oil on composition board
91.4 x 121.5 cm
Purchased with the assistance of James Agapitos, OAM, and

Ray Wilson, OAM, 2007
2007.1099

Drought 1953
enamel and oil on composition board
91.1 x 121.4 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1100

Orphée 1948
enamel and silver foil on composition board
77.5 x 107.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1101

PERCEVAL, John

Australia 1923–2000
England 1963–65

Boys on stilts 1943
oil and tempera on board
50.3 x 60.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1105

Setting moon surprised by dawn 1944
oil on canvas on board
51.5 x 59.0 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1106

Floating mask 1 1943
oil, tempera, resin, enamel on composition board
58.8 x 51.2 cm
Gift of Denis Savill, 2008
2008.190

PHILPOT, Ernest

England 1906 – Australia 1985
Australia from 1913

The judgement of Paris c. 1955
sprayed enamel paint with scrafitto on composition board
92.0 x 118.0 cm
Gift of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.910

not titled [bombing raid] 1941
oil on canvas
74.5 x 59.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1107

PLATE, Carl

Australia 1909–1977
United States of America, Mexico,
England, Europe, Russia 1935–40;
England, Europe 1959;
United States of America 1962;
Europe 1965, 1968, 1970

Retrospection 1932
oil on plywood
33.5 x 23.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1108

Bewildered beasts 1949
oil on board
49.2 x 59.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1109

Paddy melons c. 1944
oil with scrafitto on cardboard
41.0 x 26.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1110

POWER, John Wardell

Australia 1881 – England 1943
England from 1906; France 1920–22
A wreck on the shore c. 1936
oil on canvas
41.0 x 61.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.911

ROBERTS, Douglas

Australia 1919–1976
Farmer and family 1944
oil on canvas
60.2 x 60.2 cm
Gift of James Agapitos, OAM, and

Ray Wilson, OAM, 2007
2007.920
Hylas re-arisen 1944
oil on canvas
88.2 x 56.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1113

The lament 1944
oil on hessian on board
61.0 x 45.8 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1114

Ruins, Yunta 1944
oil on hessian on composition board
45.0 x 59.6 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1115

Wreck and skeleton c. 1948
oil on canvas
45.2 x 59.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1116

not titled [two embracing figures]
1944
oil on hessian
62.2 x 46.3 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1117

The Ack-Ack gun 1944
oil on hessian on board
61.0 x 48.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1120

The dead animal 1944
oil on hessian on board
61.5 x 46.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1121

Surreal landscape c. 1944
oil on hessian
43.5 x 59.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1122

Landscape, Flinders Ranges 1951
oil on cardboard
55.0 x 75.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1123

ROBERTS, Tom

England 1856 – Australia 1931
Australia from 1869; England, Europe
1881–85, 1901–23
Harbourscape c. 1896
oil on cedar panel
6.0 x 11.1 cm
Gift of Dr Joseph Brown AO OBE,
2008
2008.6

ROBERTSHAW, Freda

Sydney 1916 – Australia 1997
Composition c. 1947
oil on canvas on board
40.0 x 30.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1125

ROGGENKAMP, Joy

Australia 1928–1999
Story Bridge 1957
oil on composition board
67.0 x 90.0 cm
2008.78

RUDNER, Vera

born Germany 1922
Australia from 1938
Kaleidoscopia 1942
oil on canvas on board
50.1 x 36.2 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.924

Sacrilege c. 1948
oil on canvas on board
36.5 x 28.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1126

SAINTHILL, Loudon

Australia 1919 – England 1969
England 1939–40 and from 1949

(Sphinx) c. 1948
oil on composition board
91.2 x 71.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1129

SANSOM, Gareth

born Australia 1939
USA, UK, Europe 1967; The
Netherlands 1982

The great democracy 1968
oil, enamel, synthetic polymer paint,
collage and pencil on composition
board
180.0 x 180.0 cm
Gift of Emmanuel Hirsh in memory
of Etta Hirsh, 2007
2007.375

SMART, Jeffrey

born Australia 1921
United States of America and Europe
1948–50, Europe 1962–65, Italy from
1965

Strange street 1955
oil on board
30.0 x 40.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1130

Playground (Children playing) 1951
oil on canvas
60.0 x 76.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1131

STAUNTON, Madonna

born Australia 1938

Curtain 1996
synthetic polymer paint, apron on
paper
91.0 x 65.0 cm
2007.394

STEUART, Ronald

Australia 1898–1988

(Image) c. 1950
oil with pen and ink on composition
board
50.0 x 60.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1132

Mirage c. 1950

oil on canvas on cardboard
54.0 x 55.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1133

TAYLOR, Howard

Australia 1918–2001
United Kingdom 1938–49; United
Kingdom, Europe 1961–62

At Shannon Dam 1998
oil on plywood
183.0 x 91.0 cm
Gift of Christopher and Philip
Constable in memory of their mother
Esther Constable, 2007
2007.368

TUCKER, Albert

Australia 1914–1999
England, Europe, United States of
America 1947–60

Café (Caffè) 1954
oil on composition board
63.5 x 81.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.922

Clown 1943

oil on plywood
56.5 x 76.0 cm
Purchased with the assistance

of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1136

WATSON, Percy

Australia 1919–1995

Landscape venture c. 1951
oil on composition board
50.6 x 71.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1139

Spheres and pyramids (Obelisks)

1951
oil on board
71.0 x 60.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1140

PHOTOGRAPHY

DUPAIN, Max

Australia 1911–1992

Surreal face of a woman 1938
gelatin silver photograph
image 45.9 x 35.5 cm
sheet 46.8 x 35.5 cm
support 60.8 x 50.4 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.949

Two forms 1939
gelatin silver photograph
image 50.8 x 40.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.950

Two rayographs c. 1936
gelatin silver photographs
left 38.0 x 31.4 cm
right 40.2 x 30.1 cm
support 56.8 x 76.1 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.951

Rayograph with water c. 1936
gelatin silver photograph
image 36.4 x 28.2 cm
support 47.7 x 32.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.952

The bride 1936
gelatin silver photograph
image 45.6 x 32.2 cm
sheet 46.9 x 32.9 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.953

Doll's head and goat's skull c. 1937
gelatin silver photograph
image 24.1 x 26.9 cm
sheet 25.1 x 28.0 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.954

PAAUWE, Deborah

born United States of America 1972
Australia from 1985

From the waist down 1998
Type C colour photograph
image 75.0 x 75.0 cm
Gift of Paul Greenaway OAM, 2008
2008.12

ROBERTSON, Eric

Australia 1889–1955

*View of General Post Office through
fog, Adelaide* c. 1940s
gelatin-silver photograph
Image 34.5 x 30.3 cm
Sheet 37.8 x 30.3 cm
Gift of Barbara Robertson, 2008
2008.8

Not titled (Tree study) early 1950s
gelatin silver photograph
Image 33.3 x 26.3 cm
Sheet 37.7 x 30.0 cm
Gift of Barbara Robertson, 2008
2008.9

A tree of evil 1954
gelatin silver photograph, pigment
Image 42.3 x 34.0 cm
Gift of Barbara Robertson, 2008
2008.10

Filtered light 1952
gelatin silver photograph
Image 42.3 x 35.0 cm
Gift of Barbara Robertson, 2008
2008.11

PRINT

ADAMS, Tate

born Ireland 1922
Australia from 1952; England
1956–58

Connemara girl 1955
lithograph, printed in colour, from
multiple stones on white wove paper
image (sight) 30.2 x 22.5 cm
sheet (sight) 31.0 x 22.5 cm
2008.84

AMOR, Rick

born Australia 1948

A collection of 298 prints 1968–2005
Gift of the artist, 2007
2007.355–2007.357 & 2007.600–
2007.857

AMOR, Rick

born Australia 1948

AUSTRALIAN PRINT WORKSHOP
(print workshop)
established Australia 1989

Interview 2004
lithograph, printed in colour, from
two stones (black and yellow) on
medium-weight white wove
Arches paper
image 45.7 x 37.4 cm
sheet 76.6 x 56.6 cm
Gift of the Australian Print
Workshop, 2007
2007.671

ASHBY, Lyn

born England 1953
Australia from 1960

Lost and found 2007
screenprints, printed in colour, from
multiple stencils on thin white wove
paper
book (closed) 11.0 x 15.0 x 1.4 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2008.147

Alphatopo 2007

screenprints, printed in colour, from
multiple stencils on paper
book (closed) 32.4 x 24.0 x 2.0 cm
case 34.4 x 24.6 x 3.2 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2008.148

Turn 2007

screenprints, printed in colour, from
multiple stencils on thin white wove
and clear paper
book (closed) 24.7 x 17.6 x 2.2 cm
case 26.0 x 18.6 x 3.4 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2008.149

Sisyphus goes home 2007

screenprints, printed in colour, from
multiple stencils on thin white wove
paper
book (closed) 18.0 x 14.6 x 2.2 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2008.150

BAYLISS, Clifford

Australia 1916 – England 1989
England from 1935

War Chief c. 1930

linocut, printed in colour, from three
blocks on cream paper subsequently
laid on card
image 16.0 x 12.0 cm
sheet 17.3 x 12.0 cm
2007.1521

Dakota c. 1930

linocut, printed in colour, from five
blocks on cream paper subsequently
laid on card
image 15.8 x 13.6 cm
sheet 18.6 x 14.6 cm
2007.1522

BLACK, Margaret (print after)

died Australia
active by 1859

COGNE, Francois (lithographer)

France 1829–1883
working Australia 1856–64

HAMEL, Julius (publisher)

Germany 1812 – Australia 1894
Australia from 12 November 1852
(Great Britain)

Launceston 1863
lithograph, printed in black ink, from one stone; blue tint stone on off-white wove paper
image 36.6 x 65.4 cm
sheet 48.6 x 75.6 cm
2007.1528

BRASH, Barbara
Australia 1925–2002

Vic and Bob – beachcombers
screenprint, printed in colour, from multiple stencils on paper
image 31.4 x 32.8 cm
sheet (sight) 33.0 x 34.0 cm
2007.410

BUTTON, Henry
England 1829 – Australia 1914
Australia from 1837

Certificate for the independent Order of Rechabites 1903
lithograph, printed in colour, from multiple stones on thin yellowing wove paper
image 44.2 x 31.6 cm
sheet 54.4 x 37.7 cm
Gift of John McPhee, 2008
2008.273

Certificate for the independent Order of Rechabites 1889
lithograph, printed in colour, from multiple stones on thin yellowing wove paper
image 44.2 x 31.6 cm
sheet 50.2 x 38.2 cm
Gift of John McPhee, 2008
2008.274

CALVERT, Samuel
England 1828–1913
working Australia 1848–88, 1894–c.1905

A Christmas scene on the Yarra 1866
from *Illustrated Melbourne Post*
wood-engraving, printed in black ink, from one block on paper
image (sight) 37.0 x 50.0 cm
sheet (sight) 37.0 x 50.0 cm
2007.408

CAMERON, Dorothy
Australia 1917–2002
France 1970s

ATELIER LACOURIERE ET FRELAUT (print workshop)
France 1957–2006

not titled [landscape] 1975
monoprint with collage on thin Japanese-style paper mounted onto thick white card
image 69.4 x 49.6 cm
sheet 73.2 x 53.0 cm
Gift of Peter Cameron, 2007
2007.1380

not titled [oak leaf] 1976
soft-ground etching, printed in colour, from multiple plates on white wove BFK Rives paper
plate-mark 24.8 x 34.4 cm
sheet 42.0 x 49.1 cm
Gift of Peter Cameron, 2007
2007.1381

not titled [yellow circle] 1977
soft-ground etching, printed in colour, from multiple plates on white wove BFK Rives paper
plate-mark 29.6 x 24.1 cm
sheet 32.8 x 28.4 cm
Gift of Peter Cameron, 2007
2007.1382

not titled [fish] c.1976
etching, printed in black ink, from one plate on white wove BFK Rives paper
plate-mark 21.6 x 18.4 cm
sheet 32.8 x 28.4 cm
Gift of Peter Cameron, 2007
2007.1383

not titled [brown and green shapes] 1977
soft-ground etching, printed in brown and green ink, from two plates on white wove BFK Rives paper
plate-mark 28.6 x 35.2 cm
sheet 49.8 x 65.2 cm
Gift of Peter Cameron, 2007
2007.1384

not titled [green shapes] 1977
soft-ground etching, printed in green ink, from one plate on white wove BFK Rives paper
plate-mark 35.0 x 32.6 cm
sheet 65.2 x 50.1 cm
Gift of Peter Cameron, 2007
2007.1385

not titled [hand and leaf] 1976
soft-ground etching, printed in colour, from multiple plates on white wove BFK Rives paper
plate-mark 33.0 x 35.6 cm
sheet 54.2 x 53.6 cm
Gift of Peter Cameron, 2007
2007.1386

CAMPBELL, Oswald Rose (print after)
Channel Islands 1820 – Australia 1887
arrived Australia c.1850

Christmas in the bush: an Australian homestead 1867
wood-engraving, printed in colour, from multiple blocks on paper
image 32.6 x 44.2 cm
sheet 42.2 x 51.0 cm
2007.409

CANT, James
Australia 1911–1982
England, Europe 1934–39; England 1949–55

Six signed artist's prints. Introduction by Clive Turnbull 1948
cliche-verre, printed in blue pigment, each from one paper plate; letterpress text on thin buff wove paper
folio (closed) 34.8 x 30.3 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.938.1–7

CHEVALIER, Nicholas
Russia 1828 – England 1902
working Australia 1854–67, New Zealand 1854–69, England from 1870
TROEDEL, Charles (printer)
Germany 1835 – Australia 1906
Australia from 1860

N Chevalier's album of chromolithographs 1865
lithographs, printed in colour, each from multiple stones on paper on thin white card
folio (closed) 54.6 x 42.4 x 2.0 cm
2007.1297.1–12

COUNIHAN, Noel

Australia 1913–1986
Aotearoa New Zealand 1939–40;
England, Europe 1949–52

Petty sessions 1958

screenprint, printed in black and
purple ink, from two photo-stencils
on cream wove paper
image 16.2 x 20.6 cm
sheet 16.2 x 20.6 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.1299

CROOKE, Ray

born Australia 1922

Island woman II 1968

monotype, printed in black ink, from
one plate on thick fibrous off-white
wove paper
image 14.2 x 20.2 cm
sheet 15.0 x 20.8 cm
2007.363

Island woman III 1968

monotype, printed in black ink, from
one plate on thick fibrous off-white
wove paper
image 14.1 x 18.8 cm
sheet 14.5 x 19.2 cm
2007.364

CULLEN, Gregor (designer)

born Australia 1954

CASULA POWER HOUSE (designer)

CULLEN, Gregor (printer)

born Australia 1954

CASULA POWER HOUSE (printer)

LIVERPOOL CITY COUNCIL

(client)

The Powerhouse youth theatre 1991

screenprint, printed in colour, from
nine stencils on white paper
image 84.9 x 56.8 cm
sheet 87.8 x 60.0 cm
Gift of Gregor Cullen, 2008
2008.256

CULLEN, Gregor (designer and

printer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

CULLAGRAFFIX (printer)

closed active Australia 1988–92

THEATRE SOUTH (client)

Golden Valley 1988

screenprint, printed in colour, from
six stencils on white paper
image 76.2 x 48.6 cm
sheet 78.0 x 51.1 cm
Gift of Gregor Cullen, 2008
2008.267

CULLEN, Gregor (designer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

CULLEN, Gregor (printer)

born Australia 1954

LIVERPOOL CITY COUNCIL

(client)

Powerhouse regional arts centre 1990

screenprint, printed in colour, from
eight stencils on white paper
image 88.4 x 52.0 cm
sheet 91.0 x 54.5 cm
Gift of Gregor Cullen, 2008
2008.260

CULLEN, Gregor (designer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

CULLEN, Gregor (printer)

born Australia 1954

SCHOOL OF CREATIVE ARTS

(client)

By popular demand 1989

screenprint, printed in colour, from
eight stencils on white paper
image 81.2 x 51.8 cm
sheet 83.8 x 54.4 cm
Gift of Gregor Cullen, 2008
2008.259

CULLEN, Gregor (designer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

CULLEN, Gregor (printer)

born Australia 1954

THEATRE SOUTH (client)

Slacky flat 1989

screenprint, printed in colour, from
eight stencils on white paper
image 77.0 x 52.0 cm
sheet 79.6 x 54.4 cm

Gift of Gregor Cullen, 2008
2008.257

CULLEN, Gregor (designer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

CULLEN, Gregor (printer)

born Australia 1954

WOLLONGONG CITY GALLERY

(client)

Illawarra artist bicentennial 1988

screenprint, printed in colour, from
six stencils on white paper
image 88.3 x 50.4 cm
sheet 91.0 x 53.1 cm
Gift of Gregor Cullen, 2008
2008.263

CULLEN, Gregor (designer and
printer)

born Australia 1954

CULLAGRAFFIX (design studio)

closed active Australia 1988–92

SLOUGH, Stuart (printer)

THEATRE SOUTH (client)

Mother courage 1992

screenprint, printed in colour, from
three stencils on shiny white paper
image 84.9 x 57.0 cm
sheet 88.4 x 59.6 cm
Gift of Gregor Cullen, 2008
2008.265

CULLEN, Gregor (designer)

born Australia 1954

CULLEN, Gregor (printer)

born Australia 1954

CLASS CONSCIOUS SUSHI

(print workshop)

PROJECT CONTEMPORARY ART

SPACE (client)

Onistkulture 1995

screenprint, printed in colour, from
three stencils on white paper
image 70.0 x 50.0 cm
sheet 73.8 x 53.8 cm
Gift of Gregor Cullen, 2008
2008.253

CULLEN, Gregor (designer)

born Australia 1954

CULLEN, Gregor (printer)

born Australia 1954

**KIAMA JAZZ FESTIVAL
COMMITTEE** (client)

Free at last 1994
screenprint, printed in colour, from
three stencils on white paper
image 60.6 x 42.2 cm
sheet 65.0 x 46.2 cm
Gift of Gregor Cullen, 2008
2008.254

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

SCHOOL OF CREATIVE ARTS
(print workshop)

The tempest 1992
screenprint, printed in colour, from
five stencils on white paper
image 89.0 x 63.2 cm
sheet 91.0 x 65.0 cm
Gift of Gregor Cullen, 2008
2008.258

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

SCHOOL OF CREATIVE ARTS
(client)

Drawing on the Illawarra 1994
screenprint, printed in colour, from
four stencils on white paper
image 85.8 x 60.4 cm
sheet 91.0 x 65.1 cm
Gift of Gregor Cullen, 2008
2008.264

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

SLOUGH, Stuart (printer)
WOLLONGONG CITY GALLERY
(client)

New Wollongong City Gallery 1991
screenprint, printed in colour, from
eight stencils on white paper
image 85.4 x 60.8 cm
sheet 102.0 x 76.0 cm
Gift of Gregor Cullen, 2008
2008.251

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

**SOUTH COAST LABOUR
COUNCIL** (client)

Chris Hani 1994
screenprint, printed in colour, from
six stencils on white paper
image 88.6 x 60.4 cm
sheet 91.0 x 63.0 cm
Gift of Gregor Cullen, 2008
2008.262

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

THEATRE SOUTH (client)

Windy Gully 1986
screenprint, printed in colour, from
eight stencils on white paper
image 65.4 x 92.4 cm
sheet 76.3 x 102.0 cm
Gift of Gregor Cullen, 2008
2008.261

CULLEN, Gregor (designer)
born Australia 1954

CULLEN, Gregor (printer)
born Australia 1954

WOLLONGONG CITY GALLERY
(client)

Bert Flugelman 1995
screenprint, printed in colour, from
three stencils on white paper
image 70.0 x 50.0 cm
sheet 91.0 x 65.0 cm
Gift of Gregor Cullen, 2008
2008.255

CULLEN, Gregor (designer)
born Australia 1954

IVAN DOUGHERTY GALLERY
(client)

established Australia 1977
It's about time 1995
screenprint, printed in colour, from
three stencils on white paper
image 70.0 x 50.0 cm
sheet 102.0 x 76.0 cm
Gift of Gregor Cullen, 2008
2008.250

CULLEN, Gregor (designer)
born Australia 1954

REDBACK GRAPHIX (design
studio)

Australia 1979–1994

CULLEN, Gregor (printer)
born Australia 1954

REDBACK GRAPHIX
(print workshop)

Australia 1979–1994

WOLLONGONG CITY GALLERY
(client)

Women and arts festival 1982
screenprint, printed in colour, from
three stencils on white paper
image 73.4 x 48.2 cm
sheet 78.6 x 50.8 cm
Gift of Gregor Cullen, 2008
2008.268

CULLEN, Gregor (designer and
printer)

born Australia 1954

SLAG GRAFFIX (print workshop)

**ILLAWARRA RESIDENTS AGAINST
TOXIC ENVIRONMENTS** (client)

Contaminated heartland politics 1997
screenprint, printed in colour, from
five stencils on white paper
image 52.2 x 42.2 cm
sheet 99.8 x 70.2 cm
Gift of Gregor Cullen, 2008
2008.266

DE MEDICI, eX

born Australia 1959

ATKINS, Ros (printer)

born Australia 1957

AUSTRALIAN PRINT WORKSHOP
(workshop)

established Australia 1989

United spectres #3 2006
etching, printed in black ink, from six
plates on paper
image (each) 121.6 x 41.0 cm
sheet (each) 134.0 x 47.2 cm
sheet (overall) 268.0 x 141.6 cm
Gift of the artist, 2008
2008.16

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

BELIN, A (lithographer)

active France 1830s

SAINT-AULAIRE, Felix Achille
(lithographer)

born France 1801

active France c. 1833

TASTU, J (publisher)

active France c. 1833

Vue de la rade de Hobart-town. Ile Van-Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 22.2 x 32.8 cm
sheet 34.3 x 51.4 cm
2007.1539

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

BICHEBOIS, Louis-Philippe

Alphonse (lithographer)

France 1801–1850

active France 1830s

HOSTEIN, Edouard Jean Marie

(lithographer)

France 1804–1886

active France 1830s

TASTU, J (publisher)

active France c. 1833

Hobart-town Vue prise d'un ravin au Nord. Van Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 21.1 x 33.5 cm
sheet 34.4 x 51.6 cm
2007.1538

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

HOSTEIN, Edouard Jean Marie

(lithographer)

France 1804–1886

active France 1830s

LEMERCIER, Alfred Leon

(lithographer)

TASTU, J (publisher)

active France c. 1833

Vue d'Elisabeth-town. Ile Van-Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 18.6 x 30.2 cm
sheet 31.0 x 43.6 cm
2007.1534

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

LEBORNE, Louis (lithographer)

France 1796–1863

active France 1830s

BICHEBOIS, Louis-Philippe

Alphonse (lithographer)

France 1801–1850

active France 1830s

TASTU, J (publisher)

active France c. 1833

Vue d'une habitation a New-Town. Ile Van-Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 23.1 x 31.5 cm
sheet 34.5 x 48.2 cm
2007.1535

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

LEBORNE, Louis (lithographer)

France 1796–1863

active France 1830s

BICHEBOIS, Louis-Philippe

Alphonse (lithographer)

France 1801–1850

active France 1830s

TASTU, J (publisher)

active France c. 1833

Vue des défrichemens. Au pied du Mont Wellington. Ile Van Diemen

c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper

image 22.2 x 32.8 cm

sheet 34.0 x 49.7 cm

2007.1536

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

LEBORNE, Louis (lithographer)

France 1796–1863

active France 1830s

BICHEBOIS, Louis-Philippe

Alphonse (lithographer)

France 1801–1850

active France 1830s

TASTU, J (publisher)

active France c. 1833

Moullins a Blé dans les environs d'Hobart-town c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 20.1 x 33.5 cm
sheet 34.5 x 52.8 cm
2007.1547

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

LEBORNE, Louis (lithographer)

France 1796–1863

active France 1830s

TASTU, J (publisher)

active France c. 1833

Vue d'une habitation a new-town c. 1833

lithograph, printed in black ink, from one stone on white wove paper
image 23.2 x 31.1 cm
sheet 34.0 x 52.8 cm
2007.1545

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

LEMERCIER, Alfred Leon

(lithographer)

HOSTEIN, Edouard Jean Marie

(lithographer)

France 1804–1886

active France 1830s

TASTU, J (publisher)

active France c. 1833

Moulin a scie, dans les bois d'Hobart-town. Van-Diemen c. 1833
from *Voyage de la corvette l'Astrolabe. Atlas historique J. Tastu: Paris 1833*
lithograph, printed in black ink, from one stone on white wove paper
image 24.6 x 37.6 cm
sheet 34.2 x 50.5 cm
2007.1527

DE SAINSON, Louis (print after)
France 1801–1887

Australia and Pacific 1826–29

LEMERCIER, Alfred Leon
(lithographer)

KOEPPELIN (lithographer)

active France 1830s

TASTU, J (publisher)

active France c. 1833

Vue d'Hobart-town c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 25.8 x 42.9 cm
sheet 34.5 x 52.9 cm
2007.1542

DE SAINSON, Louis (print after)
France 1801–1887

Australia and Pacific 1826–29

LEMERCIER, Alfred Leon
(lithographer)

SORRIEUX, Frederic (lithographer)

active France 1830s

TASTU, J (publisher)

active France c. 1833

New-Town c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 22.6 x 30.0 cm
sheet 34.0 x 49.7 cm
2007.1544

DE SAINSON, Louis (print after)
France 1801–1887

Australia and Pacific 1826–29

NOËL, Alexis (lithographer)

BELIN, A (lithographer)

active France 1830s

TASTU, J (publisher)
active France c. 1833

Eglise d'Elisabeth-town. Ile Van Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 20.0 x 28.1 cm
sheet 34.2 x 44.8 cm
2007.1548

DE SAINSON, Louis (print after)
France 1801–1887

Australia and Pacific 1826–29

NOËL, Alexis (lithographer)

TASTU, J (publisher)

active France c. 1833

Hobart-town. Vue de Cote des

Casernes. Ile Van-Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 24.5 x 40.6 cm
sheet 34.4 x 52.6 cm
2007.1546

DE SAINSON, Louis (print after)
France 1801–1887

Australia and Pacific 1826–29

SAINT-AULAIRE, Felix Achille
(lithographer)

born France 1801

active France c. 1833

TASTU, J (publisher)

active France c. 1833

Vue de Hobart-town. Prise de la rade.

Ile Van-Diemen c. 1833

from *Voyage de la corvette*

l'Astrolabe. Atlas historique J. Tastu: Paris 1833

lithograph, printed in black ink, from one stone on white wove paper
image 19.7 x 35.6 cm
sheet 34.0 x 52.0 cm
2007.1541

DEVERSON, Clint

born Australia 22 February 1977

Megalo Access Arts Inc
established 1980

Open day Megalo Kingston,

19th November 2000 2000
screenprint, printed in colour, from three screens on white wove paper
image 64.2 x 41.0 cm
sheet 65.0 x 42.0
Gift of the artist, 2007
2007.661

FOX, Belinda

born Australia 1975

Hide and seek I c. 2006

etching, printed in black ink, from one plate; embossing and hand-coloured on thick off-white wove paper
image 78.2 x 43.8 cm
sheet 78.2 x 43.8 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1294

Hide and seek II variation 2006

etching and linocut, printed in black ink, from one plate and block; embossing and hand-colouring on thick off-white wove paper
image 78.5 x 43.8 cm
sheet 78.5 x 43.8 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1295

FRANELLA, Graham

born England 1950

Australia from 1975

AUSTRALIAN PRINT WORKSHOP

(print workshop)

established Australia 1989

Reflection 2004

lithograph, printed in red and black ink, from two stones on white wove paper
image (irregular) 37.0 x 43.0 cm
sheet 76.6 x 57.0 cm
Gift of the Australian Print Workshop, 2007
2007.688

FRAZER, David

born Australia 1966

A collection of 30 linocut bookplates

2000–2001

Gift of David De Campo, 2007

2007.1350–2007.1379

GILL, S T

England 1818 – Australia 1880
Australia from 1839

ALLAN & WIGLEY (printer)
closed active Australia 1853–68
MADER, F (publisher)

Kangaroo Hunting Nos 1–3 c. 1860
lithographs, printed in colour,
each from two stones (black image
and text, buff tint stone) on paper
subsequently laid down on thin card
sheet 37.6 x 53.0 cm
2007.365.1–3

GILL, S T

England 1818 – Australia 1880
Australia from 1839

DE GRUCHY & LEIGH (printer)
Australia 1858 – Australia 1866

A city of Melbourne solicitor 1866
chalk-lithograph, printed in black ink,
from one stone on buff wove paper
image 28.2 x 21.8 cm
sheet 39.6 x 29.4 cm
2007.1523

On the Board of Works 1866
chalk-lithograph, printed in black ink,
from one stone on buff wove paper
image 27.5 x 21.3 cm
sheet 42.5 x 31.2 cm
2007.1525

GLEESON, James

born Australia 1915
England, Europe 1947–49; Europe,
USA 1958–59

not titled [signed monotype] c. 1950
monotype, printed in colour, from
one plate on medium brown laid Ford
428 Mill paper
image (irregular) 27.8 x 21.0 cm
sheet 28.4 x 22.2 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1002

GLEGHORN, Thomas

born England 1925
Australia from 1928; UK, Europe
1962–63, 1970

Mediaeval landscape 1963
screenprint, printed in colour, from

two stencils on thin buff wove paper
image 37.0 x 53.4 cm
sheet 52.0 x 66.6 cm
Gordon Darling Australia and Pacific
Print Fund, 2008
2008.82

GLOVER, Henry

England 1827 – Australia 1904
Australia from 1848

EDGAR RAY & CO (publisher)
established 1857 – closed Australia
Printers and Publishers. [F.9397] 1859

*12 hours road scraping in Melbourne:
scraped from the streets and sketched
on stone* 1857
lithographs, printed in black ink, each
from one stone on thin buff wove
paper
book (closed) 13.8 x 22.0 cm
2007.366.1–12

GLOVER, Henry

England 1827 – Australia 1904
Australia from 1848

ROBINSON (printer)
active Australia 1858

YORKE, Chas (publisher)
active Australia 1858

Old Style c. 1858
chalk-lithograph, printed in black ink,
from one stone; hand-coloured on
white wove paper
image 32.3 x 23.7 cm
text 44.2 x 28.3 cm
2007.1526

GLOVER, John

England 1767 – Australia 1849
Australia from 1831

Blasted oak c. 1797
softground etching, printed in black
ink, from one plate on thin cream
laid paper
plate-mark 27.6 x 25.2 cm
sheet 41.8 x 33.2 cm
Gift of John McPhee, in honour of
Gina and Ted Gregg of Hobart and
Sydney, 2008
2008.272

GRIFFITH, Pamela

born Australia 1943
Europe 1972–73, 1981–82

*A collection of 117 etchings and
lithographs* 1994–2007
Gift of Ross Griffith, 2008
2008.460–2008.576

GRIFFITH, Pamela

born Australia 1943
Europe 1972–73, 1981–82

KINGSTON, Peter

born Australia 1943

DJANDJOMERR, Tim

*On the occasion of APEC Australia
2007 Sydney* 2007

folio
folio (closed) 63.8 x 47.4 cm
Gift of APEC Australia 2007, 2008
2008.459.1–3

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981

To the river 2004

lithograph, printed in colour, from
multiple blocks on thick off-white
wove paper
image 33.2 x 35.6 cm
sheet 54.8 x 58.0 cm
Gift of the artist, 2008
2008.454

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981

KING, Martin (printer)
born Australia 1957

Heritage (Lithographic diptych) 2004
offset-lithograph, printed in colour,
from four plates on paper
image (each) 65.0 x 60.0 cm
sheet (each) 105.8 x 75.0 cm
Gift of the artist, 2008
2008.448.A–B

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981

RAWLING, Larry (printer)

born Australia 1938

GRANT, Mark (publisher)

Otherness- series 1992
screenprints, printed in colour, from
multiple stencils on Arches Satine
water colour 300 gsm paper
image (each) 38.0 x 31.5 cm

sheet 68.0 x 54.0 cm
Gift of the artist, 2008
2008.447.1–3

Swamp no. 8 2001

screenprint, printed in colour, from two stencils on Arches Satine water colour 300 gsm paper
image 152.0 x 61.0 cm
sheet 175.2 x 81.0 cm
Gift of the artist, 2008
2008.456

Swamp no. 6 2001

screenprint, printed in colour, from two stencils on Arches Satine water colour 300 gsm paper
image 152.0 x 75.0 cm
sheet 175.8 x 95.0 cm
Gift of the artist, 2008
2008.457

On Becoming (Yellow no. 3) 1996

screenprint, printed in colour on Arches Satine 300 gsm paper
image 95.0 x 51.4 cm
sheet 122.0 x 77.5 cm
Gift of the artist, 2008
2008.458

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981

Valentine Printing (printer)

GRANT, Mark (publisher)

On Becoming (Yellow no. 1) 1998

screenprint, printed in colour on artist's edition on Magnani Litho 1310, 310 gsm
image 42.2 x 56 cm
sheet 49.5 x 69 cm
Gift of the artist, 2008
2008.453

HARRIS, Brent (printer)

born Aotearoa New Zealand 1956
Australia from 1981

WESTCOTT, Kim (printer)

born Australia 1968
United States 1993–95

GRANT, Mark (publisher)

Grotesquerie (le regard) 2001

woodcut, printed in colour, from one interlocking block on Japanese paper
image 63.5 x 50.00 cm
sheet 79.4 x 65.0 cm

Gift of the artist, 2008
2008.449

Grotesquerie 2002

woodcut, printed in colour, from one interlocking block on Japanese paper
image 63.5 x 50.0 cm
sheet 79.0 x 65.2 cm
Gift of the artist, 2008
2008.450

Grotesquerie (no. 11) 2002

woodcut, printed in colour, from one interlocking block on Japanese paper
image 63.5 x 50.00 cm
sheet 80.0 x 65.4 cm
Gift of the artist, 2008
2008.451

The Untimely (no. 7) 1998

woodcut, printed in colour, from one interlocking block on Japanese paper
image 60 x 45.5 cm
sheet 74.3 x 53.5 cm
Gift of the artist, 2008
2008.452

The Untimely (no. 3) 1998

woodcut, printed in colour, from one interlocking block on Japanese paper
image 60 x 45.5 cm
sheet 74.3 x 53.5 cm
Gift of the artist, 2008
2008.455

HOLDEN, Patti

born Australia 19 December 1926

Self portrait 2004

linocut, printed in colour, from multiple blocks on white wove BFK Rives paper
image 30.4 x 20.0 cm
sheet 37.7 x 27.5 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1291

HUNTER, William

Isle of Man 1899 – Australia 1963
Australia by 1910

Moon radiance, Hampton 1940–1960

etching, printed in black ink, from one plate; hand-coloured on paper
image 20.4 x 19.2 cm
sheet (sight) 23.0 x 20.0 cm
2007.411

The river 1940–50s

etching, printed in black ink, from one plate on thin cream wove paper
plate mark 13.0 x 20.0 cm
sheet 25.0 x 18.0 cm
2007.413.1

The river 1940–50s

etching, printed in black ink, from one plate on thin cream wove paper
plate mark 13.0 x 20.0 cm
sheet 20.4 x 28.0 cm
2007.413.2

JACKS, Robert

born Australia 1943

Two four-part drawings 1977

stamped drawing, in green ink on off-white wove paper
book (closed) 15.2 x 11.4 cm
Gift of the artist, 2007
2007.354

JAKUPA JR, Pax

born Papua New Guinea 1978

KING, Martin (printer)

born Australia 1957

AUSTRALIAN PRINT WORKSHOP

(print workshop)
established Australia 1989

Mask 2005

etching, printed in red and yellow ink, from two plates on paper
image 44.0 x 31.0 cm
sheet 57.0 x 38.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.403

Bun b'long tumbuna 2005

etching, printed in black and yellow ink, from two plates on paper
image 31.0 x 44.0 cm
sheet 38.0 x 57.0 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.404

KLUGE-POTT, Hertha

born Germany 1934
Australia from 1958

Melaleuka 2005

etching and drypoint, printed in black ink with plate tone, from one plate on thick off-white wove

BFK Rives paper
plate-mark (each) 44.7 x 49.5 cm
sheet (each) 54.0 x 60.0 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2008.152.1–4

KOGAN, Danial

Childproof 1993
linocuts, printed in black ink, each
from one block; chine colle additions,
red ink, ; gold leaf,
shellac on four types of hand-made
paper (Kardi from India and Nepalese
paper)
sheet (each) 56.0 x 78.8 cm
Purchased with the generous
assistance of Vicki Vidor OAM, 2008
2008.276.1–28

LAUVERGNE, Barthelemy (print
after)

France 1805–1875

BICHEBOIS, Louis-Philippe

Alphonse (lithographer)

France 1801–1850

active France 1830s

BENARD & BICHEBOIS

(lithographer)

TASTU, J (publisher)

active France c. 1833

*Vue de midway-house. Sur le chemin
d'Elisabeth-town. Ile Van-Diemen*
c. 1833

from *Voyage de la corvette*

*l'Astrolabe. Atlas historique J. Tastu:
Paris 1833*

lithograph, printed in black ink, from
one stone on white wove paper

image 20.9 x 32.7 cm

sheet 34.3 x 49.2 cm

2007.1537

LEWIS, Ruark

born Australia 1960

France 1991

BIG FAG PRESS (print workshop)

established Australia 2005

Euphemisms for a riotous suburb 1
2007

screenprint, printed in colour, from
multiple photo-stencils; additions in
gouache and graphite;

on off-white wove medium weight

Arches 88 paper

image 71.8 x 52.0 cm

sheet 76.6 x 57.4 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.79.1

Euphemisms for a riotous suburb 2
c. 2007

screenprint, printed in colour, from
multiple photo-stencils; additions in
gouache and graphite;

on off-white wove medium weight

Arches 88 paper

image 71.8 x 52.0 cm

sheet 76.6 x 57.4 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.79.2

Euphemisms for a riotous suburb i
(white) 2006

off-set lithograph, printed in black

ink, from one plate; pen and ink

additions on smooth white

archival lithographic paper

image 69.2 x 50.3 cm

sheet 86.8 x 59.2 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.79.3

MACDONALD, Fiona

born Australia 1956

COLLEGE OF FINE ART DIGITAL

LAB (print workshop)

Movement 2007

digital print, printed in colour on

Hahnemühle 285 gsm photo rag

paper

image 59.1 x 67.5 cm

sheet 75.5 x 90.8 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2008.80

MADDOCK, Bea

born Australia 1934

England, Europe 1959–61, Canada

1978

MASON, Penny

born Australia 12 April 1950

CAMPBELL, Denise

born Australia 1952

nd 1974–75, 1080–81, England

1983–84

MARSDEN, David

born Australia 1949

One x Four 1997

lithographs, printed in black ink,
each from one stone on thick mottled
cream paper

sheet 57.0 x 44.4 cm

Gift of Denise Campbell, Bea

Maddock, David Marsden and Penny

Mason, 2007

2007.1316.1–4

MAGUIRE, Marian

born Aotearoa New Zealand 1962

PAPERGRAPHICA (publisher)

established Aotearoa New Zealand

1995

The Odyssey adapted 2006

screenprints, printed in black ink,
from one stencil on medium white

laid paper

book (closed) 19.8 x 15.0 cm

Gift of the artist, 2008

2008.270

The Iliad abbreviated 2003

screenprints, printed in black ink,
from one stencil on medium white

wove paper

book (closed) 14.0 x 10.4 cm

Gift of the artist, 2008

2008.271

MAGUIRE, Tim

born England 1958

Australia 1959–93; Germany 1984–85;

France and England from 1993

Folio of seven monoprints 1982

monoprints

folio (closed) 69.0 x 57.0 cm

case 71.4 x 59.0 cm

Gift of Sarah Miller and Derek

Kreckler, 2008

2008.269.1–8

MANIFOLD, Marion

born Australia 1954

*Rosy dreams: from the verandah of
Purrumbete* 2007

linocut, printed in black ink, from

one block; fabric collage addition on

white wove BFK Rives paper

image (overall) 61.8 x 99.2 cm

sheet (overall) 76.0 x 113.2 cm

Gift of the artist, 2007
2008.14.A–B
Spring: Purrumbete from across the lake 2007
linocut, printed in black and red ink,
from two blocks on BFK Rives
image 70.2 x 113.4 cm
sheet 76.4 x 113.4 cm
Gift of the artist, 2007
2008.15.A–B

MASON, Penny
born Australia 12 April 1950

Imagining Here 2005
lithograph, printed in colour, from
multiple stones on thick off-white
laid paper
image 32.5 x 44.5 cm
sheet 49.5 x 63.5 cm
2007.399

Imagining here 2005
lithograph, printed in colour, from
multiple stones on thick off-white
laid paper
image 38.0 x 46.0 cm
sheet 50.0 x 62.2 cm
2007.400

The illusion of I 2005
lithograph, printed in colour, from
multiple stones on thick off-white
laid paper
image 49.0 x 36.5 cm
sheet 67.0 x 49.8 cm
2007.434

MAURIN, A (print after)
active 1833

LEMERCIER, Alfred Leon
(lithographer)

TASTU, J (publisher)
active France c. 1833

JSC Dumont D'Urville c. 1833
from *Voyage de la corvette
l'Astrolabe. Atlas historique J. Tastu:
Paris 1833*
lithograph, printed in black ink, from
one stone on white wove paper
image 27.6 x 24.5 cm
sheet 51.6 x 34.0 cm
2007.1543

MCCORMACK, Christine
born Australia 1953
CTHONIC PRESS (printer)

Behind the mask 1996–97
computer-generated book
book (closed) 21.3 x 29.8 x 0.8 cm
Gordon Darling Australia and Pacific
Print Fund, 2008
2008.81

MCGILL, Clyde
born 1949

Hiroshima notes 2006
resist medium (wax) wash on thin
Japanese-style paper and brown wove
paper
book (closed) 22.0 x 31.0 x 0.9 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.405

Borders (and burning boats) 2006
etching and screenprint, printed in
colour with plate tone, on multiple
plates and stencils; also
glue and waxed paper collage on
paper, card and fabric
book (closed) 31.0 x 44.8 x 1.0 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.406

MCMAHON, Marie (designer)
born Australia 11 September 1953

REDBACK GRAPHIX (design
studio)
Australia 1979–1994

MCMAHON, Marie (printer)
born Australia 11 September 1953

REDBACK GRAPHIX
(print workshop)

Australia 1979–1994

**JOBS FOR WOMEN ACTION
COMMITTEE** (client)

Rosie the riveter 1981
screenprint, printed in colour, from
multiple stencils
image 73.6 x 48.8 cm
sheet 76.0 x 50.8 cm
Gift of Gregor Cullen, 2008
2008.252

MURPHY, Idris
born Australia 1949
ATELIER CHAMPFLEURY
(print workshop)

The Eucumbene suite 1987
lithographs, printed in colour, each

from multiple stones on Velin Arches
paper
folio (closed) 62.0 x 46.8 cm
Gift of anonymous donor
2008.13.1–4

NEESON, John P
born Australia 1948

Gunns series, 1–4 1996
etching, aquatint and open bite,
printed in colour, from multiple
plates on thick off-white laid paper
plate-mark (each) 50.0 x 51.0 cm
sheet (each) 71.0 x 62.0 cm
Gift of the artist, 2008
2008.432.1–4

Blood [1–9] 1997
from *Warrior x 9*
etching and open-bite, printed in
colour, from multiple plates on thick
white wove paper
plate-mark (each) 35.2 x 35.8 cm
sheet (each) 70.4 x 49.6 cm
Gift of the artist, 2008
2008.434.1–9

*Neri wall- wind blows around him-
broken wings* 1993

etching, aquatint and open-bite,
printed in colour, from multiple
plates on thick off-white laid paper
plate-mark 49.6 x 50.2 cm
sheet 70.6 x 65.8 cm
Gift of the artist, 2008
2008.435

Harvest wall- right become wrong
1999

etching, aquatint and open-bite,
printed in colour, from multiple
plates on thick white wove paper
plate-mark 50.4 x 50.8 cm
sheet 73.8 x 60.0 cm
Gift of the artist, 2008
2008.436

*Emotional weather report. Too damn
good* 1993

etching and open bite, printed in
colour, from multiple plates on thick
white wove Arches paper
plate-mark 50.0 x 49.8 cm
sheet 76.0 x 56.4 cm
Gift of the artist, 2008
2008.437

Neri wall. You laugh so hard 1993
etching and open bite, printed in
colour, from multiple plates on thick
white wove BFK Rives paper
plate-mark 50.4 x 50.2 cm
sheet 72.2 x 56.8 cm
Gift of the artist, 2008
2008.438

*Stoneflower. Western region of my
M.H.- real cold feet* 1991
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 50.2 x 50.0 cm
sheet 75.8 x 56.4 cm
Gift of the artist, 2008
2008.439

*Emotional weather report. Sound
of thunder- how far off I sat and
wondered* 1991
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 50.2 x 50.0 cm
sheet 76.0 x 56.2 cm
Gift of the artist, 2008
2008.440

*Emotional weather report. Abstract
threats too noble to ignore* 1991
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 50.2 x 49.8 cm
sheet 75.8 x 56.0 cm
Gift of the artist, 2008
2008.441

So long old friend 1983
from *Warrior x 9*
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 56.7 x 50.0 cm
sheet 76.0 x 57.2 cm
Gift of the artist, 2008
2008.442

Man in armour 1984
from *Warrior x 9*
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Fabriano paper
plate-mark 56.4 x 50.2 cm
sheet 68.0 x 57.0 cm

Gift of the artist, 2008
2008.443

Barbed blood 1984
from *Warrior x 9*
etching and open bite, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 50.0 x 50.0 cm
sheet 75.4 x 56.6 cm
Gift of the artist, 2008
2008.444

Wild dead things 1985
from *Warrior x 9*
etching and open bite, printed in
colour, from multiple plates on thick
off-white laid paper
plate-mark 50.6 x 50.0 cm
sheet 75.3 x 56.0 cm
Gift of the artist, 2008
2008.445

Easy when you're dreaming 1984
etching and aquatint, printed in
colour, from multiple plates on thick
off-white wove Arches paper
plate-mark 49.8 x 71.0 cm
sheet 57.0 x 76.0 cm
Gift of the artist, 2008
2008.446

NEILSON, Marina

born Australia 1970

Looking at you looking at me 2007
etching, printed in black ink, from
one plate on Hahnemühle paper
image 44.4 x 29.6 cm
sheet 53.6 x 39.0 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.1289

The trouble with my bear is ... 2007
etching, printed in black ink, from
one plate on Hahnemühle paper
image 44.2 x 39.6 cm
sheet 53.8 x 39.0 cm
Gordon Darling Australia Pacific
Print Fund, 2007
2007.1290

NIEL, Monsieur (print after)

LEMERCIER, Alfred Leon
(lithographer)

MAURIN, A (lithographer)
active 1833

TASTU, J (publisher)
active France c.1833

*Indigenes des deux sexes. Van-
Diemen* c. 1833
from *Voyage de la corvette
l'Astrolabe. Atlas historique J. Tastu:
Paris 1833*
lithograph, printed in black ink, from
one stone on white wove paper
image 21.3 x 32.0 cm
sheet 34.4 x 52.8 cm
2007.1540

PARR, Mike

born Australia 1945

LOANE, John (printer)

born Australia 1950

VIRIDIAN PRESS (print workshop)
established Australia 1988

Dirty manna 2000
woodcuts, printed in red ochre ink,
each from one ply-wood block on 14
sheets of Velin Arches
400 gsm paper
image (each) 120.0 x 90.0 cm
sheet (each) 120.0 x 90.0 cm
overall 239.0 x 360.0 cm
Gift of Linda Gregoriou and Dale
Jones-Evans, 2008
2008.92.A-N

Polish mud 1995

drypoint and lift-ground aquatints,
printed in colour, each from 2 copper
plates on 12 sheets
white wove Hahnemühle 350 gsm
stained paper
image (each) 107.2 x 78.6 cm
sheet (each) 107.2 x 78.6 cm
Gift of Mike Parr and John Loane,
2008
2008.114.A-L

Stick into eye 1993

etching and aquatints, printed in
colour, each from two plates on 12
sheets of white wove
Hahnemühle 350 gsm paper
image (each) 107.6 x 78.8 cm
sheet (each) 107.6 x 78.8 cm
Gift of Sara Kelly, 2008
2008.115.A-L

The psychopathic family 1994

lift-ground aquatints, printed in black
ink, each from one copper plate on 12

sheets of thick
white wove Hahnemühle 350 gsm
paper
image (each) 107.5 x 78.5 cm
sheet (each) 107.5 x 78.5 cm
Gift of Mike Parr, 2008
2008.117.A–L

PIGUENIT, W C

Australia 27 August 1836–17 July
1914

England 1898, 1900

HENN, M L (lithographer)

*The Salmon Ponds and vicinity New
Norfolk Tasmania* 1867

lithographs, printed in colour, each
from two stones (black image, buff
tint stone) on white wove paper
book (closed) 33.4 x 50.8 cm
2007.367.1–6

POWER, John Wardell

Australia 1881 – England 1943

England from 1906; France 1920–22

L'homme calculateur 1937

linocut, printed in brown ink, from
one block on wove buff paper
image 30.8 x 23.6 cm
sheet (sight) 31.8 x 24.5 cm
Purchased with the assistance
of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.1111

PRESTON, Margaret

Australia 1875–1963

Germany, France 1904–07, France,

England, Ireland 1912–19

Spring magnolia c. 1932

woodcut, printed in black ink, from
one block; hand-coloured on paper
image 26.0 x 26.2 cm
sheet (sight) 29.5 x 28.6 cm
2007.361

The snail 1949

snencil print, printed in colour, from
one hand-cut stencil on thin black
card
image 29.8 x 21.0 cm
sheet 29.8 x 21.0 cm
2007.362

PROCTOR, Thea

Australia 1879–1966

England 1903–12, 1914–21

The Bathers c. 1918

lithograph, printed in red ink, from
one stone on paper
image 30.7 x 29.0 cm
sheet (sight) 33.3 x 31.0 cm
mount 59.4 x 50.3 cm
2007.407

PULE, John

born Niue 1962

Aotearoa, New Zealand from 1964

Mahalahala 1996

lithograph, printed in black ink, from
one stone on thick off-white wove
Somerset paper
image 58.8 x 42.8 cm
sheet 76.0 x 56.6 cm
Gift of Theo Tremblay in celebration
of the NGA 25th anniversary, 2008
2008.118

RAYNER, Henry

Australia 1902 – England 1957

England from 1924

My path is a rose, even as this plain
1938

etching and drypoint, printed in black
ink, from one plate on cream wove
paper
plate-mark 14.2 x 21.7 cm
sheet 28.6 x 27.8 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.914
The eternal stream 1938
etching, printed in black ink, from
one plate on cream wove paper
plate-mark 14.0 x 2.8 cm
sheet 19.0 x 28.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.915

The man with the ass's head 1938
etching, printed in black ink, from
one plate on cream wove paper
plate-mark 10.4 x 9.0 cm
sheet 27.8 x 19.4 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.916

The sensitive plant 1938

from *Series surreal*
etching, printed in black ink, from
one plate on cream wove paper
plate-mark 7.8 x 9.2 cm
sheet 19.0 x 28.0 cm
Gift of James Agapitos, OAM, and
Ray Wilson, OAM, 2007
2007.917

ROBINSON, William

born Australia 1936

ATELIER FRANCK BORDAS

(print workshop)

established France 1978

Notre Dame 2006

lithograph, printed in colour, from
multiple stones on Arches satine
paper
image 38.6 x 29.4 cm
sheet 56.5 x 38.5 cm
Gift of the artist, 2008
2008.321.1

Luxembourg I 2006

lithograph, printed in colour, from
multiple stones on Arches satine
paper
image 29.0 x 42.8 cm
sheet 38.5 x 50.5 cm
Gift of the artist, 2008
2008.321.2

Luxembourg II 2006

lithograph, printed in colour, from
multiple stones on Arches satine
paper
image 33.0 x 43.8 cm
sheet 38.5 x 55.5 cm
Gift of the artist, 2008
2008.321.3

Petit Pont 2006

lithograph, printed in colour, from
multiple stones on Arches satine
paper
image 29.0 x 40.2 cm
sheet 38.5 x 56.5 cm
Gift of the artist, 2008
2008.321.4

Pont des Arts 2006

lithograph, printed in colour, from
multiple stones on Arches satine
paper
image 28.6 x 39.8 cm
sheet 38.5 x 56.5 cm

Gift of the artist, 2008
2008.321.5

Bofinger 2006

lithograph, printed in colour, from multiple stones on Arches satine paper
sheet 39.2 x 28.8 cm
image 56.5 x 38.5 cm
Gift of the artist, 2008
2008.321.6

Rue Saint Antoine 2006

lithograph, printed in colour, from multiple stones on Arches satine paper
image 29.0 x 39.4 cm
sheet 38.5 x 56.5 cm
Gift of the artist, 2008
2008.321.7

Le Louvre 2006

lithograph, printed in colour, from multiple stones on Arches satine paper
image 38.8 x 28.8 cm
sheet 56.5 x 38.5 cm
Gift of the artist, 2008
2008.321.8

Rue des Rosiers 2006

lithograph, printed in colour, from multiple stones on Arches satine paper
image 28.8 x 38.8 cm
sheet 38.5 x 56.5 cm
Gift of the artist, 2008
2008.321.9

Chartres 2006

lithograph, printed in colour, from multiple stones on Arches satine paper
image 44.4 x 29.4 cm
sheet 56.5 x 38.5 cm
Gift of the artist, 2008
2008.321.10

ROONEY, Robert

born Australia 1937

Stand 1956

soft-ground etching and aquatint, printed in warm black ink, from one plate on cream wove paper
plate-mark 12.0 x 16.5 cm
sheet 15.2 x 19.0 cm
Gift of the artist, 2008
2008.61

The hut, Gippsland 1956

soft-ground etching and aquatint, printed in warm black ink, from one plate on cream wove paper
plate-mark 12.0 x 16.5 cm
sheet 17.0 x 25.0 cm
Gift of the artist, 2008
2008.62

Child away 1955

soft-ground etching and aquatint, printed in warm black ink, from one plate on cream wove paper
plate-mark 17.0 x 13.0 cm
sheet 21.5 x 16.0 cm
Gift of the artist, 2008
2008.63

Skipping Rhymes 1956

Skipping Rhymes: A collection of Australian skipping rhymes collected and illustrated by Robert
folio-bound linocuts, printed in colour, from two blocks; typesetting on thin off-white wove paper
book closed 25.0 x 19.4
book open 25.0 x 38.5
Gift of the artist, 2008
2008.64.1–14

SCHMEISSER, Jörg

born Germany 1942
Australia from 1976

A collection of 42 etchings 1978–1999

Gordon Darling Australia Pacific Print Fund, 2007
2007.1413–2007.1434

STRACHAN, David

England 1919 – Australia 1970
Australia 1921–36; England, France 1936–38; Australia 1938–48; UK, Europe 1948–60; Australia from 1960

KERSHAW, Alister (author)

Australia 1921 – France 1995

MURRAY, Jacques (printer)

active 1950s

STRAMUR-PRESSE (publisher)

France 1951–1953

Accent and hazard 1951, 24

September
etchings, aquatints, printed in black and colour, each from one plate on white wove Velin de

Johannot paper

book (closed) 28.9 x 22.5 cm
Purchased with the assistance of James Agapitos, OAM, and Ray Wilson, OAM, 2007
2007.1134.1–27

STRINGER, John

Australia 1937–2007

United States 1970–1988

Icarus falling 1960

woodcut, printed in colour, from multiple blocks on thin cream lithographic paper
image 45.6 x 31.5 cm
sheet 49.8 x 36.6 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1288

THORPE, Lesbia

born Australia 1919

Europe 1960–62, 1972–75; Taiwan 1976–78

A collection of 33 prints 1950s–1980s

Gift of the artist, 2007
2007.1317–2007.1349

TIPPING, Richard Kelly

born Australia 1949

Sign here 1992–2004

printed signs in boxed carry case on varnished wooden carry-case with engraved title
box (closed) 25.0 x 74.4 x 8.6 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.154.1–47

TRAILL, Jessie

Australia 1881–1967

England, Europe frequently after 1906

From overseas 1913

etching, printed in sepia ink, from one plate on thin cream wove paper
plate-mark 30.2 x 48.6 cm
2007.401

Le portail, St Maclou 1927

etching, printed in colour, from two plates on cream laid paper
plate-mark 25.4 x 19.6 cm
sheet 45.8 x 26.8 cm
2007.402

The great arch 1932
etching and aquatint, printed in sepia ink, from one plate on thin cream wove paper
plate-mark 27.8 x 25.1 cm
2007.414

Autumn 1922
etching, printed in brown ink, from one plate on thin cream wove paper
plate-mark 38.0 x 42.2 cm
2007.1296

TRAUER, Robert

born Czechoslovakia 1913 – died Australia

A collection of 51 prints 1960s–1980s
Gift of Tom Trauer, the artist's son, 2008
2008.432.1–7 & 2008.432–2008.626

TSE, Jonathan

born Hong Kong 1967
Australia from 1975

Portrait of an Australian 1998
screenprint, printed in colour, from multiple plates on white wove paper
book (closed) 12.2 x 8.5 x 0.4 cm
Gordon Darling Australia Pacific Print Fund, 2007
2007.1292

TYERS, Jenny

born 1969

The woman, the hares, the volcano and the rare bird 2002
etchings, printed in black ink, each from one plate; hand-coloured on etching printed on thick off-white wove paper
book closed 27.4 x 28.0 x 2.0 cm
book open 27.4 x 55.6 cm
Gordon Darling Australia and Pacific Print Fund, 2008
2008.155

UNIDENTIFIED ARTIST

Melbourne steeplechase c. 1850s
chalk-lithograph, printed in black ink, from one stone; hand-coloured on white wove paper
image 15.0 x 27.0 cm
sheet 17.0 x 27.0 cm
2007.1524

VALIS, Fred

Creation of Woman 1979
mezzotint, printed in black ink, from one plate on thick off-white wove paper
plate-mark 18.8 x 9.2 cm
card closed 21.6 x 10.8 cm
card (opened) 21.6 x 21.6 cm
Gift of Tom Trauer, 2008
2008.307

Not titled [female face over lily pond] 1979

mezzotint, printed in black ink, from one plate on thick off-white wove paper
plate-mark 14.7 x 11.8 cm
card closed 21.8 x 15.1 cm
card (opened) 21.8 x 30.2 cm
Gift of Tom Trauer, 2008
2008.308

Tiki 1976
mezzotint, printed in black ink, from one plate on thick off-white wove paper
plate-mark 17.8 x 8.4 cm
card closed 20.0 x 11.4 cm
card (opened) 20.0 x 22.8 cm
Gift of Tom Trauer, 2008
2008.309

VARIOUS ARTISTS

A collection of 6 invitations and acceptances from Melbourne women artists of the 1930s c. 1930
Gift of Bridget McDonnell, 2008
2008.331.1–6

VARIOUS ARTISTS

A collection of 26 political posters 1970s–1990s
Gift of Martin Munz, 2007
2007.1387–2007.1412

VARIOUS ARTISTS

A collection of 106 prints, artist books, matrix elements and documentation 1966–2007
Gift of Larry Rawling, 2008
2008.325–2008.431

VARIOUS ARTISTS

KEMPSON, Michael (printer) born Australia 1961

CICADA PRESS (print workshop)
established Australia 2003

A collection of 412 prints printed by Michael Kempson 2003–2007

Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2007
2007.1549

VARIOUS ARTISTS

LOANE, John (printer)

born Australia 1950

VRIDIAN PRESS (print workshop)
established Australia 1988

A collection of 121 prints printed by John Loane 1990–2006
Gift of John Loane, 2007
2007.1550–2007.1670

VARIOUS ARTISTS

LOANE, John (printer)

born Australia 1950

VRIDIAN PRESS (print workshop)
established Australia 1988

A collection of 228 prints printed by John Loane 1990–2006
Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2007
2007.1435–2007.1662

VARIOUS ARTISTS

RAWLING, Larry (printer)

born Australia 1938

LARRY RAWLING PRINT

WORKSHOP (print workshop)
established Australia 1984

A collection of 647 screenprints printed by Larry Rawling 1966–2007
Purchased with the assistance of the Gordon Darling Australia Pacific Print Fund, celebrating the National Gallery of Australia's 25th anniversary, 2008
2008.94

VARIOUS ARTISTS

REDBACK GRAPHIX (design studio)

established 1979 – closed 1983

A collection of 47 posters produced by REDBACK GRAPHIX 1979–1994

Gordon Darling Australia Pacific Print Fund
2008.277–2008.323

WHITE, Robin

born Aotearoa New Zealand 1946
Kiribati 1982–99

Bee hive 2005

stencil, printed in colour, from three stencils on woven wool bale

image 72.2 x 54.1 cm

sheet 72.2 x 54.1 cm

Gordon Darling Australia Pacific Print Fund, 2007

2008.157

Fan for the fighting man 2005

photographic digital prints on silk and bamboo fans

box (closed) 25.0 x 18.8 x 4.2 cm

each (extended) 22.7 x 39.7 cm

Gordon Darling Australia Pacific Print Fund, 2007

2008.158.1–7

WIGLEY, James

Australia 1918–1999

France, England 1948–52

McLeod and mob in jail c. 1956

etching, printed in black ink, from

one plate on white wove paper

image 25.0 x 19.6 cm

sheet (sight) 28.8 x 22.4 cm

Gordon Darling Australia and Pacific Print Fund, 2008

2008.85

WILSON, Dora

England 1883 – Australia 1946

Australia from childhood; England,

Europe 1927–29

Ti tree shade

etching, printed in black ink, from one plate on paper

plate-mark 15.0 x 11.4 cm

sheet (sight) 16.7 x 12.8 cm

2007.412

WOLSELEY, John

born England 1938

France 1961–63; Europe 1971,

1974–75; Australia from 1976

AUSTRALIAN PRINT WORKSHOP

(print workshop)

established Australia 1989

Paradise rifle birds 2004

lithograph, printed in colour, from

multiple stones on white wove paper

image (irregular) 46.6 x 38.4 cm

sheet 76.4 x 56.8 cm

Gift of the Australian Print

Workshop, 2007

2007.689

SCULPTURE

BAYLISS, Clifford

Australia 1916 – England 1989

England from 1935

Totemic figure c. 1945

carved and drilled wood

24.0 x 10.0 x 8.0 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.930

BOYD, Arthur

Australia 1920–1999

England, Australia, Italy from 1959

The bride c. 1953

glazed and coloured terracotta

79.0 x 50.0 x 45.0 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.934

Ned Kelly c. 1954

glazed and coloured terracotta

72.0 x 43.0 x 50.0 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.935

HORN, Timothy

born Australia 1964

Europe 1993–96; USA from 2002

Stheno 2006

silicone rubber, copper tubing, fibre

optics

152.0 x 101.0 x 101.0 cm

Purchased with the assistance of the

American Friends of the National

Gallery of Australia, 2008

2008.107

KING, Inge

born Germany 1918

England 1939–49; Europe, USA

1949–50; Australia from 1951

Animal shapes in space c. 1948

carved and polished marble

24.0 x 37.0 x 18.0 cm

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.1067

KLIPPEL, Robert

Australia 1920–2001

England, France 1947–50; USA

1957–63, 1966–67

Number 38, Child's god 1948

carved walnut wood with ball

bearings

42.0 x 10.0 x 13.0

Purchased with the assistance

of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.1073

MAREK, Dusan

Czechoslovakia 1926 – Australia 1993

Australia 1948–54; Papua New

Guinea 1954–59; Australia from 1959

not titled [doll] c. 1953

painted and carved wood

13.2 x 2.5 cm

Gift of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.869

MCAUSLAN, Gordon

Aotearoa New Zealand 1913 –

Australia 1996

Australia from 1936

Rex c. 1950

brass

38.0 x 9.0 x 9.0 cm

Gift of James Agapitos, OAM, and

Ray Wilson, OAM, 2007

2007.880

OLIVER, Bronwyn

Australia 1959–2006

Garland 2006

copper wire

115.0 x 115.0 x 7.0 cm

2008.180

RICHMOND, Oliffe

Australia 1919 – England 1977
 England from 1948

Figure with spikes 1954

cast bronze with black patina
 42.0 x 13.0 x 12.0 cm
 Gift of James Agapitos, OAM, and
 Ray Wilson, OAM, 2007
 2007.918

ROBERTS, Douglas

Australia 1919–1976

not titled [surrealist carving] c. 1950

carved and painted wood
 60.0 x 7.0 x 7.0 cm
 Purchased with the assistance
 of James Agapitos, OAM, and
 Ray Wilson, OAM, 2007
 2007.1124.A–B

STAUNTON, Madonna

born Australia 1938

Gods and heroes 2005

glass bottles, perspex numbers, cloth,
 collage of photographic and printed
 images in weathered and painted
 wooden frame
 18.8 x 55.6 x 4.6 cm
 2007.395

SWALLOW, Ricky

born Australia 1974
 USA 2002, England 2003–2006, USA
 from 2006

Tusk 2007

cast bronze with white patina
 50.0 x 105.0 x 6.0 cm
 Gift of the Prescott Family
 Foundation, 2008
 2008.204

TAYLOR, Howard

Australia 1918–2001
 United Kingdom 1938–49; United
 Kingdom, Europe 1961–62

Bush cylinder c. 1957

galvanised iron
 2430.0 x 60.0 x 60.0 cm
 Gift of Christopher and Philip
 Constable in memory of their mother
 Esther Constable, 2007
 2007.369

Bush relief web 1956

jarrah, wire, iron, nails
 65.0 x 67.0 x 17.0 cm
 Gift of Christopher and Philip
 Constable in memory of their mother
 Esther Constable, 2007
 2007.370

not titled [small jarrah sculpture]
c. 1965

carved jarrah
 42.0 x 23.0 x 16.0 cm
 Gift of Christopher and Philip
 Constable in memory of their mother
 Esther Constable, 2007
 2007.371.A–B

not titled [small metal sculpture with cork] 1955–56

wire, cork, wood base
 18.8 x 8.0 x 8.0 cm
 Gift of Christopher and Philip
 Constable in memory of their mother
 Esther Constable, 2007
 2007.372

VALAMANESH, Hossein

born Iran 1949
 Australia from 1973

Touch love 2006

crown of thorn (*Euphorbia milii*) and
 ribbon on paper
 overall 112.0 x 429.0 x 3.0 cm
 2007.1283.A–D

VASSILIEFF, Danila

Russia 1897 – Australia 1958
 Australia 1923–29; Central and South
 America, Europe, England 1929–35;
 Australia from 1935

Female form c. 1952

carved wood
 60 x 35.5 x 22 cm
 Gift of James Agapitos, OAM, and
 Ray Wilson, OAM, 2007
 2007.923

Animal c. 1951

carved and polished Lilydale
 limestone
 18.3 x 30.0 x 14.0 cm
 Purchased with the assistance
 of James Agapitos, OAM, and
 Ray Wilson, OAM, 2007
 2007.1138

International Art**DECORATIVE ARTS**

DAUM FRÈRES (manufacturer)
 established France 1887

Rain vase c. 1900

glass: acid-etched and enamelled
 28.0 x 13.0 x 13.0 cm
 Gift of Diana Woollard
 2008.196

LALIQUE, René

born France 1860 – died France

Design drawing for a choker necklace

(*Collier de Chien*) c. 1904
 pencil, ink and gouache on Blanchet
 Frères Kléber linseed-oil treated
 vegetable paper
 28.1 x 22.1 cm
 2007.426

Design drawing for a necklace c. 1901

pencil, ink and gouache on Blanchet
 Frères Kléber linseed-oil treated
 vegetable paper
 28.2 x 21.9 cm
 2007.427

Design drawing for a brooch (Broche à pendentif) c. 1904

pencil and gouache on Blanchet
 Frères Kléber linseed-oil treated
 vegetable paper
 28.0 x 22.0 cm
 2007.428

Design drawing for a comb (Peigne du centre 'Glycenes') c. 1899

pencil, ink and gouache on Blanchet
 Frères Kléber linseed-oil treated
 vegetable paper
 28.0 x 22.0 cm
 2007.429

WAGNER, Siegfried (designer)

Denmark 1874–1952

BING & GRØNDAHL

(manufacturer)

established Denmark 1853

Jar with lid November 1898

porcelain with modelled and painted
 underglaze decoration
 23.5 cm, 29.0 cm (diam.)
 2007.430.A–B

PHOTOGRAPHY

ARION, Herr

working United States of America
c. 1899

Untitled album 1899
from the series

Photographien Arions California-Reise [*Photographs Arion's Californian Journey*]

95 gelatin silver photographs and albumen silver photographs
open album 22.0 x 58.5 x 7.0 cm
album closed 22.0 x 32.0 x 9.5 cm
sheet (each) 20.4 x 29.0 cm
2007.1307

N, Pushpamala

born India 1956

ARNI, Clare

born Great Britain 1962
lives and works in India

The Native Types: A series of photographs illustrating the scenery and the mode of life of the women of South India 2001–4
8 Type C colour photographs and 2 gelatin silver photographs
sheet (each) 61.0 x 50.8 cm
2007.908.1–10

TUNG, Hing

born China – died Hong Kong

Foochow panorama 1870
3 albumen silver photographs
composition 21.0 x 83.5 cm
2008.89.A–C

VARIOUS 19TH AND 20TH CENTURY PHOTOGRAPHERS

Approximately 7000 Asia–Pacific photographs, archival material and books 1860–1940
2007.440–2007.442

WATSON, William (attributed to)
born & died United States of America
working United States of America
1890s

Kodak album of views of San Francisco, Colorado, Sacramento, Alameda c. 1890
104 gelatin silver photographs

album closed 31.5 x 27.8 x 2.4 cm
open album 31.5 x 44.0 cm
album page 32.4 x 27.0 cm
photograph (each) 11.5 x 9.0 cm
image oval 8.5 x 8.9 cm
2007.1306

PRINT

BASELITZ, Georg

born Germany 1938

Remix 2006
eleven etchings, aquatints and drypoints, printed in black ink with yellow plate tone, printed from two plates
sheet 85.0 x 65.0 cm
The Poynton Bequest, 2007
2008.90.1–11

BECKMANN, Max

Germany 1884 – United States of America 1950

Frauenbad [*Women's bath house*]
1922
drypoint
comp 43.5 x 28.5 cm
sheet 53.0 x 47.6 cm
The Poynton Bequest, 2008
2008.205

CASSATT, Mary

United States 1844–1926

Hélène de Septeuil 1889–90
drypoint printed in brown ink
sheet 24.1 x 16.2 cm
The Poynton Bequest, 2008
2008.208

CÉZANNE, Paul

France 1839–1906

Portrait of Guillaumin with the 'Hanged man' 1873
etching
comp 15.8 x 11.6 cm
sheet 30.0 x 19.3 cm
Gift of Margaret Olley AC, 2007
2007.1268

DEGAS, Edgar

France 1834–1917

La sortie du bain c. 1882
drypoint and aquatint
comp 12.7 x 12.7 cm

The Poynton Bequest, 2008
2008.182

ERNST, Max

Germany 1891 – France 1976
also worked in the United States of America

PERET, Benjamin

France 1899–1959

La brebis galante [*The gallant sheep*]
1949

etching, aquatint, lithograph, pochoir, letterpress
page 24.2 x 38.6 cm
comp 12.8 x 10.0 cm
The Poynton Bequest, 2008
2008.210

GAUGUIN, Paul

France 1848 – French Polynesia 1903

Manao Tupapaou 1894
lithograph
comp 18.0 x 27.0 cm
sheet 42.7 x 59.2 cm
The Poynton Bequest, 2008
2008.181

HOCKNEY, David

born Great Britain 1937
worked in the United States of America

The diploma 1962
etching and aquatint
sheet 55.5 x 39.5 cm
The Poynton Bequest, 2008
2008.206

Gretchen and the snurl 1961
etching printed from five plates
sheet 28.0 x 79.0 cm
The Poynton Bequest, 2008
2008.207

KANDINSKY, Wassily

Russia 1866 – France 1944
Germany France Sweden

Kleine Welten I 1922
from the series *Kleine Welten* (*Small worlds*)
colour lithograph
comp 25.0 x 22.5 cm
sheet 35.5 x 27.7 cm
Gift of Tony and Carol Berg in honour of the National Gallery of Australia's 25th Anniversary

2007
2007.1269
Kleine Welten II 1922
from the series *Kleine Welten*
(*Small worlds*)
colour lithograph
comp 26.2 x 22.0 cm
sheet 34.5 x 27.5 cm
Gift of Tony and Carol Berg in
honour of the National Gallery of
Australia's 25th Anniversary
2007
2007.1270
Kleine Welten III 1922
from the series *Kleine Welten*
(*Small worlds*)
colour lithograph
comp 27.8 x 23.0 cm
sheet 33.0 x 27.5 cm
The Poynton Bequest, 2007
2007.1309
Kleine Welten IV 1922
from the series *Kleine Welten*
(*Small worlds*)
colour lithograph
comp 26.7 x 25.6 cm
sheet 34.0 x 28.9 cm
The Poynton Bequest, 2007
2007.1310

KUNISADA I, Utagawa
Japan 1786–1865
Kabuki puppets after 1844
colour woodblock
sheet 36.0 x 25.0 cm
The Poynton Bequest, 2007
2007.1530

MAGRITTE, René
Belgium 1898–1967
ELUARD, Paul
France 1895–1952
Switzerland France (1914)
Moralité du sommeil [*Morality of*
sleep] 1941
lineblock printed in black ink from
one block; letterpress printed in black
ink
page 18.4 x 13.8 cm
comp 16.6 x 8.2 cm
The Poynton Bequest, 2008
2008.209

MARCOUSSIS, Louis
Poland 1878 – France 1941
Eaux-fortes pour Alcools de
Guillaume Apollinaire [*etchings for*
Guillaume Apollinaire's Alcools]
1934
etching
portfolio 19.1 x 12.7 cm
The Poynton Bequest, 2008
2007.1661.1–44

MASEREEL, Frans
Belgium 1889–1972
France
Die Passion eines Menschen [*One*
man's passion] 1924
woodcut
page 22.0 x 18.5 cm
Gift of Dorothy Danta in memory
of her parents Prof. F H Reuter and
Mrs I Reuter
2007.1519

PICASSO, Pablo
Spain 1881 – France 1973
L'Homme au chien (rue Schelcher)
[*Man with a dog (rue Schelcher)*]
1915
etching with plate tone, scraping on
copper plate
image 27.8 x 21.8 cm
sheet 37.5 x 28.0 cm
The Poynton Bequest, 2007
2007.1308

SELIGMANN, Kurt
born Switzerland 1900
France United States
COURTHION, Pierre
Les vagabondages héraldiques 1934
fifteen etchings with aquatint
comp 34.8 x 24.4 cm
page 50.8 x 38.4 cm
The Poynton Bequest, 2008
2008.211

STRUCK, Hermann
Germany 1876–1944
Die Kunst des Radierens [*The Art of*
Etching] 1920
etching, lithograph
page 23.0 x 18.4 cm
Gift of Dorothy Danta in memory

of her parents Prof. F H Reuter and
Mrs I Reuter
2007.1518.1–5

Tsukioka Yoshitoshi
Japan 1839–1892
Looking in pain: the appearance of a
prostitute of the Kansei era 1888
from the series *Thirty-two aspects of*
customs and manners
colour woodblock
sheet 38.0 x 24.0 cm
The Poynton Bequest, 2007
2007.1532

YOSHITSUYA, Utagawa
Japan 1822–1866
Spirit of the Cherry Tree 1842–44
colour woodblock
sheet 38.0 x 24.0 cm
The Poynton Bequest, 2007
2007.1529

YZAY, Charles
born & died France
Pelican cigarettes 1934
lithograph
sheet 79.4 x 58.9 cm
The Poynton Bequest, 2007
2007.1533

THEATRE ART

MATISSE, Henri (designer)
France 1869–1954
LES BALLETS RUSSES DE SERGE
DIAGHILEV (producer)
established 1909 – closed 1929
Hat from costume for a Courtier 1920
wool felt, wire, paint
28.0 cm
2008.233

Pacific Art

OBJECT

Iatmul people

Gable mask from a Haus Tambaran

cane, sago leaf fibre, pigment

124.0 x 100.0 cm

2008.153

Orators stool [kawa rigit]

wood, shell, ochre

122.0 x 51.0 x 45.0 cm

2008.173

Bridal veil [Ambusap]

shell, fibre

77.0 x 20.0 cm

2008.175

Maori people

Maori Cloak [Huaki] 1800–1835

New Zealand Flax

143.0 x 242.0 cm

2007.616

Te Fenua Enata People

War club [U'u]

wood, fibre

151.5 x 25.0 cm

2008.185

SCULPTURE

Prehistoric stone mortar and pestle

4000–2000 BC

stone

20.0 x 33.0 x 25.0 cm

2008.116.A–B

Aitu people

Chieftain's seat [No'oanga]

1800–1860

Tamanu wood

16.0 x 50.0 x 23.0 cm

2007.433

Chuukese people

Pounder [Phou] 19th century

Coral

16.0 x 7.5 cm

2007.432

Kapriman people

Female figure 1850–1950

wood, fibre, pigment, patina

70.0 x 16.0 x 10.0 cm

2008.174

Roviana People

Portrait bust of a Young Man

1870–1900

wood, nautilus shell, human hair,

patinas, pigment

33.0 x 26.0 x 22.0 cm

2007.431

SALLE, Mathew

born Tatau village 1969

Cockerel and Snake fighting [turu]

2004

wood, ochres, shell

38.0 x 104.0 cm

2008.232

SAWOS people

Spirit figure from a house post

[Wundjumbu] 1850–1910

Garamut wood

145.0 x 44.0 cm

2007.379

Tigoana

Solomon Islands 1900–1966

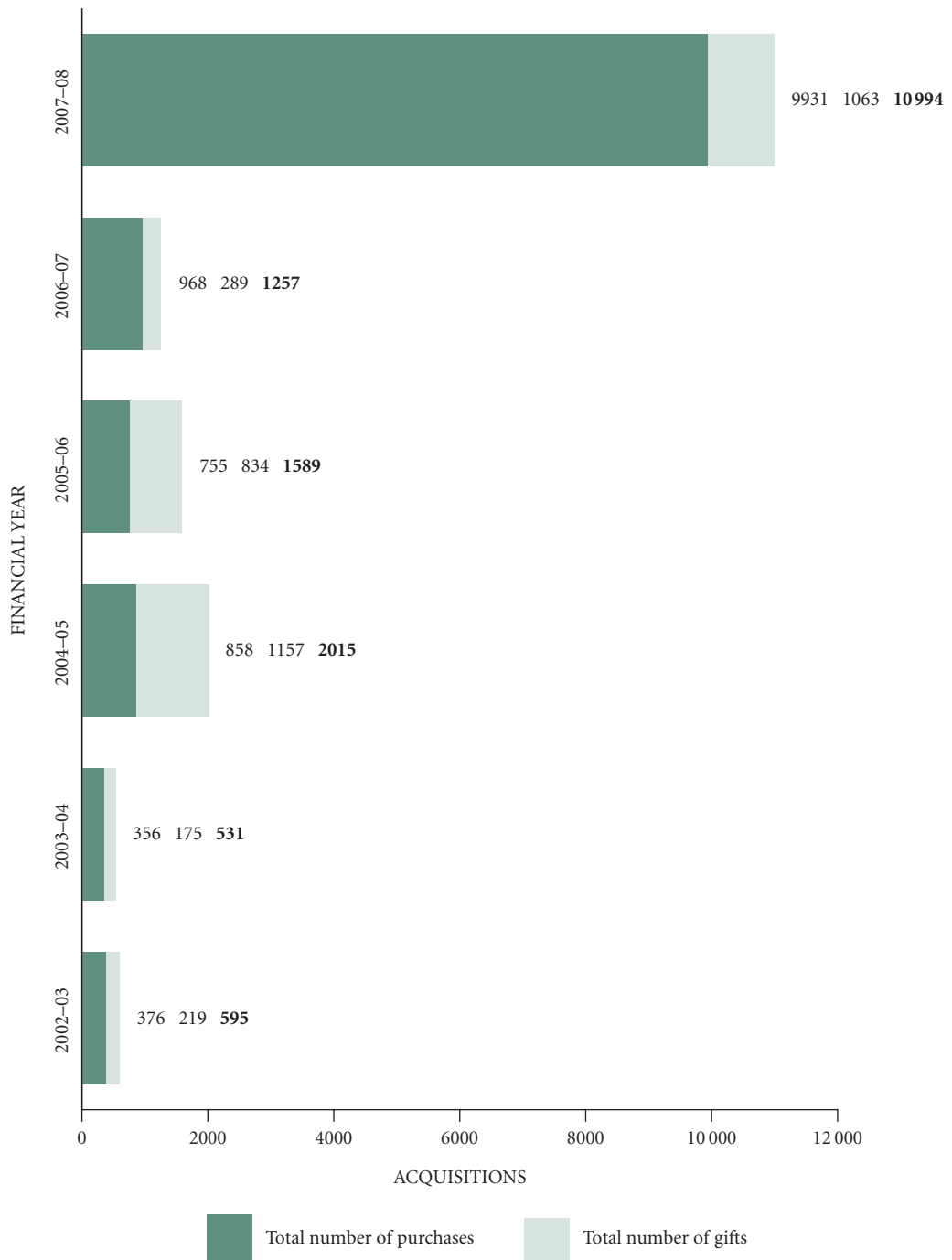
Figure of a diety [Adaro] c. 1940

wood, patinas, shell

82.0 x 19.0 x 16.0 cm

2008.109

APPENDIX 5 TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2002-03 TO 2007-08



Note: Purchases in 2007-08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

APPENDIX 6 EXHIBITIONS AND NEW DISPLAYS SHOWN AT THE NATIONAL GALLERY OF AUSTRALIA 2007–08

Tools and techniques of printmaking

14 April – 22 July 2007

VIP: very important photographs 1840s to 1940s

26 May – 19 August 2007

George W Lambert retrospective: heroes and icons

29 June – 16 September 2007

Drawn in

14 July 2007– 30 March 2008

Pacific gallery

Open 18 July 2007

Australian nineteenth and early twentieth century works of art

Open 1 September 2007

Robert Rauschenberg 1967–1978

1 September 2007 – 27 January 2008

Black robe white mist: art of the Japanese Buddhist nun Rengetsu

8 September 2007 – 27 January 2008

Contemporary Australian art from the permanent collection

8 September 2007 – 27 January 2008

Foyer displays of Pacific art, art of the Americas and art of Africa

Open 27 September 2007

Culture Warriors: National Indigenous Art Triennial

13 October 2007 – 10 February 2008

Australian Surrealism: the Agapitos/Wilson collection

16 February – 11 May 2008

Turner to Monet: the triumph of landscape

14 March – 9 June 2008

Treescape

12 April – 3 August 2008

East Asian gallery

Open 12 April 2008

Richard Larter: a retrospective

20 June – 14 September 2008

Aboriginal and Torres Strait Islander Art*

Completed 21 December 2007

Completed 27 June 2008

Australian Art*

Completed 18 August 2007

Completed 12 October 2007

Completed 26 April 2008

Asian Art*

Completed 29 September 2007

Completed 1 March 2008

International Art*

Completed 16 September 2007

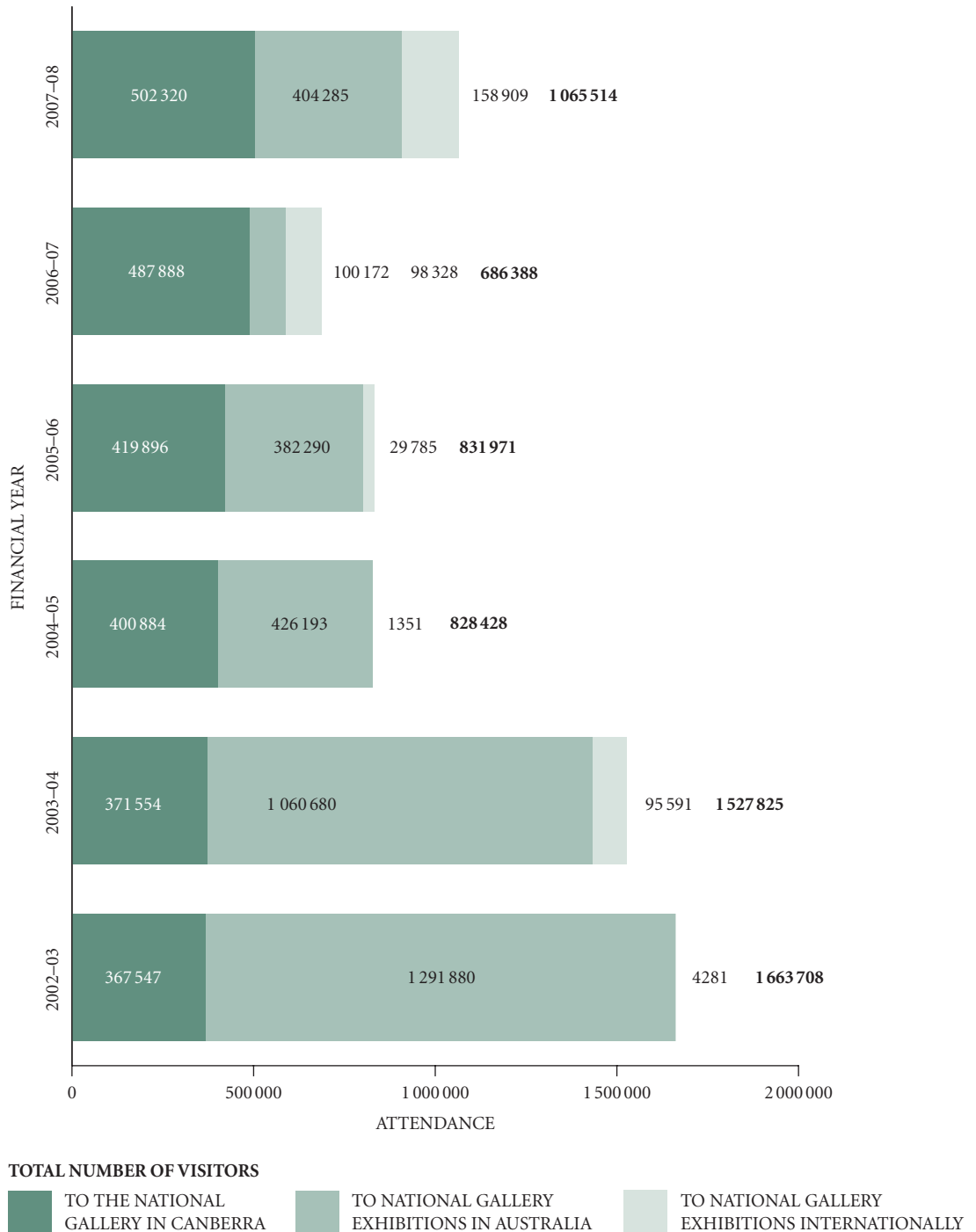
Completed 17 November 2007

Completed 29 February 2008

Completed 9 May 2008

*Denotes permanent collection rehang

APPENDIX 7 ATTENDANCE 2002-03 TO 2007-08



APPENDIX 8 TRAVELLING EXHIBITIONS 2007–08

An artist abroad: the prints of James McNeill Whistler

Tour dates: 5 August 2006 – 4 November 2007

Geelong Art Gallery, Victoria, 7 June – 19 August 2007
Queen Victoria Museum & Art Gallery, Launceston, Tas.,
1 September – 4 November 2007

Stage fright: the art of theatre

Tour dates: 6 October 2006 – 28 October 2007

Port Pirie Regional Art Gallery, SA,
15 June 2007 – 29 July 2007
Lake Macquarie City Art Gallery, Booragul, NSW,
14 September – 28 October 2007

Michael Riley: sights unseen

Tour dates: 16 November 2006 – 27 April 2008

Dubbo Regional Gallery, Dubbo, NSW,
12 May – 8 July 2007
and concurrently Moree Plains Gallery, Moree, NSW,
19 May – 15 July 2007
Museum of Brisbane, Queensland,
27 July – 18 November 2007
Art Gallery of NSW, Sydney, 22 February – 27 April 2008

Imagining Papua New Guinea: prints from the national collection

Tour dates: 14 April 2007 – 18 April 2009

Artspace Mackay, Qld, 13 July – 26 August 2007
Noosa Regional Gallery, Qld,
9 November – 5 December 2007
Tweed River Regional Art Gallery, Tweed River, NSW,
13 December 2007 – 3 February 2008
Grafton Regional Gallery, Grafton, NSW,
12 March – 20 April 2008
Tamworth Regional Gallery, Tamworth, NSW,
17 May – 29 June 2008

Colin McCahon

Tour dates: 16 June 2007 – 19 October 2008

Queen Victoria Museum & Art Gallery, Launceston,
Tasmania, 16 June – 2 September 2007
Dell Gallery @ QCA, Brisbane, Qld,
19 September – 28 October 2007
Christchurch Art Gallery Te Puna O Waiwhetu,
New Zealand, 8 March – 8 June 2008

Grace Crowley: being modern

Tour dates: 27 July 2007 – 23 November 2008

Art Gallery of South Australia, Adelaide, SA,
27 July – 28 October 2007
Hawkesbury Regional Art Gallery, NSW,
21 December 2007 – 17 February 2008
Mornington Peninsula Regional Gallery, Vic.,
19 March – 18 May 2008
Art Gallery of Western Australia, Perth, WA,
14 June – 21 September 2008

Ocean to Outback: Australian landscape painting 1850–1950

Tour dates: 4 August 2007 – 17 May 2009

Tamworth Regional Gallery, NSW,
4 August – 22 September 2007
Tasmanian Museum and Art Gallery, Hobart, Tas.,
5 October – 25 November 2007
Riddoch Art Gallery, Mt Gambier, SA,
8 December 2007 – 20 January 2008
Ballarat Fine Art Gallery, Vic., 2 February – 30 March 2008
Lawrence Wilson Art Gallery, Perth, WA,
13 April – 1 June 2008
Cairns Regional Gallery, Qld, 21 June – 27 July 2008

War: the prints of Otto Dix

Tour dates: 30 November 2007 – 1 February 2009

Art Gallery of South Australia, Adelaide, SA,
30 November 2007 – 28 January 2008
National Gallery of Victoria, Melbourne, Vic.,
12 April – 10 August 2008

Culture Warriors: National Indigenous Art Triennial

Proudly supported by BHP Billiton; the Australia Council for the Arts through its Aboriginal and Torres Strait Islander Art Board, Visual Art Board and Community Partnerships and Market Development (International); the Contemporary Touring Initiative through Visions of Australia, an Australian Government program, and the Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments; and the Queensland Government through the Queensland Indigenous Arts Marketing and Export Agency.

Tour dates: 20 June 2008 – 10 May 2009

Art Gallery of South Australia, Adelaide South Australia,
20 June – 31 August 2008

Andy and Oz: parallel visions

This exhibition is supported by Patron Ann Lewis, AM, Qantas and National Gallery of Australia Council Exhibitions Fund

Tour dates: 10 October – 30 December 2007

The Andy Warhol Museum, Pittsburgh, USA,
10 October – 30 December 2007

Black robe white mist: art of the Japanese Buddhist nun Rengetsu

Supported by the Japan Foundation and the Australia–Japan Foundation

Tour dates: 20 February – 28 June 2008

Hamilton Art Gallery, Vic., 20 February – 30 March 2008

RMIT Gallery, Melbourne, Vic., 6 June – 28 June 2008

Elaine & Jim Wolfensohn Gift Travelling Exhibitions Suitcase Kits

Blue case: technology

Walter Nicholls Memorial Gallery, Port Lincoln, SA,
4 June – 1 July 2007

Manning Regional Art Gallery, Taree, NSW,
9 July – 30 September 2007

Coraki Rural Transaction Centre, Coraki, NSW,
8 October – 30 November 2007

Coraki Primary School, Coraki, NSW

St Josephs Primary School, Coraki, NSW

Biraban Public School, Toronto, NSW,

30 November – 10 December 2007

Yarralumla Primary School, Yarralumla, ACT,
13 December 2007

Geraldton Regional Art Gallery, Geraldton, WA,
3 March – 4 April 2008

The Australian Prospectors and Miners Hall of Fame,
Kalgoorlie, WA, 10 April – 28 April 2008

Cooloola Shire Public Gallery, Gympie Qld, 2–10 June 2008

Gympie State High School, Gympie, Qld

James Nash State High School, Gympie, Qld

Tin Can Bay State School, Tin Can Bay, Qld

Cooloola Christian College, Gympie, Qld

Mary Valley State College, Imbil, Qld

Kilkivan State School, Kilkivan, Qld

Toowoomba Regional Art Gallery, Toowoomba, Qld,
16 June – 13 July 2008

Red case: myths and rituals and Yellow case: form, space and design

Caloundra Regional Art Gallery, Caloundra, Qld,
16 July – 21 September 2007

The River School, Maleny, Qld

Meridan College, Caloundra, Qld

Glenview State School

Harmony Montessori School

Maleny Artists

Pacific Lutheran College

Home Schooling Group at Caloundra Regional Art Gallery

Bli Bli State school

Caloundra Art Centre Association

Maleny Library

Montville State School

Peachester State School

Gold Creek School, Nicholls, ACT, 14–28 November 2007

Yarralumla Primary School, Yarralumla, ACT,

13 December 2007

'Explore the Elaine and Jim Wolfensohn Gift Travelling Exhibitions Suitcases' Children's workshop, National Gallery of Australia, Canberra, ACT, 22 January 2008

Borenore Public School, Borenore, NSW,

29 January – 29 February 2008

Isis District State High School, Childers Qld,

6 March – 3 April 2008

Riddoch Art Gallery, Mount Gambier SA,

7 April – 1 May 2008

Southwest Arts Hay, NSW, 5 May – 9 July 2008

Tocumwal Primary School, Tocumwal, NSW

Deniliquin Out of School Care, Deniliquin, NSW

St Mary's Catholic Primary School, Hay, NSW

Deniliquin Nth Primary, Deniliquin, NSW

Bunaloo primary, Bunaloo, NSW

St Michael's Primary, Deniliquin, NSW

Barham Primary, Barham, NSW

Coleambally Aged Facility, Coleambally, NSW

St Peters Primary Coleambally, Coleambally, NSW

Coleambally Central School, Coleambally, NSW

Darlington Point – Aged Care Facility, Darlington Point, NSW

Barham High, Barham, NSW

Wakool Primary, Wakool, NSW

Blighty Primary, Blighty, NSW

Barooga Primary, Barooga, NSW

Edward Primary School, Deniliquin, NSW

The 1888 Melbourne Cup

Hawkesbury Regional Gallery, Windsor, NSW,
1 August – 19 October 2007

Latrobe Regional Gallery, Latrobe, Vic.,

25 October 2007 – 10 January 2008

Newcastle Region Art Gallery, Newcastle, NSW,

3 March – 3 April 2008

APPENDIX 9 OUTWARD LOANS TO EXHIBITIONS – AUSTRALIA AND INTERNATIONAL

OUTWARD LOANS TO EXHIBITIONS AUSTRALIA

Outward loans in Australia totalled 539.

AUSTRALIAN CAPITAL TERRITORY		FROM	TO
AUSTRALIAN WAR MEMORIAL			
<i>Icon and archive: Australian war photography 1860–1945</i> (7 works)	Australian War Memorial	6 June 2008	12 October 2008
NATIONAL LIBRARY OF AUSTRALIA			
<i>National treasures from Australia's great libraries</i> (3 works)	National Library of Australia	3 December 2005	12 February 2006
	State Library of Victoria	10 March 2006	7 May 2006
	Tasmanian Museum and Art Gallery	26 May 2006	23 July 2006
	State Library of New South Wales	26 August 2006	22 October 2006
	State Library of Queensland	17 November 2006	7 January 2007
	Flinders University Art Museum – City Gallery	26 January 2007	25 March 2007
	Museum and Art Gallery of the Northern Territory	13 April 2007	10 June 2007
	Western Australian Museum	30 June 2007	26 August 2007
<i>A modern vision: Charles Bayliss, photographer 1850–1897</i> (7 works)	National Library of Australia	11 July 2008	26 October 2008
<i>Bridging the distance</i> (1 work)	National Library of Australia	6 March 2008	15 June 2008
NATIONAL MUSEUM OF AUSTRALIA			
<i>Dhari a krar: headdresses and masks of the Torres Strait</i> (3 works)	National Museum of Australia	28 June 2006	1 June 2008
<i>Utopia: the genius of Emily Kame Kngwarreye</i> (4 works)	National Museum of Art, Osaka	26 February 2008	13 April 2008
	National Art Center Tokyo	28 May 2008	28 July 2008
	National Museum of Australia	21 August 2008	12 October 2008
NATIONAL PORTRAIT GALLERY, CANBERRA			
<i>Reveries: portraiture, photography and mortality</i> (6 works)	National Portrait Gallery, Canberra	27 April 2007	19 August 2007
	University Art Museum, The University of Queensland	7 September 2007	14 October 2007
	Mornington Peninsula Regional Gallery	19 March 2008	18 May 2008
<i>Portraits by John Brack</i> (6 works)	National Portrait Gallery, Canberra	24 August 2007	18 November 2007
<i>Biography</i> (16 works)	National Portrait Gallery, Canberra	21 September 2007	21 October 2007

continued

THE DRILL HALL GALLERY

<i>Creative fellows</i> (20 works)	The Drill Hall Gallery	9 August 2007	16 September 2007
<i>Smile of the Buddha: image of enlightenment</i> (5 works)	The Drill Hall Gallery	1 November 2007	17 December 2007
<i>Vivienne Binns</i> (2 works)	The Drill Hall Gallery	14 February 2008	30 March 2008

(80 works loaned in the Australian Capital Territory)

NEW SOUTH WALES

FROM

TO

ART GALLERY OF NEW SOUTH WALES

<i>Sidney Nolan a new retrospective</i> (16 works)	Art Gallery of New South Wales	3 November 2007	3 February 2008
	NGV Australia	22 February 2008	18 May 2008
	Queensland Art Gallery	6 June 2008	28 September 2008
<i>Bertram Mackennal: the fifth Balnaves Foundation sculpture project</i> (5 works)	Art Gallery of New South Wales	17 August 2007	4 November 2007
	National Gallery of Victoria	15 November 2007	20 January 2008
<i>Intimate encounters: Indian paintings from Australian collections</i> (10 works)	Art Gallery of New South Wales	8 March 2008	8 May 2008
<i>Jan Senbergs: from screenprinter to painter</i> (9 works)	Art Gallery of New South Wales	5 April 2008	25 May 2008
<i>Harold Cazneaux: artist in photography</i> (14 works)	Art Gallery of New South Wales	1 June 2008	31 August 2008

AUSTRALIAN NATIONAL MARITIME MUSEUM

<i>Commemorating Nelson 1805–2005</i> (1 work)	Australian National Maritime Museum	21 September 2005	21 September 2009
<i>Jellyfish: nature inspires art</i> (4 works)	Australian National Maritime Museum	8 August 2007	2 March 2008

BATHURST REGIONAL ART GALLERY

<i>Janet Dawson survey 1953–2006</i> (22 works)	Bathurst Regional Art Gallery	30 November 2006	28 January 2007
	The Drill Hall Gallery	22 February 2007	8 April 2007
	S H Ervin Gallery	12 May 2007	10 June 2007
	University Art Museum, The University of Queensland	7 July 2007	19 August 2007
	Tasmanian Museum and Art Gallery	6 September 2007	21 October 2007
	Mornington Peninsula Regional Gallery	30 October 2007	2 December 2007

HAWKESBURY REGIONAL GALLERY

<i>BloodLines: art and the horse</i> (13 works)	Hawkesbury Regional Gallery	1 August 2007	14 October 2007
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HAZELHURST REGIONAL GALLERY & ARTS CENTRE

<i>Lines in the sand : Botany Bay stories from 1770</i> (1 work)	Hazelhurst Regional Gallery & Arts Centre	23 March 2008	11 May 2008
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HISTORIC HOUSES TRUST OF NEW SOUTH WALES

<i>Homes in the sky: apartment living in Sydney</i> (3 works)	Museum of Sydney	12 May 2007	26 August 2007
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MANLY ART GALLERY & MUSEUM

<i>Harbourlife: Sydney Harbour from the 1940s to recent times</i> (1 work)	Manly Art Gallery & Museum	30 November 2007	13 January 2008
	Macquarie University Art Gallery	23 January 2008	8 March 2008

MUSEUM OF CONTEMPORARY ART, SYDNEY

<i>Paddy Bedford</i> (1 work)	Museum of Contemporary Art, Sydney	7 December 2006	15 April 2007
	Art Gallery of Western Australia	12 May 2007	22 July 2007
	Bendigo Art Gallery	11 August 2007	16 September 2007
	University Art Museum, The University of Queensland	16 November 2007	1 March 2008
<i>Fiona Hall: force field</i> (4 works)	Museum of Contemporary Art, Sydney	6 March 2008	1 June 2008
	City Gallery, Wellington	4 July 2008	2 November 2008
	Christchurch Art Gallery Te Puna o Waiwhetu	4 December 2008	1 March 2009

NEWCASTLE REGION ART GALLERY

<i>Tracing the meridian: the drawings of William Dobell</i> (17 works)	Newcastle Region Art Gallery	15 December 2007	10 February 2008
<i>Sky high: John Olsen's ceiling commissions</i> (1 work)	Newcastle Region Art Gallery	3 November 2007	27 January 2008
<i>About men: Lucian Freud</i> (1 work)	Newcastle Region Art Gallery	18 August 2007	28 October 2007

ORANGE REGIONAL GALLERY

<i>Cuisine and country</i> (6 works)	Orange Regional Gallery	6 April 2007	20 May 2007
	Lake Macquarie City Art Gallery	8 June 2007	22 July 2007
	Mornington Peninsula Regional Gallery	28 August 2007	21 October 2007
	Wagga Wagga Regional Art Gallery	26 October 2007	6 January 2008
	Riddoch Art Gallery	12 January 2008	2 March 2008
	Broken Hill Regional Art Gallery	3 March 2008	30 April 2008
	Manly Art Gallery & Museum	16 May 2008	15 June 2008
	Cairns Regional Gallery	4 July 2008	24 August 2008
Artspace Mackay	29 August 2008	12 October 2008	

PENRITH REGIONAL GALLERY & THE LEWERS BEQUEST

<i>Peter Upward retrospective</i> (3 works)	Penrith Regional Gallery & The Lewers Bequest	20 October 2007	2 December 2007
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THE BIENNALE OF SYDNEY

<i>Revolutions – forms that turn</i> (17 works)	Art Gallery of New South Wales	18 June 2008	7 September 2008
	Museum of Contemporary Art, Sydney	18 June 2008	7 September 2008

(149 works loaned in New South Wales)

QUEENSLAND	FROM	TO
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QUEENSLAND ART GALLERY

<i>Making it modern: the watercolours of Kenneth Macqueen</i> (5 works)	Queensland Art Gallery	9 November 2007	5 May 2008
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QUEENSLAND ART GALLERY, GALLERY OF MODERN ART

<i>Andy Warhol</i> (6 works)	Queensland Art Gallery, Gallery of Modern Art	7 December 2007	13 April 2008
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QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM

<i>Breaking new ground</i> (1 work)	Queensland University of Technology Art Museum	27 July 2007	30 September 2007
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<i>Ian Friend: thirty years of works on paper 1977–2007</i> (1 work)	Queensland University of Technology Art Museum	24 April 2008	29 June 2008
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ROCKHAMPTON ART GALLERY

<i>Singing in the heart: music and the art of Rupert Bunny</i> (6 works)	Rockhampton Art Gallery	8 June 2007	29 July 2007
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(19 works loaned in Queensland)

SOUTH AUSTRALIA	FROM	TO
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ART GALLERY OF SOUTH AUSTRALIA

<i>100 years of South Australian photography: 1840s–1940s</i> (25 works)	Art Gallery of South Australia	9 November 2007	28 January 2008
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SOUTH AUSTRALIAN MUSEUM

<i>Following Garkman</i> (4 works)	South Australian Museum	15 December 2007	10 February 2008
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<i>Crayon to acrylic</i> (1 work)	South Australian Museum	15 February 2008	17 March 2008
	National Museum of Australia	28 March 2008	22 June 2008

(30 works loaned in South Australia)

TASMANIA	FROM	TO
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TASMANIAN MUSEUM AND ART GALLERY

<i>Out of line: the art of Vivienne Binns</i> (6 works)	Tasmanian Museum and Art Gallery	16 October 2006	19 November 2006
	Penrith Regional Gallery & The Lewers Bequest	25 May 2007	8 July 2007
	Latrobe Regional Gallery	25 July 2007	16 September 2007
	Bathurst Regional Art Gallery	5 October 2007	18 November 2007

(6 works loaned in Tasmania)*continued*

VICTORIA		FROM	TO
AUSTRALIAN CENTRE FOR CONTEMPORARY ART			
<i>Cinema Paradiso</i> (12 works)	Australian Centre for Contemporary Art	12 October 2007	2 December 2007
BENDIGO ART GALLERY			
<i>The long weekend: Australian artists in France 1918–1939</i> (19 works)	Bendigo Art Gallery	8 December 2007	10 March 2008
CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM			
<i>Centenary celebration: first Australian exhibition of women's work</i> (8 works)	Castlemaine Art Gallery and Historical Museum	21 October 2007	9 December 2007
CITY MUSEUM OLD TREASURY MELBOURNE			
<i>Melbourne bohemia: inside Melbourne artists studios 1900–1940</i> (1 work)	City Museum Old Treasury Melbourne	27 August 2007	30 November 2007
GIPPSLAND ART GALLERY			
<i>Frederick McCubbin to Charles McCubbin</i> (3 works)	Gippsland Regional Art Gallery	10 May 2008	6 July 2008
HEIDE MUSEUM OF MODERN ART			
<i>Savage luxury: modernist design in Melbourne 1930–1939</i> (8 works)	Heide Museum of Modern Art	14 July 2007	4 November 2007
<i>The goddess grins: Albert Tucker and the female image</i> (19 works)	Heide Museum of Modern Art	29 May 2007	31 October 2007
<i>Those who made and those who saw: portraits of the Heide circle</i> (14 works)	Heide Museum of Modern Art	1 November 2007	30 May 2008
<i>A single mind: Rick Amor</i> (1 work)	Heide Museum of Modern Art	27 March 2008	13 July 2008
<i>Hinterlands: Albert Tucker's landscapes 1960–1975</i> (2 works)	Heide Museum of Modern Art	28 June 2008	28 February 2009
LA TROBE UNIVERSITY ART MUSEUM			
<i>Kite: Mike Brown and the Sydney twelve</i> (1 work)	La Trobe University Art Museum	17 September 2007	2 November 2007
	McClelland Gallery + Sculpture Park	18 May 2008	10 August 2008
	Macquarie University Art Gallery	25 August 2008	17 October 2008
	Wangaratta Exhibitions Gallery	6 December 2008	25 January 2009
	Swan Hill Regional Art Gallery	1 March 2009	30 April 2009
MORNINGTON PENINSULA REGIONAL GALLERY			
<i>Drawing with chisels</i> (1 work)	Mornington Peninsula Regional Gallery	29 August 2007	21 October 2007
<i>Aspendale Beach: an artists' haven</i> (6 works)	Mornington Peninsula Regional Gallery	12 December 2007	10 March 2008

continued

NATIONAL GALLERY OF VICTORIA

<i>Australian Impressionism</i> (39 works)	National Gallery of Victoria	31 March 2007	8 July 2007
<i>Howard Arkley</i> (2 works)	National Gallery of Victoria	17 November 2006	25 February 2007
	Art Gallery of New South Wales	10 March 2007	6 May 2007
	Queensland Art Gallery	6 July 2007	16 September 2007
<i>Geoffrey Bartlett</i> (1 work)	National Gallery of Victoria	1 July 2007	31 October 2007
<i>Gordon Bennett</i> (3 works)	National Gallery of Victoria	6 September 2007	16 January 2008
	Queensland Art Gallery	10 May 2008	3 August 2008
	Art Gallery of Western Australia	20 December 2008	22 March 2009
<i>Joseph Beuys & Rudolf Steiner: imagination, inspiration, intuition</i> (3 works)	National Gallery of Victoria	25 October 2007	17 February 2008
<i>Modern Britain 1900–1960: Masterworks from Australian and New Zealand collections</i> (5 works)	National Gallery of Victoria	15 November 2007	24 February 2008
<i>Yvonne Audette: different directions 1954–1966</i> (3 works)	National Gallery of Victoria	13 September 2007	17 March 2008
<i>Art Deco 1910–1939</i> (30 works)	National Gallery of Victoria	27 June 2008	5 October 2008
<i>Kitty Kantilla</i> (4 works)	The Ian Potter Centre: NGV Australia at Federation Square	27 April 2007	19 August 2007
	Art Gallery of New South Wales	7 December 2007	21 January 2008

SHRINE OF REMEMBRANCE

<i>Stained glass windows: William Montgomery</i> (2 works)	Shrine of Remembrance	30 May 2008	30 September 2008
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STATE LIBRARY OF VICTORIA

<i>The Medieval imagination: illuminated manuscripts from Cambridge, Australia and New Zealand</i> (1 work)	State Library of Victoria	27 March 2008	15 June 2008
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TARRAWARRA MUSEUM OF ART

<i>Guy Stuart: bowls, vats, discs and baffles</i> (3 works)	TarraWarra Museum of Art	12 August 2007	11 November 2007
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THE IAN POTTER MUSEUM OF ART

<i>After the Age of Aquarius: American art in the early seventies</i> (3 works)	The Ian Potter Museum of Art	28 April 2007	15 July 2007
<i>Australian archaeologists at Pella</i> (55 works)	The Ian Potter Museum of Art	22 March 2008	14 September 2008

continued

<i>Strange fruit: testimony and memory in Julie Dowling's portraits</i> (1 work)	The Ian Potter Museum of Art	21 July 2007	14 October 2007
<i>Dale Hickey: life in a box</i> (3 works)	The Ian Potter Museum of Art	9 February 2008	27 April 2008
<i>Vivienne Shark LeWitt: comedies & proverbs</i> (1 work)	The Ian Potter Museum of Art	3 May 2008	20 July 2008

(254 works loaned in Victoria)

WESTERN AUSTRALIA		FROM	TO
ART GALLERY OF WESTERN AUSTRALIA			
<i>Radical elegance: Yohji Yamamoto garments in Australian collections</i> (1 work)	Art Gallery of Western Australia	27 November 2007	17 February 2008

(1 work loaned in Western Australia)

OUTWARD LOANS TO EXHIBITIONS INTERNATIONAL

Outward loans internationally totalled 109.

CANADA		FROM	TO
VANCOUVER ART GALLERY			
<i>Truth/Beauty: Pictorialism and the photograph as art 1845–1945</i> (16 work)	Vancouver Art Gallery	2 February 2008	27 April 2008

(16 works loaned in Canada)

GERMANY		FROM	TO
HAMBURGER KUNSTHALLE			
<i>Mark Rothko: a retrospective</i> (1 work)	Kunsthalle der Hypo-Kulturstiftung	8 February 2008	27 April 2008
	Hamburger Kunsthalle	8 May 2008	3 August 2008

(1 work loaned in Germany)

ITALY		FROM	TO
FERRARA PALAZZO DEI DIAMANTI			
<i>Miro: the Earth</i> (1 work)	Ferrara Palazzo dei Diamanti	17 February 2008	25 May 2008
	Museo Thyssen-Bornemisza	17 June 2008	14 September 2008
PALAZZO DELLE ESPOSIZIONI			
<i>Mark Rothko</i> (1 work)	Palazzo delle Esposizioni	5 October 2007	6 January 2008
PALAZZO REALE			
<i>Francis Bacon</i> (1 work)	Palazzo Reale	4 March 2008	24 August 2008

(3 works loaned in Italy)

continued

NEW ZEALAND		FROM	TO
AUCKLAND ART GALLERY			
<i>Mystic truths</i> (1 work)	Auckland Art Gallery	30 June 2007	30 September 2007
(1 works loaned in New Zealand)			
PORTUGAL		FROM	TO
CALOUSTE GULBENKIAN FOUNDATION			
<i>Ingenuity: photography and engineering</i> (12 works)	Calouste Gulbenkian Foundation	1 February 2007	30 April 2007
	Palais des Beaux Arts, Brussels	5 July 2007	9 September 2007
(12 works loaned in Portugal)			
SWITZERLAND		FROM	TO
FONDATION BEYELER			
<i>The other collection</i> (2 works)	Fondation Beyeler	19 August 2007	6 January 2008
(2 works loaned in Switzerland)			
UNITED STATES OF AMERICA		FROM	TO
JEWISH MUSEUM NEW YORK			
<i>Action/Abstraction: Abstract Expressionism and postwar America</i> (1 work)	Jewish Museum New York	2 May 2008	21 September 2008
	Saint Louis Art Museum	19 October 2008	11 January 2009
	Albright-Knox Art Gallery	13 February 2009	31 May 2009
THE ANDY WARHOL MUSEUM			
<i>Andy and Oz: Parallel visions</i> (63 works)	The Andy Warhol Museum	11 October 2007	30 December 2007
BRIGHAM YOUNG UNIVERSITY MUSEUM OF ART			
<i>Turning point: the demise of modernism and rebirth of meaning in American art</i> (10 works)	Brigham Young University Museum of Art	17 July 2008	9 January 2009
(74 works loaned in United States of America)			

SUMMARY OF OUTWARD LOANS

Outward loans to exhibitions – Australia: 539

Outward loans to exhibitions – international: 109

National Gallery of Australia travelling exhibitions lending program: 498

Other new and continuing loans: 386

Total outwards loans: 1532

APPENDIX 10 INWARD LOANS

PUBLIC LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
ACT Heritage Library, Griffith, ACT	10	0	0	0	0	10
Allen Memorial Art Museum, Oberlin, USA	0	0	1	0	0	1
American Friends of the National Gallery of Australia, New York, USA	0	1	0	0	0	1
Art Gallery of New South Wales, Sydney, NSW	0	0	43	9	0	52
Art Gallery of South Australia, Adelaide, SA	0	0	29	5	0	34
Art Gallery of Western Australia, Perth, WA	0	0	5	1	0	6
Art Museums of Bergen, Bergen, Norway	0	0	2	0	0	2
Australian Academy of Science, Canberra City, ACT	0	1	0	0	0	1
Australian Council of National Trusts, Campbell, ACT	0	1	0	0	0	1
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, ACT	0	0	0	1	0	1
Australian War Memorial, Campbell, ACT	0	0	17	0	0	17
Bachmann Eckenstein Art and Antiques, Basel, Switzerland	0	0	0	97	0	97
Ballarat Fine Art Gallery, Ballarat, Vic.	0	0	5	3	0	8
Benalla Art Gallery, Benalla, Vic.	0	0	2	0	0	2
Bendigo Art Gallery, Bendigo, Vic.	0	0	2	0	0	2
Bishop Museum, Honolulu, USA	0	0	6	0	0	6
Boomalli Aboriginal Artist Co-Operative Ltd, Leichhardt, NSW	0	0	7	12	0	19
Carrick Hill, Springfield, SA	0	0	1	0	0	1
Christ's Hospital School, Horsham, UK	0	0	1	0	0	1
Collectors, Melbourne c/- Bill Nuttall, Niagara Galleries, Richmond, Vic.	0	0	1	0	0	1
Dawson's Bookshop / Michael Dawson Gallery, Los Angeles, USA	0	0	3	0	0	3
Dubbo Regional Art Gallery, Dubbo, NSW	0	0	1	18	0	19
Estate of Emile Otto (E O) Hoppe (under management Curatorial Assistance Pasadena), Pasadena, USA	0	0	10	0	0	10
Fine Arts Museums of San Francisco, San Francisco, USA	0	0	2	0	0	2
Fondation Beyeler, Riehen/Basel, Switzerland	0	0	1	0	0	1

continued

PUBLIC LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
French and Company LLC, New York, USA	0	0	1	0	0	1
Frinzi, Mr Gianni – acting as agent for Mr Andrew Yip, Sutherland	0	0	1	0	0	1
Galerie Hans, Hamburg, Germany	0	0	1	0	0	1
Galerie Paffrath, Dusseldorf, Germany	0	0	1	0	0	1
Gallery Gabrielle Pizzi, Melbourne, Vic.	0	0	3	2	0	5
Geelong Grammar School, Corio, Vic.	0	0	1	0	0	1
Grahame Galleries + Editions, Milton, Qld	0	0	1	1	0	2
Hamburger Kunsthalle, Hamburg, Germany	0	0	3	0	0	3
Hamilton Art Gallery, Hamilton, Vic.	0	0	3	2	0	5
Josef Lebovic Gallery, Paddington, NSW	0	0	0	0	1	1
Kerry Stokes Collection, Perth, West Perth, WA	0	1	4	0	0	5
Kröller-Müller Museum, Otterlo, The Netherlands	0	0	2	0	0	2
Los Angeles County Museum of Art, Los Angeles, USA	0	0	1	0	0	1
Maningrida Arts and Culture, Winnellie, NT	0	0	3	0	0	3
Manly Art Gallery & Museum, Manly, NSW	0	0	1	0	0	1
Marshall Arts Aboriginal Fine Art Gallery, Hyde Park, SA	0	0	2	2	0	4
Megalo Access Arts Inc, Watson, ACT	0	0	7	0	0	7
Michael Riley Foundation, Dulwich Hill, NSW	0	0	0	362	0	362
Milani Gallery, Woolloongabba, Qld	0	0	9	3	0	12
Mildura Arts Centre, Mildura, Vic.	0	0	1	0	0	1
Ministry of Defence Art Collection, London, UK	0	0	1	0	0	1
Mitchell Library, State Library of New South Wales, Sydney, NSW	0	0	4	0	0	4
Monash Gallery of Art, Wheelers Hill, Vic.	0	0	0	1	0	1
Moree Plains Gallery, Moree, NSW	0	0	0	14	0	14
Mori Gallery, Sydney, NSW	0	0	1	0	0	1
Museo Thyssen-Bornemisza, Madrid, Spain	0	0	2	0	0	2
Museum of Sydney, Sydney, NSW	0	0	0	36	0	36
Museum Victoria, Melbourne, Vic.	0	0	1	0	0	1
National Galleries of Scotland, Edinburgh, UK	0	0	1	0	0	1
National Gallery of Art, Washington, USA	0	0	2	0	0	2
National Gallery of Victoria, Melbourne, Vic.	0	0	30	4	0	34
National Library of Australia, Parkes, ACT	62	33	17	0	0	112

continued

PUBLIC LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
National Portrait Gallery, Canberra, Parkes, ACT	0	0	2	0	0	2
Nellie Castan Gallery, South Yarra, Vic.	0	0	1	1	0	2
Nevill Keating Pictures Ltd, London, UK	0	0	1	0	0	1
Newcastle Region Art Gallery, Newcastle, NSW	0	1	2	1	0	4
Niagara Galleries, Richmond, Vic.	0	11	0	0	0	11
Northern Territory Library, Darwin, NT	14	0	0	0	0	14
Papunya Tula Artists Pty Ltd, Alice Springs, NT	0	0	3	1	0	4
Parliament House Art Collection, Canberra, ACT	0	0	1	0	0	1
Perpetual Trustee Company Limited, Canberra, ACT	0	1	0	0	0	1
Philadelphia Museum of Art, Philadelphia, USA	0	0	2	0	0	2
Private Collection c/- Indigenart, The Mossenson Galleries, Subiaco, WA	0	0	7	4	0	11
Private collection c/- Pat Wallace, Crows Nest, NSW	0	0	1	0	0	1
Private collection c/- William Mora Galleries, Richmond, Vic.	0	0	3	0	0	3
Queen's University Library, Belfast, UK	0	0	1	0	0	1
Queensland Art Gallery, Brisbane, Qld	0	0	8	0	0	8
Roslyn Oxley9 Gallery, Paddington, NSW	0	10	9	1	0	20
Royal Academy of Arts, Piccadilly, UK	0	0	1	0	0	1
Royal Botanic Gardens, Sydney, Sydney, NSW	0	0	1	0	0	1
Royal Geographical Society of South Australia Inc., Adelaide, SA	0	0	2	0	0	2
Saint Louis Art Museum, St Louis, USA	0	0	3	0	0	3
Smithsonian American Art Museum, Washington, USA	0	0	2	0	0	2
St Mary's Cathedral, Sydney, NSW	0	0	1	0	0	1
Staatliche Kunstsammlungen Dresden, Dresden, Germany	0	0	2	0	0	2
State Library of New South Wales, Sydney, NSW	41	0	0	0	0	41
State Library of Queensland, Brisbane, Qld	14	0	0	0	0	14
State Library of South Australia, Adelaide, SA	60	0	0	0	0	60
State Library of Tasmania, Hobart, Tas.	15	0	0	0	0	15
State Library of Victoria, Melbourne, Vic.	43	0	2	0	0	45

continued

PUBLIC LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
State Library of Western Australia, Perth, WA	8	0	0	0	0	8
Stills Gallery, Paddington, NSW	0	0	10	10	0	20
TarraWarra Museum of Art, Healesville, Vic.	0	0	1	1	0	2
Tasmanian Museum and Art Gallery, Hobart, Tas.	0	0	3	1	0	4
Tate, London, UK	0	0	5	0	0	5
The Big River Collection, North Hobart, Tas.	0	0	1	0	0	1
The Ian Potter Museum of Art, Parkville, Vic.	0	0	1	0	0	1
The J Paul Getty Museum, Los Angeles, USA	0	0	1	0	0	1
Tiwi Design, Bathurst Island, NT	0	0	3	0	0	3
Tolarno Galleries, Melbourne, Vic.	0	0	1	1	0	2
Toledo Museum of Art, Toledo, USA	0	0	2	0	0	2
Toowoomba Regional Art Gallery, Toowoomba, Qld	0	0	1	0	0	1
Uniting Church in Australia, Sydney, NSW	0	1	0	0	0	1
University Art Museum, The University of Queensland, Brisbane, Qld	0	0	2	0	0	2
University of Sydney Art Collection, University of Sydney, NSW	0	0	0	1	0	1
Van Gogh Museum, Amsterdam, The Netherlands	0	0	1	0	0	1
Victoria and Albert Museum, London, UK	0	0	5	0	0	5
Watters Gallery, East Sydney, NSW	0	0	7	0	0	7
Wesfarmers Limited, Perth, WA	0	0	2	1	0	3
William Mora Galleries, Richmond, Vic.	0	0	0	1	0	1
Wilson Centre, London, UK	0	0	1	0	0	1
Yale Center for British Art, New Haven, USA	0	0	2	0	0	2
Subtotal	267	61	347	597	1	1273

PRIVATE LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
Anderson, Joy, Toorak, Vic.	0	0	1	0	0	1
Andrew Geue and Deborah Nikou, Norwood, SA	0	0	1	0	0	1
Arney, Betty, Beaumont, SA	0	0	1	0	0	1
Arthur Frank Shorter and Cristine Elaine Andrews, Sydney, NSW	0	1	0	0	0	1
Bachmann, Mr Thomas, Basel, Switzerland	0	0	1	0	0	1
Barker, Dr Rowan, Mosman, NSW	0	0	0	1	0	1
Bellar, Lisa, Brunswick, Vic.	0	0	0	1	0	1

continued

PRIVATE LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
Beresford, Bruce, Birchgrove, NSW	0	0	1	0	0	1
Bett, Mr Dick, North Hobart, Tas.	0	0	0	1	0	1
Birch, Goldie, Toorak, Vic.	0	0	1	0	0	1
Blake, Andrew, Yirrkala, NT	0	0	1	0	0	1
Bloom, Norman, Toorak, Vic.	0	0	1	0	0	1
Bonyhady, Prof Tim, Reid, ACT	0	1	0	0	0	1
Bourke, Mr Anthony, Bundeena, NSW	0	0	0	9	0	9
Boyle Family via State Library of Victoria, Melbourne, Vic.	1	0	0	0	0	1
Burney, Linda, Dulwich Hill, NSW	0	0	0	7	0	7
Butler, Roger, Parkes, ACT	0	4	0	0	0	4
Chazan, Dr Sam, Armadale, Vic.	0	0	1	0	0	1
Christopher Hodges and Helen Eager, Alexandria, NSW	0	0	3	0	0	3
Christophersen, Christine, Woodroffe, NT	0	0	1	1	0	2
Cornford, Mr Ian, Killara, NSW	0	0	0	2	0	2
Corrigan, Mr Pat, Darling Point, NSW	0	0	1	6	0	7
Cox, David, Blackheath, NSW	0	0	1	0	0	1
Craigie, Cathy, Marrickville, NSW	0	0	0	41	0	41
Craigie, Ian 'Yurry', Moree, NSW	0	0	0	3	0	3
Croft, Brenda	0	0	0	27	0	27
Cruthers, Mr John, Newtown, NSW	0	1	0	0	0	1
Cruthers, Sir James and Lady Sheila, Claremont, WA	0	0	0	2	0	2
Cunnington, Janita, Point Lookout, Qld	0	0	0	2	0	2
Deborah Clark and Gordon Bull, Chifley, ACT	0	0	1	0	0	1
Dowling, Julie, Maddington, WA	0	0	2	2	0	4
Dufour, Mrs Mary, Deviot, NSW	0	1	0	0	0	1
Estate of Dr Bruce Reid – via State Library of New South Wales, Sydney, NSW	1	0	0	0	0	1
Estate of Elizabeth Summons, Melbourne, Vic.	0	1	0	0	0	1
Fairfax AO, Mr James, Bowral, NSW	0	0	1	0	0	1
Ferguson, Mr and Mrs Rob and Jenny, Moss Vale, NSW	0	0	2	0	0	2
Forsey, Keith, Campbell, ACT	0	0	6	0	0	6
French, Dort, Moree, NSW	0	0	0	5	0	5
French, Greg, Jamaica Plain, USA	0	0	5	0	0	5
Frey, Margaret, Red Hill, ACT	0	0	1	0	0	1
Frison, Mr Fabio, Basel, Switzerland	0	0	4	0	0	4

continued

PRIVATE LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
Geoffrey and Alex Legge, East Sydney, NSW	0	0	2	0	0	2
Goldstein, Mr Sidney, Basel, Switzerland	0	0	1	0	0	1
Graham-Stewart, Michael, Freeman Bay, New Zealand	0	0	1	0	0	1
Greer, Mr Robin, Brisbane, Qld	0	0	1	0	0	1
Hall, Ms Diane, Basel, Switzerland	0	0	4	0	0	4
Hamm, Treahna, Yarrowonga, Vic.	0	0	1	0	0	1
Hartenberger, Mr Russell, Basel, Switzerland	0	0	6	0	0	6
Hassall, Mr Geoffrey, Bronte, NSW	0	1	5	0	0	6
Hendel, David, South Melbourne, Vic.	0	0	1	0	0	1
His Grace The Duke of Northumberland, Alnwick, UK	0	0	1	0	0	1
Hockley, Wendy, Kemp's Creek, NSW	0	0	0	12	0	12
Horn, Mr Tim, Chimayo, USA	0	0	2	0	0	2
Hosch, Dr Alfred, Basel, Switzerland	0	0	6	0	0	6
Humphries, Mr Barry, London, England	0	0	1	0	0	1
Hurst, Joe, Sydney, NSW	0	0	0	1	0	1
Hurst, Mr Andre, Basel, Switzerland	0	0	4	0	0	4
James Agapitos and Ray Wilson, Bellevue Hill, NSW	0	1	0	0	0	1
John and Anne Fraser, Sydney, NSW	0	0	1	0	0	1
John Cruthers and Elaine Baker, Newtown, NSW	0	0	2	0	0	2
Joseph Fekete and Annie Bartlett, Annandale, NSW	0	0	1	1	0	2
Kal kman, Roanne, Basel, Switzerland	0	0	3	0	0	3
Kistler, Mr Brian, Santa Barbara, USA	0	0	1	1	0	2
Klose, Mr Simon, Benalla, Vic.	0	0	1	0	0	1
Knaus, David, Palm Springs, USA	0	0	103	0	0	103
Kombumerri, Dillon, Sydney, NSW	0	0	0	1	0	1
Lagerberg, Johanna, Dalkeith, WA	0	0	1	1	0	2
Larter, Mr Richard, Narrabundah, ACT	0	0	4	0	0	4
Lavery, Dr and Mrs Colin, Balmain, NSW	0	0	8	0	0	8
Legge, Mr Geoffrey, East Sydney, NSW	0	0	1	0	0	1
Lunde, Mr Asbjorn R, Hillsdale, USA	0	0	2	0	0	2
Machin, Mr Michael, Brisbane, Qld	0	0	3	0	0	3
May, Ron and Patricia, Canberra, ACT	0	0	1	1	0	2
McLeavey, Peter Joseph John, Wellington, New Zealand	0	1	0	0	0	1

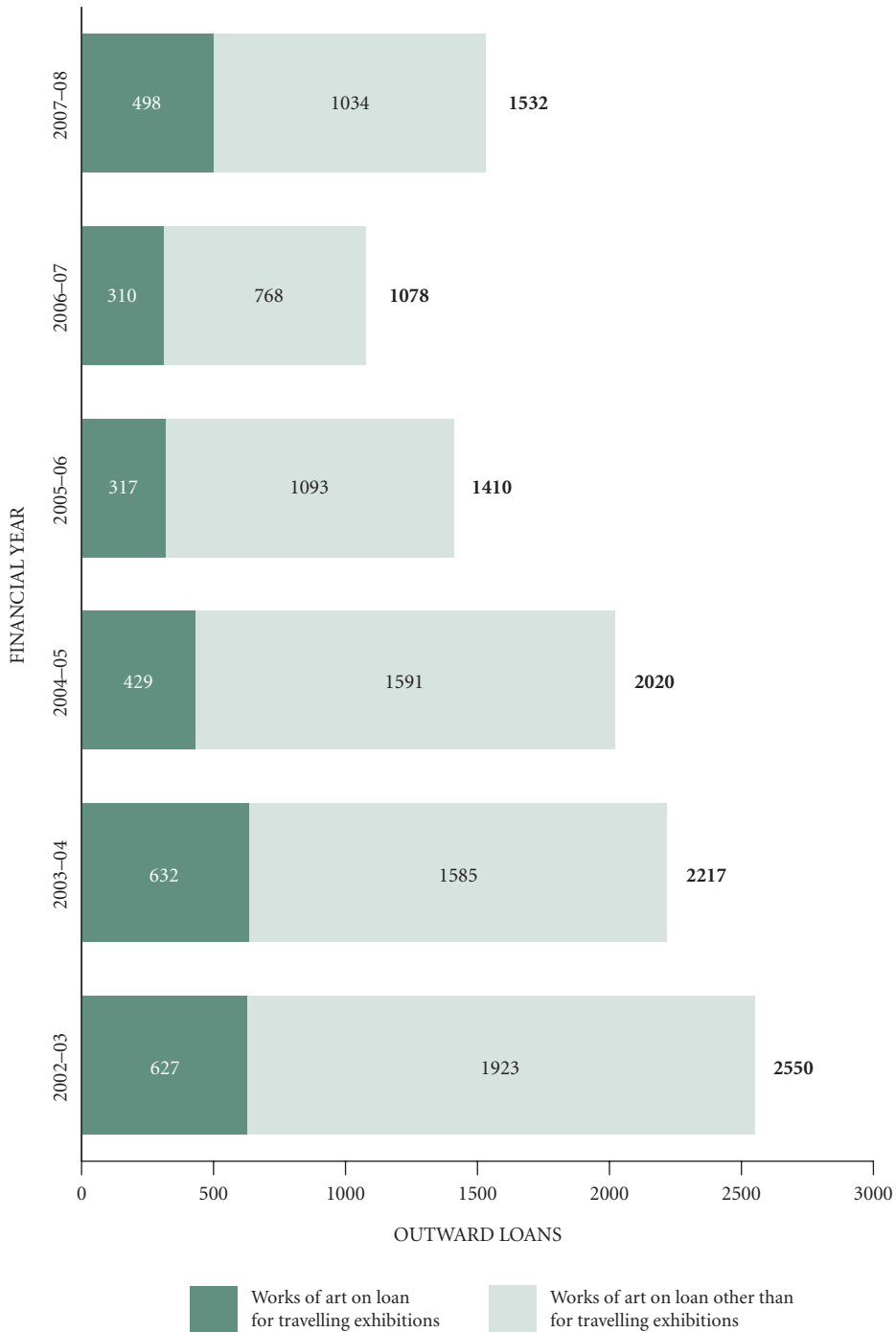
continued

PRIVATE LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
McPhee, Mr John, Double Bay, NSW	0	0	2	0	0	2
Mellor, Danie, Kambah, ACT	0	0	6	1	0	7
Milson, Virginia, Bronte, NSW	0	0	1	0	0	1
Moffat, Tracey	0	0	0	1	0	1
Morris, Leon, Fannie Bay, NT	0	0	0	2	0	2
Mr Dirk Maas, Mr Klaus Kramer, Basel, Switzerland	0	0	14	0	0	14
Mr John Walker, Ms Gabriele Hadl, Basel, Switzerland	0	0	8	0	0	8
Mr Sylvan Barnet, Mr William Burto, Basel, Switzerland	0	0	1	0	0	1
Murdoch, Mr Rupert, Sydney, NSW	0	0	1	0	0	1
Murphy, Miriam, BELLAIRE, USA	0	0	1	0	0	1
Myer, Rupert, AM	0	0	1	1	0	2
Nell, Sydney, NSW	0	0	1	0	0	1
Nelson, Peter, Cottesloe, WA	0	0	1	1	0	2
Newby, Mr David M, Moss Vale, NSW	0	0	1	0	0	1
Novick, Mr Jeff, Basel, Switzerland	0	0	6	0	0	6
Ochsner, Mr Claudius, Basel, Switzerland	0	0	6	0	0	6
O'Donnell, Kay, Sydney, NSW	0	0	1	1	0	2
Ogden, Chris, St Kilda, Vic.	0	0	0	1	0	1
Patrick Hutchings and Heng-Wie The, Fitzroy North, Vic.	0	0	1	1	0	2
Perkins, Hetti, Paddington, NSW	0	0	0	3	0	3
Perkins, Rachel, Potts Point, NSW	0	0	0	4	0	4
Price, Phil, Cook, ACT	0	0	1	0	0	1
Private Collection, Basel, Basel, Switzerland	0	0	15	0	0	15
Private Collection, c/- Philip Bacon Galleries, Fortitude Valley, Qld	0	0	2	0	0	2
Radford, Mr Ron, Parkes, ACT	0	1	0	0	0	1
Reed, Prof Dennis J, Glendale, USA	0	0	6	0	0	6
Ricketts, Mr Howard, London, UK	0	0	3	0	0	3
Riley, Bernadette	0	0	0	9	0	9
Riley, David, Glebe, NSW	0	0	0	3	0	3
Roberts, Mr and Mrs J, Elong Elong, NSW	0	0	1	0	0	1
Rohr, Emily, Broome, WA	0	0	1	0	0	1
Roncolato, Melissa, Sydney, NSW	0	0	0	1	0	1
Rooney, Robert, Hawthorn East, Vic.	0	0	16	0	0	16
Rosenblatt, Mr Norman, Brighton East, Vic.	0	0	1	0	0	1

continued

PRIVATE LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT TERM LOAN	TOTAL
Saltzman, Ms Sandra, Basel, Switzerland	0	0	2	0	0	2
Selle, Mrs Helen, Kirribilli, NSW	0	0	1	0	0	1
Shafer, Bernard, South Yarra, Vic.	0	0	1	0	0	1
Shuttlewood, Lorna, Watson, ACT	0	0	1	0	0	1
Sigurdsson, Dr Tryggvi, Basel, Switzerland	0	0	1	0	0	1
Smorgon, Mrs Loti, South Yarra, Vic.	0	0	1	0	0	1
Soltermann, Mr Daniel, Basel, Switzerland	0	0	5	0	0	5
Stanley, Mark	0	0	0	1	0	1
Stevens, Mr John, Honolulu, USA	0	0	10	10	0	20
Stokes, Mr Kerry, West Perth, WA	0	0	1	0	0	1
Synnot, Amanda, Turner, ACT	0	2	0	0	0	2
The Hon Peter Underhill and Dr Nancy Underhill, Chelmer, Qld	0	0	1	0	0	1
Triguboff, Eleonora, Paddington, NSW	0	0	1	1	0	2
Tuckson AM, Margaret, Wahroonga, NSW	0	5	0	0	0	5
Tyler, Kenneth, Sharon, USA	0	1	0	0	0	1
Unger, Mr Daniel, Basel, Switzerland	0	0	6	0	0	6
Vanstone, Justice Ann, Adelaide, SA	0	0	1	0	0	1
Vellios, Jim, Bexley, NSW	0	0	1	0	0	1
Warren, Joy, Yarralumla, ACT	0	0	1	0	0	1
Watters, Mr Frank, East Sydney, NSW	0	0	1	0	0	1
Weis, Bob, West St Kilda, Vic.	0	0	1	0	0	1
Whitworth, Mr Michael, Woollahra, NSW	0	0	0	1	0	1
Williamson, Richard, Bardonia, Qld	0	0	1	0	0	1
Wilmerding, Mr John, Landover, USA	0	0	1	0	0	1
Wolf, Mr Stephan, Basel, Switzerland	0	0	1	0	0	1
Wright, Mr Leslie, Vancouver, Canada	0	0	1	1	0	2
Wrobel, Mr and Mrs Fred and Elinor, Woolloomooloo, NSW	0	0	1	0	0	1
Zanotelli, Mr Rolando, Basel, Switzerland	0	0	3	0	0	3
Subtotal	2	21	347	171	0	541
Total (all inward loans)	269	82	694	768	1	1814

APPENDIX 11 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2002-03 TO 2007-08



APPENDIX 12 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2007–08

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in kind support throughout the 2007–08 year:

- ActewAGL as major partner for *George W Lambert retrospective: heroes and icons*
- ADSHEL for support of *Turner to Monet: the triumph of landscape*
- Australia Council for the Arts for support of the *Culture Warriors: National Indigenous Art Triennial* through the Aboriginal and Torres Strait Islander, Visual Arts and Community Partnerships Market Development (International) Boards.
- Australia Japan Foundation for support of *Black robe white mist: art of the Japanese Buddhist nun Rengetsu*
- Australian Air Express for their 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 666 ABC Canberra
- The Australian Government through the Contemporary Touring Initiative for funding to assist the travelling exhibition *Culture Warriors: National Indigenous Art Triennial* and, through Visions of Australia, to assist the travelling exhibition *Ocean to Outback: Australian landscape painting 1850–1950*
- BHP Billiton as Major Sponsor for the exhibition and tour of *Culture Warriors: National Indigenous Art Triennial*
- The Brassey of Canberra for their continuing support of the National Gallery of Australia and Sony Foundation Summer Scholarship program and students
- Casella Wines for support of *George W Lambert retrospective: heroes and icons*, *Australian Surrealism: the Agapitos/Wilson collection* and *Richard Larter: a retrospective*
- Canberra Arts Teachers Association for support of the National Gallery of Australia and Sony Foundation Summer Scholarship 2008 program and students
- Champagne Pol Roger for their support of the Gallery's twenty-fifth anniversary and the *Turner to Monet: the triumph of landscape*
- Coopers Brewery for their support of the Gallery's twenty-fifth anniversary and the *Culture Warriors: National Indigenous Art Triennial*
- Embassy of the United States of America for their support of *Robert Rauschenberg 1967–1978*
- EMC2 Australia for support of *VIP: very important photographs 1840s–1940s*
- Forrest Hotel and Apartments for providing accommodation for guests throughout the year in particular for the *Culture Warriors: National Indigenous Art Triennial* and for their support of *Turner to Monet: the triumph of landscape*
- Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian & Pacific Print Collection
- Gordon Darling Foundation for their continuing support
- Infront Systems for support of *VIP: very important photographs 1840s–1940s*
- Japan Foundation for their support of *Black robe white mist: art of the Japanese Buddhist nun Rengetsu*
- JQ Pty Limited for their continuing support through magazines, *Antiques & Art* and *World of Art and Antiques*
- Lambert Vineyards for support of *George W Lambert retrospective: heroes and icons*
- HINDMARSH as Principal Sponsor for *The story of Australian printmaking 1801–2005*
- Mantra on Northbourne for providing accommodation to guests throughout the year, in particular for their support of the *Culture Warriors: National Indigenous Art Triennial* and for their support of *Turner to Monet: the triumph of landscape*

- National Gallery of Australia Council Exhibitions Fund for support of *Ocean to Outback: Australian Landscape Painting 1850–1950* and *Andy and Oz: parallel visions*
- National Australia Bank for naming rights sponsorship for the National Australia Bank Sculpture Gallery and for the annual *Sculpture Garden Sunday*
- Nine Network Australia for their support of *Turner to Monet: the triumph of landscape*
- O’Leary Walker Wines for their support of the Gallery’s twenty-fifth anniversary and the *Culture Warriors: National Indigenous Art Triennial*
- The Northern Territory Government through ArtsNT for support of the *Culture Warriors: National Indigenous Art Triennial*
- QANTAS Airways Limited for their continuing support especially with the exhibition *Andy and Oz: parallel visions*, collaboration between the National Gallery of Australia and The Andy Warhol Museum, Pittsburgh, USA
- The Queensland Government through Queensland Indigenous Arts Marketing and Export Agency for support of *Culture Warriors: National Indigenous Art Triennial*
- R M Williams, the Bush Outfitter for support of the travelling exhibition, *Ocean to Outback: Australian landscape painting 1850–1950*
- Sony Foundation Australia for support of the National Gallery of Australia and Sony Foundation Summer Scholarship 2008 program
- Southern Cross Ten for support of the *Culture Warriors: National Indigenous Art Triennial*
- WIN Television for support of *George W Lambert retrospective: heroes and icons*
- Yalumba Wines for their support of the Gallery’s twenty-fifth anniversary and the *Turner to Monet: the triumph of landscape*.

APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2008

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Kelli Cole

ASIAN ART

Margo Geering
Bill Geering
Chris Haskett
Jan Smith

AUSTRALIAN AND INTERNATIONAL DECORATIVE ARTS AND DESIGN

Jane Herring
Meredith Hinchliffe
Penelope Roberts
Diana Woollard

AUSTRALIAN AND INTERNATIONAL PHOTOGRAPHY

Robert Deane
Bernard Lilenthal

AUSTRALIAN PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

Keith Avent
Linda Hastings
Macushla Robinson

CONSERVATION

Margaret Carson
Gudrun Genee
William Hamilton

INTERNATIONAL PAINTING AND SCULPTURE

Pamela Walker

MEMBERSHIP

Dorothy Anderson
Elizabeth Brooks
Judy Burns
Doreen Butler
Betty Campbell
Maureen Chan
Barrie Clarke
Cathie Collins
Helen Deane
Sylvia Dicker
Helen Douglas
Kay Dunne
Karin Fyfe
Margaret Gerahty
Audrey Harvey
Isabelle Hayward
Joan Johns
Beryle Legge-Wilkinson
Doris McCauley
Heather Mears
Estelle Neilson
Nigel Neilson
Alison Thomas
Rita Williams
Gene Willsford
Gerda Zietek

RESEARCH LIBRARY

Pam Cossey
Bill Geering
Jill More
Julia Nicholls
Kay Smith

VOLUNTARY GUIDES

Win Abernathy
Janet Aitken
Gail Allen
Elizabeth Allison
Anna Bannan
Susan Bastian
Hilary Batten
Elizabeth Bennett
Lynne Booth
Carolyn Brennan

Janelle Brice
Lena Britton
Margaret Bromley
Adrian Brooks
Betty Browning
Laurel Brummell
Frances Butterfield
Helen Campbell
Shelley Clarke
Bruce Cook
Beverley Copeland
Kerin Cox
Shirley Crapp
Merrilyn Crawford
Dodie Crichton
Meridith Crowley
Paloma Crowley
Colleen Cunningham
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
Janet Garrett
Cordelia Gee
Robert Goodrick
Ross Gough
Christine Grose
Pamela Guilfoyle
Barrie Hadlow
Jann Hallenan
Fiona Hase

Toni Hassan	Patrick O'Hara
Clem Hayes	Susan O'Connor
Brit Helgeby	Denise Page
Rosanna Hindmarsh	Evelyn Paton
Margaret Hollis	Bettye Pearce
Mie Ling Huisken	Nicole Podeur
Elsbeth Humphries	Julia Pratt
Carol Hunt	Norma Price
Odette Ingram	Joan Purkis
Robin Irvine	Beryl Quartel
Ursula Isaks	Kaye Rainey
Rosslyn Jackson	Anne Reese
Phoebe Jacobi	Georgia Renfree
Tami Jacobsen	Helen Richmond
Marilyn Jessop	Fred Roberts
Clara Johns	Judy Roberts
Diane Johnson	Laure Roger
Kay Johnston	Hilary Rotsey
Jillian Kennedy	Myra Rowling
Kryisia Kitch	Christine Saddington
Edith Kuhn	Sylvia Shanahan
Meg Lambeck	Mary Lou Sheppard
Philippa Larkindale	Kimberley Simms
Paul Legge-Wilkinson	Carol Slater
Rachel Letts	Elizabeth Sloan
Bernard Lilienthal	Jan Smith
Caren Luddy	Jane Smyth
Jane Marcissac	Peggy Spratt
Alva Maguire	Carol Summerhayes
Karen Manton	Bob Sutherland
Susan McAffer	Catherine Sykes
Patricia McCullough	Menna Thomas
Margaret McIntosh	Heather Thompson
Michael McKeown	Jo Thomson
Audrey McKibbin	Arthur Tow
Phyllis McLean	Meryl Turner
Jennifer Morris	Roberta Turner
Margaret Morris	Pamela Walker
Geraldine Mountfield	Deirdre Ward
Patti Mulcare	Judy Ware
Patsy Murray	Pamela Weiss
Maryann Mussared	Sally Wells
Maria Helena Nicoll	Jenny Wilson
Rhonda Nobbs-Mohr	Marjorie Wilson
Kate Nocklels	Judith Wood
Caroline Nott	Robert Worley

APPENDIX 14 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2007–08

George W Lambert retrospective: heroes and icons

Anne Gray, author
Margaret Maher, editor
Andrew Rankin Design, design
Sarah Robinson, production

Robert Rauschenberg 1967–1978

Jaklyn Babington, author
Jeanie Watson, editor
Carla da Silva, design

Black robe white mist: art of the Japanese Buddhist nun Rengetsu

Melanie Eastburn, Lucie Folan and
Robyn Maxwell, authors
Michaela Forster, editor
Spatchurst, design
Sarah Robinson, Kristin Thomas, production

Printed images by Australian artists 1885–1955 (volume 2)

Roger Butler, author
Pauline Green, editor
Kirsty Morrison, design and production

Culture Warriors: National Indigenous Art Triennial

Brenda Croft, editor
Deborah Clark, Susan Jenkins, editing
Art Direction Creative, design
Kirsty Morrison, Erica Seccombe, production

Andy and Oz: parallel visions

Deborah Hart, author
Jeanie Watson, editor
Kristin Thomas, design

Australian Surrealism: the Agapitos/Wilson collection

Elena Taylor, author
Eric Meredith, editor
Kirsty Morrison, design

Colin McCahon: focus exhibition

Deborah Hart, author
Eric Meredith, editor
Kirsty Morrison, design

Turner to Monet: the triumph of landscape painting

Ron Radford, Christine Dixon and
Lucina Ward, authors
Ariana Klepac, Eric Meredith, editors
Kristin Thomas, design
Kirsty Morrison, Erica Seccombe, production

Fire and ice (children's alphabet book)

Kirsty Morrison, concept and design

Richard Larter

Deborah Hart with Deborah Clark and Joanna
Mendelssohn, authors
Eric Meredith, editor
Kirsty Morrison, design

War: the prints of Otto Dix

Mark Henshaw, author
Jeanie Watson, editor
Kristin Thomas, design

Artonview (four issues)

No. 51 spring 2007
No. 52 summer 2007–08
No. 53 autumn 2008
No. 54 winter 2008
Jeanie Watson, editor (51)
Eric Meredith, editor (52, 53, 54)
MA@D Communication, designer (51)
Kristin Thomas, designer (52, 53, 54)

APPENDIX 15 WEBSITE VISITATION

Visits to the website totalled 1.18 million (approx. 3250 per day).

Pages viewed totalled 3.8 million.

VISITORS BY COUNTRY

In order of number of visits.

COUNTRY OR TERRITORY	VISITS	PAGES PER VISIT
Australia	578 271	3.95
United States of America	253 672	2.34
United Kingdom	85 694	2.44
Canada	27 927	2.54
France	23 463	2.86
Germany	20 062	2.41
Italy	15 216	3.02
Spain	10 441	3.41
Netherlands	9 401	3.04
New Zealand	8 790	3.11

REFERRALS

Indicates how people arrived at the Gallery's website. In order of percentage.

SOURCE	PERCENTAGE
Search engines	57.67%
Referring sites	31.61%
Direct traffic	10.72%

MOST POPULAR SECTIONS OF THE SITE

In order of number of unique page views.

WEBSITE SECTION	UNIQUE PAGE VIEWS
Exhibition (aggregated exhibitions)	345 590
International Paintings and Sculpture	280 737
NGA home	254 965
About us	123 445
Exhibitions (general exhibition information)	122 798
Federation	116 212
Turner to Monet	90 825
International Prints (Kenneth Tyler website)	61 769
Collection overviews	52 659
Monet and Japan	52 443
Visiting	52 286
Russia	43 610
Ocean to Outback	38 140
Niat07	36 773
The Italians	36 358
Namatjira	34 246
Indonesian Textiles	33 406
Lambert	30 720
Memorial Poles	29 247
Calendar (Public Programs events)	28 411
Research (Library)	27 568
Artonline (e-newsletter)	26 762
Westwood	26 645
Warhol	26 568
Retake	26 465

APPENDIX 16 CONSULTANTS 2007–08

There were 32 consultants paid more than \$10 000 in 2007–08.

NAME	NATURE OF SERVICES	AMOUNT	KEY
Arup	Facade & Acoustic consultancy	121 219	a
Australian Government Solicitor	Legal	12 257	a
Australian National Audit Office	External audit services	69 700	c
Brizulis Associates	Engineering services	403 838	a
Cardno Young	Engineering services	167 287	a
Davidson Trahaire Corpsych Pty Limited	Employee assistance program	14 300	a
Defire (ACT) Pty Ltd	Fire safety	22 999	a
Dysen Pty Ltd	Fire systems	17 597	a
Edmore Pty Limited	Staff Induction Program	10 125	b
Erwood Accelerated Purchasing	Tender & contract services	36 385	b
Food Service Essentials	Catering design	15 318	a
George Sexton & Associates	Lighting design plan	219 693	a
Hughes Truman Pty Ltd	Hydraulic services	24 285	a
James Adamson	Strategic plan review	12 000	b
Ken Begg and Associates	Public affairs advice	78 975	b
KPMG	Financial accounting services	19 500	b
Knight Frank Hooker	Valuation services	15 000	c
Mallesons Stephen Jaques	Legal	104 529	a
McGregor & Partners	Landscaping design services	215 255	a
Naked Communications	NGA branding review	52 500	a
National Consulting Pty Ltd	Financial system reporting	14 400	b
Page Kirkland Lorimer Pty Ltd	Cost planning for building project	920 714	a
Philip Chun and Associates Pty Ltd	Building code consultant	18 839	a
Pro Safety Consultants	Security advice	27 000	a
PTW Architects	Architectural services	862 168	a
Simon Storey Valuers	Valuation services	33 800	c
Simpson Solicitors	Legal	17 744	a
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	822 247	a
Unilinc	Serial collection and cataloguing services	18 000	a
Walter Turnbull	Internal audit	70 814	c
Wilkinson Murray	Acoustic consultancy	11 775	a
Wyagdon Enterprises	Collection management risk assessment	14 200	b
Total		4 464 463	

a) Expertise not available within the Gallery

b) Resources not available within the Gallery

c) External scrutiny required or preferred

Note: all amounts are quoted GST exclusive.

APPENDIX 17 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2007–08* has been prepared in accordance with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008* 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:

Advertising and Market Research
Audited Financial Statements
Business Continuity Management
Chairman's Foreword
Commonwealth Disability Strategy
Commonwealth Ombudsman
Consultants
Contact Officers
Corporate Overview
Council Committees
Director's Report
Enabling Legislation
Environment Protection and Biodiversity
Equal Employment Opportunity
Fraud Control Guidelines
Freedom of Information
Indemnities and Insurance
Industrial Democracy
Internal and External Scrutiny
Letter of Transmittal
Occupational Health and Safety
Performance Based Pay
Performance Measures and Outcomes
Privacy Legislation
Responsible Ministers
Risk Management
Service Charter
Social Justice and Equity
Staffing List
Staffing Overview
Strategic Plan
Table of Contents
Training

CONTACT OFFICERS

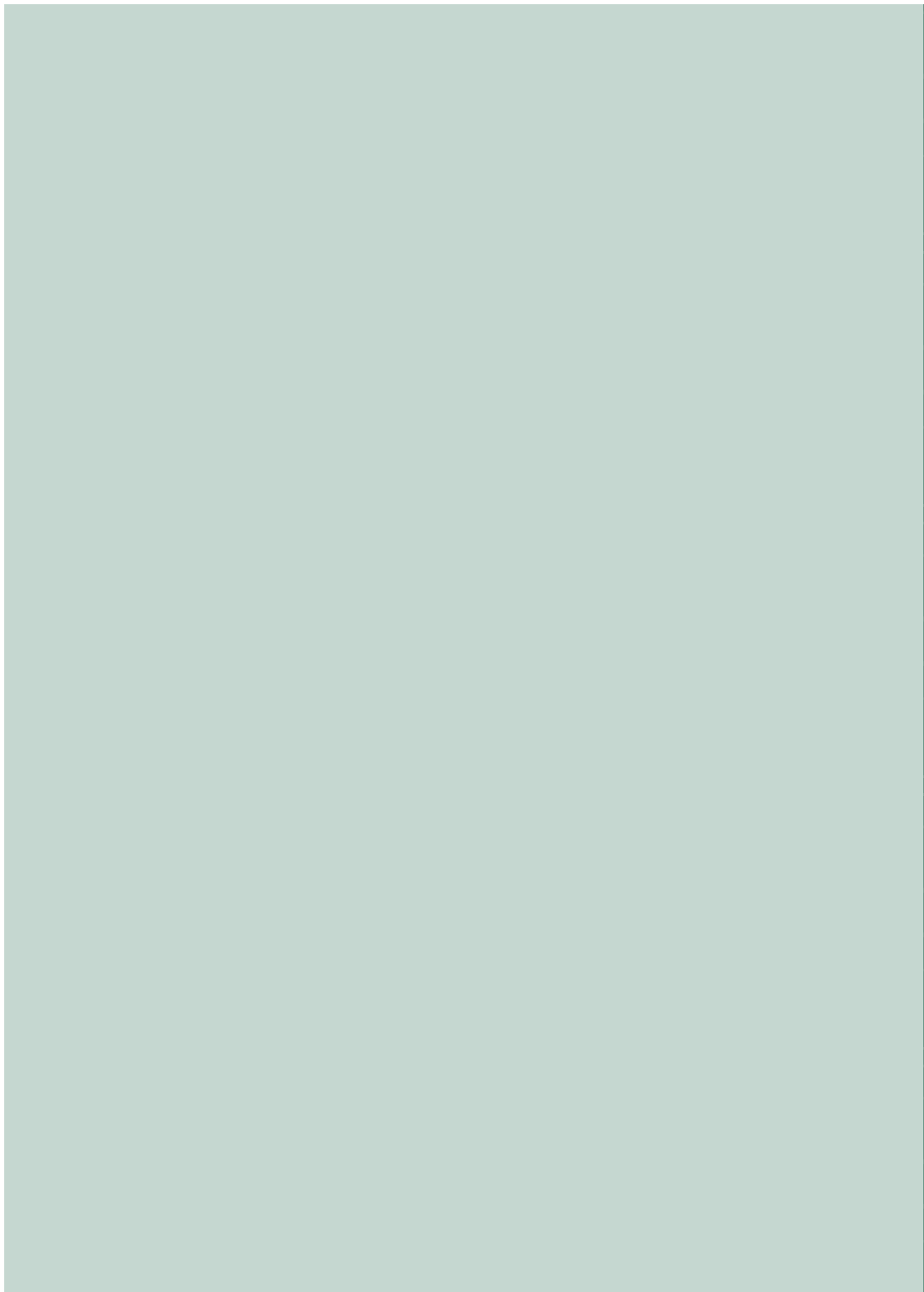
The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes.

General correspondence should be addressed to:
The Director
National Gallery of Australia
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CANBERRA ACT 2601
Telephone: (02) 6240 6411
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The National Gallery of Australia is open daily from 10.00 am to 5.00 pm (closed Christmas Day).

Enquiries regarding this report may be directed to:
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Telephone: (02) 6240 6401
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Enquiries about procedures for seeking information from the National Gallery of Australia under the Freedom of Information Act 1982 may be made in writing by 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



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