







ANNUAL REPORT 2010-11

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 2010–11, the National Gallery of Australia received an appropriation from the Australian Government totalling \$50.373 million (including an equity injection of \$15.775 million for development of the national collection and \$2 million for the Stage 1 South Entrance and Australian Indigenous Galleries project), raised \$27.421 million, and employed 262 full-time equivalent staff.

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[nga.gov.au/AboutUs/Reports](http://nga.gov.au/AboutUs/Reports)

(cover)

**Thapich Gloria Fletcher**

Dhaynagwidh (Thaynakwith) people

*Eran* 2010

aluminium

270 cm (diam)

National Gallery of Australia, Canberra

acquired through the Founding Donors 2010 Fund, 2010

Photograph: John Gollings

(back cover)

**Hans Heysen**

*Morning light* 1913

oil on canvas

118.6 x 102 cm

National Gallery of Australia, Canberra

purchased with funds from the Ruth Robertson Bequest Fund, 2011

in memory of Edwin Clive and Leila Jeanne Robertson

30 September 2011

The Hon Simon Crean MP  
Minister for 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 2010 to 30 June 2011.

This report is submitted to you in accordance with the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The Performance Report has been prepared consistent with the *Commonwealth Authorities and Companies (Report of Operations) Orders 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', with a long, sweeping underline.

Rupert Myer AM  
Chairman of Council

# CONTENTS

<b>LETTER OF TRANSMITTAL</b>	3
<b>CHAIRMAN'S FOREWORD</b>	6
<b>DIRECTOR'S REPORT</b>	10
<b>CORPORATE OVERVIEW</b>	17
<b>PERFORMANCE REPORT 2010–11</b>	23
Outcome and Outputs	24
Report Against Strategic Plan	26
GOAL 1 Build and maintain an outstanding national art collection	27
GOAL 2 Increase the audience for and engagement with the exhibitions and programs of the National Gallery of Australia	37
GOAL 3 Create a welcoming and engaging visitor experience	53
GOAL 4 Secure and strategically manage resources to support Gallery operations and activities	56
GOAL 5 Provide a safe and productive working environment for all staff appropriate to the Australian Public Sector and art museum standards	59
GOAL 6 Ensure the highest standards of corporate governance	64
GOAL 7 Build productive relationships with Government and other stakeholders	65
<b>FINANCIAL REPORTS</b>	67

<b>APPENDICES</b>		105
APPENDIX 1	Council of the National Gallery of Australia	106
APPENDIX 2	Management structure at 30 June 2011	109
APPENDIX 3	Staff of the National Gallery of Australia at 30 June 2011	110
APPENDIX 4	Agency Resource Statement and Resource for Outcomes 2010–11	113
APPENDIX 5	Acquisitions 2010–11	114
APPENDIX 6	Total acquisitions including purchases and gifts 2005–06 to 2010–11	190
APPENDIX 7	Exhibitions and new displays shown at the National Gallery of Australia 2010–11	191
APPENDIX 8	Attendances 2005–06 to 2010–11	192
APPENDIX 9	Travelling exhibitions 2010–11	193
APPENDIX 10	Outward loans to exhibitions—Australia and international	198
APPENDIX 11	Inward loans	205
APPENDIX 12	Outward loans including travelling exhibitions 2005–06 to 2010–11	209
APPENDIX 13	National Gallery of Australia sponsors 2010–11	210
APPENDIX 14	National Gallery of Australia volunteers at 30 June 2011	212
APPENDIX 15	Publications of the National Gallery of Australia 2010–11	214
APPENDIX 16	Website visitation	216
APPENDIX 17	Consultants 2010–11	218
APPENDIX 18	Compliance index and contact officers	220
<b>INDEX</b>		221



National Gallery of Australia Council as at 30 June 2011: (left to right)

Mr Rupert Myer AM (Chairman), Mrs Jane Hylton, Mr Warwick Hemsley, Mr Callum Morton, Mr Tim Fairfax AM, Dr Ron Radford AM (Director), Mrs Roslyn Packer AO, Mr John Hindmarsh, the Hon Mrs Ashley Dawson-Damer and Mr John Calvert-Jones AM



# CHAIRMAN'S FOREWORD

For each of the past six years, it has given me great pleasure and satisfaction to see the National Gallery of Australia continue to strengthen its position as a significant national cultural institution and also to be regarded warmly and admired by visitors from around Australia and from overseas.

Such respect and affection are the fruition of continuing efforts by the Gallery's Council, Director and staff to strive for the highest standards in art museum scholarship and management, to work collaboratively with artists, curators and others to nurture and advance the visual arts, and to make visiting the Gallery an inspirational and rewarding experience.

A milestone in this journey was reached in September 2010 with the opening of the Stage 1 South Entrance and Australian Indigenous galleries. The building project has enhanced the experience of visiting the Gallery and viewing the collection. Australian Government support enabled the Gallery to construct a welcoming new entrance and revitalised Gallery Shop, as well as 11 new purpose-built galleries that provide long-overdue access to the Gallery's pre-eminent collection of Indigenous art. The Gallery also now has a premium-quality venue for receptions and special events, the Gandel Hall, made possible by the generosity of Pauline and John Gandel AO. It is a source of immense pride to all of us that the building project was completed without the Gallery being closed for a single day and while a full schedule of exhibitions and education and public programs was maintained.

During the year, many important and exciting works of art were acquired and donated for the national collection. The Gallery again presented a program of exhibitions and public activities at the Gallery in Canberra and around the country. The Gallery's touring exhibitions to regional areas are highly valued and vital to demonstrating that this is a Gallery for all Australians.

The Gallery is also investing in the future of the visual arts in Australia. This year we implemented

the Wesfarmers Arts Indigenous Fellowship program in partnership with Wesfarmers, which resulted in 12 Indigenous Australians participating in a visual arts leadership program and two Fellows working on long-term projects. This five-year initiative has been established to develop the next generation of Indigenous Australian leaders in the visual arts sector.

The Gallery's achievements are, of course, dependent on the support of our many donors, benefactors, sponsors and volunteers. On behalf of the National Gallery of Australia Council, I thank them all for their outstanding support, which enabled the National Gallery and the National Gallery of Australia Foundation to raise \$16.2 million this year in cash donations, sponsorship and the value of gifts of art.

The efforts and achievements of the Gallery were also greatly assisted by my colleagues on the Gallery Council, and I would like to acknowledge their contribution and to welcome Tim Fairfax AM and John Hindmarsh who joined the Council in March 2011. Charles Curran AC continued as Deputy Chairman, Chairman of the Building Committee and of the National Gallery of Australia Foundation until his retirement in October 2010. We also farewelled the Hon Ian Callinan AC, QC, and Roslynne Bracher AM as well as Roslyn Packer AO, Chairman of the Acquisitions Committee, who concluded a nine-year term. I would like to pay particular regard to the distinguished service and generosity of all my colleagues through the period of so many significant events at the Gallery. The Council acknowledges the ongoing support of the Australian Government through the Hon Simon Crean MP, Minister for the Arts, and officials of the Department of the Prime Minister and Cabinet.

This will be my last report as Chairman of the Council. It has been a privilege to have served in the development of the Gallery and to have helped extend its connection with people all over the country. In recent years, we have received record levels of visitation, not only to the Gallery in

Canberra but also to travelling exhibitions, and we have received record levels of private support. I am particularly delighted that we were able to apply some of the net proceeds from the hugely successful exhibition *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond* to the purchase of our own contemporary masterpiece, James Turrell's *Within without* 2010.

Above all, the greatest privilege has been a close involvement with great art and great artists. This was possible through access to the magnificent permanent collection and through the many ground-breaking and exceptional exhibitions, including *Constable: impressions of land, sea and sky*, *Egyptian antiquities from the Louvre: journey to the afterlife*, the inaugural *National Indigenous Art Triennial: Culture Warriors*, *Degas: master of French art*, *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond*, *Hans Heysen, Life, death and magic: 2000 years of Southeast Asian ancestral art*, *Ballets Russes: the art of costume* and, most recently, *Fred Williams: infinite horizons*. Each one of these has drawn the Gallery closer to our audiences and has reinforced and amplified the role of the visual arts in our community and the pleasure that they give to so many.

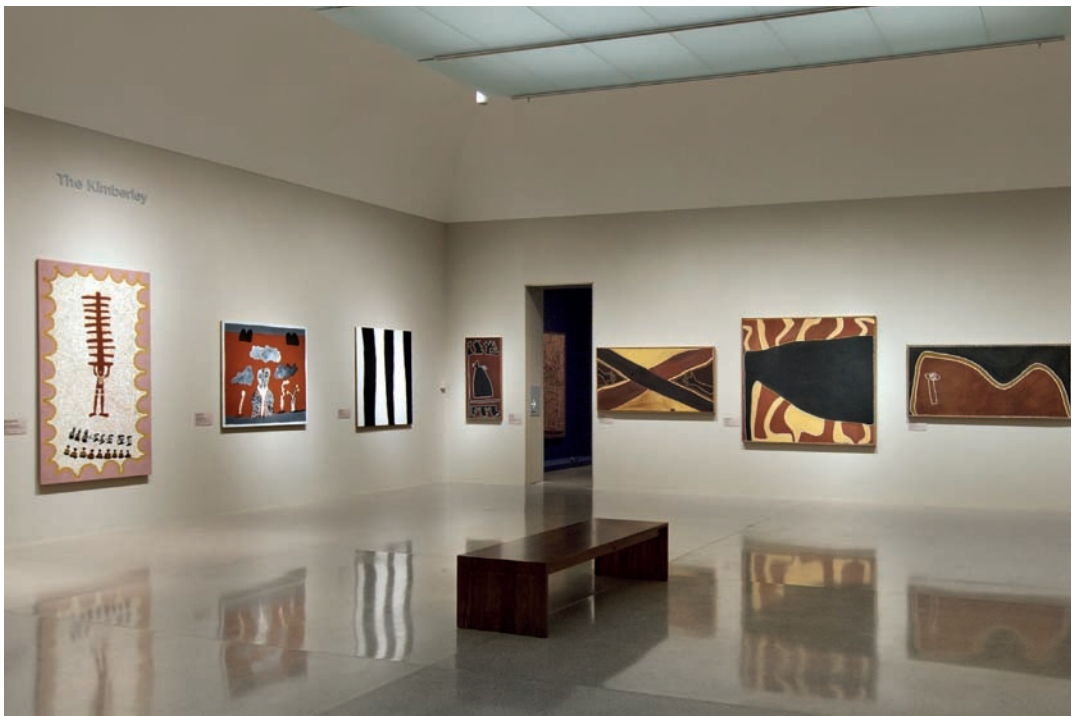
I would especially also like to acknowledge the extraordinary efforts of Director Ron Radford AM and the Gallery's committed and talented staff and volunteers and, on behalf of the Council, express my sincere appreciation for another year of significant achievement.

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

Rupert Myer AM



Guests at the opening night of Stage 1 on 30 September, as the Governor-General of Australia, Her Excellency Ms Quentin Bryce AC, prepares to make her speech to commemorate this important moment in the National Gallery of Australia's history.



(from top) The Kimberley gallery and Desert Paintings from 1978 gallery, two of the new Aboriginal and Torres Strait Islander galleries at the National Gallery of Australia, Canberra. Photographs: John Gollings



# DIRECTOR'S REPORT

It has been a momentous year in the history of the National Gallery of Australia. On 30 September, the Governor-General of Australia, Her Excellency Ms Quentin Bryce AC, officially opened the impressive Stage 1 extension to the National Gallery building. The new wing includes the new, more-accessible ground-floor entrance facing King Edward Terrace, visitor facilities, new Gallery Shop and the grand Gandel Hall. Importantly, it includes 11 new Australian Indigenous galleries, the first increase in the Gallery's permanent collection display space since the Gallery opened in 1982. All this has transformed the visitor experience and, for the first time, given special and deserved prominence to our distinguished collection of Aboriginal and Torres Strait Islander art, the largest in the world. It also concludes more than five years of restoration of the building, reorientation and elaborate redisplay of our collections and the construction of new art-handling facilities, including new goods and art-loading docks. We are proud that the Gallery did not close down even for one day during the complex building of Stage 1 or during the renovations. The new building was awarded the Property Council of Australia's ACT Property Development of the Year, the ACT's highest honour for development and construction, as well as the Project of the Year at the Master Builders & Boral Excellence in Building Awards.

The Gandel Hall, the Gallery's impressive new function space, is named after Pauline Gandel and John Gandel AO for their extremely generous contribution of \$7 million, the largest cash donation in the history of the National Gallery of Australia, and the Gordon and Marilyn Darling Gallery – Hermannsburg School was named in honour of two of the Gallery's most generous donors over the years.

The year saw an all-time record in fundraising and gifts. The Gallery raised over \$16.2 million in cash donations, sponsorship and the value of gifts of works of art. Fundraising is one of our significant, continuing and essential activities, especially for acquisitions and exhibition

sponsorship. The Gallery's commercial operations (such as the Gallery Shop, venue hire and exhibition admissions) were also successful, raising \$7.8 million. Overall nearly two-fifths of our income was self-generated, an unusually large proportion for a Canberra institution.

Publishing is part of the Gallery's mission to make its collections and research widely accessible. This year saw the Gallery publishing a record number of books and catalogues. The Gallery is a major art publishing house. We released 15 publications, most of them between July and early December, to coincide with the opening season of the new building, and most focused on the Gallery's collections.

The Gallery's website continues to be well used, with a record number of more than 5.6 million pages visited during the year. The Gallery also vastly expanded its engagement with social media, including Facebook, YouTube, Twitter and Flickr.

Another record was the number of loans to other institutions, a total of 1673 works of art. A huge number of our works were seen by more than 5 320 000 people who visited the Gallery, our travelling exhibitions and our works on loan to other institutions.

The Gallery was pleased to receive the award for the Best Tourist Attraction in the national capital from the Australian Hotels Association ACT Branch.

## ACQUISITIONS

It has been a remarkable year for acquisitions, both the number of works acquired and their great quality and strategic importance to our collections. A total of 1600 works were acquired, almost two-thirds of which were gifts.

The Australian collections in particular were greatly extended in all areas, with many long-targeted gaps filled. The year saw, for example, some very important new acquisitions of Australian colonial art. We were able to acquire

an extraordinarily rare set of August Earle's hand-coloured lithographs produced in 1826, the first lithographs made in Australia. Only two full sets are known to exist.

The Australian collection is an exceptionally balanced one in terms of chronology, representation of all media and, importantly, geography. The National Gallery extensively represents the most populous states of New South Wales and Victoria, where art has flourished. The Gallery has also been building, particularly in recent years, rich collections of the art of the less-populous states and territories. To this end, we have greatly enhanced our representation of Western Australian art and craft, particularly Western Australian colonial art. Before this year, we had no Western Australian colonial paintings, watercolours, drawings, photography or furniture and only a few prints. With the acquisition of The Wordsworth Collection, put together in Perth by Marie Louise Wordsworth over several decades, we now cover nineteenth-century Western Australia art very well, including nineteenth-century furniture. We now have a remarkable collection of Western Australian art, the only balanced and significant one outside Perth.

Tasmania was the centre of early colonial art in Australia before the early 1850s. Over the past few years, we have been improving our Tasmanian colonial collection and this year we have acquired further works, by John Glover, Robert Dowling, Ludwig Becker, FF Hutton and others. As a result, the national collection now includes the most balanced representation of early Tasmanian colonial art outside Tasmania.

With the gifts by Ian Callinan of two late nineteenth-century watercolours by Isaac Walter Jenner from Queensland and works largely by twentieth-century Brisbane artists and the purchase of a major Bessie Gibson painting, we have added substantially to our Queensland representation.

Our South Australian collection has also been strengthened. The Gallery purchased a rare drawing of South Australian Aborigines from the 1850s by colonial artist Alexander Schramm. We acquired a sketchbook of watercolours painted in South Australia in the 1870s by Alfred Sells. Most importantly, we acquired our first classic

Federation-period landscape oil by Hans Heysen of monumental heroic gums. Funds from the Ruth Robertson bequest, which is designated for late nineteenth-century and early twentieth-century Australian paintings, enabled us to purchase this major painting, *Morning light* 1913, the last of its kind left in private hands. Also with the Ruth Robertson Bequest fund, we purchased a distinctive example of Hans Heysen's Flinders Ranges painting, *White gums under morning light* 1927. With money from the annual Members Acquisition Fund appeal, we were able to acquire Hans Heysen's delightful and unusual watercolour *Spring* 1925 of blossoms, cats and native birds. This seminal Australian artist of the early twentieth century is now at last well represented in the national collection. Our South Australian collection was further enriched by the acquisition of Nora Heysen's fine and strong self-portrait of 1932 purchased through the Masterpiece for the Nation annual appeal. Stella Bowen originated from Adelaide and we have acquired a sensitive portrait of the artist's daughter.

From the Dickerson family, we were given a fine and representative collection of Robert Dickerson's paintings, ranging in date from the late 1940s to this century. Barbara Blackman has given us a small collection of Charles Blackman's work, broadening our representation of this artist. James and Jacqui Erskine gave the Gallery two late and large masterpieces by Tony Tuckson, *No 81: black/brown/white* c 1965 and *Red on blue and white* 1970–73.

Many new contemporary Australian works have been acquired. They include a major recent work by John Olsen purchased with the newly initiated Founding Donors 2010 Fund. We also acquired major works by George Baldessin, Rosalie Gascoigne, Howard Taylor, Brian Blanchflower, Mike Parr, Gareth Sansom, Noel McKenna, Fiona Hall, Bill Henson, Mark Kimber, Sue Ford, Robyn Stacey and Patricia Piccinini. We have acquired ceramics by veterans Les Blakebrough, Marea Gazzard and Col Levy. Further, Australian decorative artists whose works were acquired include Cinnamon Lee, Holly Grace, Jon Goulder, Tony Nankervis, Cobi Cockburn, Julie Bartholomew and Greg Daly.

We continued to enrich our large Australian Indigenous collection, especially with the new

Indigenous galleries in mind. Through the Founding Donors 2010 Fund, we commissioned a large aluminium sculpture by Thapich Gloria Fletcher AO (Thanakupi) for outside our new entrance. This was to be her last major work. Before the artist's death early in 2011, she had sustained the longest career of any female Aboriginal artist.

We acquired our earliest bark painting, an example from the Kunwinjku people of a Wambidder anteat, which was part of the Baldwin Spencer expedition of 1911–12. Spencer was a generous patron of Hans Heysen from whose collection it came. It was purchased through the Founding Donors 2010 Fund. A rare and early Tiwi Island spear was acquired as part of the Marie Louise Wordsworth Collection. We purchased a nineteenth-century carved club of South-eastern Australia and a Torres Strait Islander club. An outstanding early bark painting by Yirawala of a kangaroo and an unusual early bark painting of a crucifixion by Mawalan Marika were acquired. We also purchased a crucifixion entitled *Good Friday* by Western Desert artist Clifford Possum Tjapaltjarri. A collection of early Aboriginal clubs and boomerangs was a gift from Albert Wong. An Albert Namatjira watercolour of *Mt Giles in the MacDonnell Ranges* was a gift by Charles Curran, former chair of the Foundation.

We acquired two important paintings by Queensland veteran Sally Gabori through the Founding Donors 2010 Fund and a large Kimberley work by Freddie Timms. An important seven-part work by Fiona Foley entitled *Stud Gins* was given by the artist. Danie Mellor, an Indigenous artist from Canberra, gave his haunting coffin-shaped painting *A transcendent vision*.

A huge number of other contemporary Aboriginal paintings were acquired from all over Australia, including major works by Johnny Bulunbulun, Ivan Namirrkki, Gunybi Ganambarr, Djirrirra Wunungmurra, Nyapanyapa Yunupingu, Jock Pautjimi, Rex Greeno, Naata Nungwrrayi, Wintjiya Napaltjarri, Fred Ward Tjungurrayi, Lydia Balbal, Timothy Cook, Michael Cook, Nici Cumpston and numerous others.

From New Zealand, with the assistance of the Otto and Margaret Frankel Bequest, we purchased a searching self-portrait by early New Zealand modernist artist Rita Angus. We have long sought

to acquire a significant work by this major early twentieth-century New Zealand artist.

Our most significant Pacific arts acquisition this year was an exceptionally rare and striking red-and-yellow feather cape from Hawaii, which can be dated to the beginning of the nineteenth century. From Fiji, we acquired a finely carved and shaped priest club (*kinikini*), which can be dated to the mid nineteenth century. Also from Polynesia, we purchased a highly decorated Maori paddle (*hoe*) dated from the second half of the nineteenth century. A giant carved housepost from New Caledonia from the mid nineteenth century is our most arresting Pacific arts acquisition. Smaller but still powerful acquisitions in this area include a rare nineteenth-century Tongan headrest. This elegant, carefully carved piece is our first work from the Kingdom of Tonga. There was also a gift from the estate of Ruth Robertson of several mid twentieth-century decorated tapa (bark cloth) and pattern stencils from Tonga and Fiji. We also acquired some striking tapa works from New Guinea.

Our great Indian collection was enriched by two splendid *pichhavia*—large temple paintings from India—based on the image of Krishna. They were acquired with funds raised by our annual Foundation Gala Dinner. We also acquired a group of nineteenth-century Indian costumes for adults and children as well as other textiles from India and Southeast Asia. Examples of early Indian photography were added to our already strong collection of this material. We also purchased an eighteenth-century Thai ceramic sculpture of King Ravana and our first major work from Sri Lanka, a nineteenth-century silver stupa.

Our extensive European nineteenth- and twentieth-century print collection was very much improved with the acquisition of three famous posters and ten lithographic prints by Henri de Toulouse-Lautrec. One of the Lautrec posters, *The Queen of Pleasure* 1892, was purchased with the assistance of Mary Peabody. The remainder were purchased through the Orde Poynton Bequest Fund, which also enabled us to purchase a rare 1913 landscape print by EL Kirchner, a key work for the collection, and sets of prints by contemporary international artists William Kentridge, Marc Quinn and Anish Kapoor. A sensitive portrait drawing by Henri Gaudier-Brzeska was given by

staff member Nicolette Black, adding to our good twentieth-century drawing collection.

The national collection is known for its strong twentieth-century American collection. This year, we have added two 1950s Abstract Expressionist paintings, both important gifts received through the American Friends. One is by Morris Louis and the other by the less well-known painter Jon Schueler. Our international photography collection was vastly improved with several substantial gifts. They included the gift from David Knaus of a large and important group of photographs by Milton Rogovin, and the gift from Rupert and Annabel Myer of works by Thomas Demand, Paul Pfeiffer and a major video by Bill Viola. The Bill Viola video is a thoughtful donation in honour of the staff of the National Gallery. We also acquired a photograph by James Turrell. International decorative arts include a vessel by Elizabeth Fritsch and jewellery by Helen Shirk, Jacqueline Ryan and Bernhard Schobinger.

A full list of acquisitions is included as Appendix 5.

## EXHIBITIONS

It has been an astonishing year for exhibitions initiated by the Gallery. Our trail-blazing exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art* was the first major exhibition in the world to examine animist art in Southeast Asia. Animism was the earliest religion of our region and is still practised in some remote areas. Extraordinarily striking sculptures, objects and textiles were borrowed from numerous museums around the world and assembled in a dramatic and enlightening display. The large, groundbreaking book that accompanied the exhibition continues to be sold around the world. The exhibition and publication were generously supported by the Gordon Darling Foundation and the Australian International Cultural Foundation.

Another pioneering exhibition was *Varilaku: Pacific arts from the Solomon Islands*, the first exhibition in Australia of the art of our near neighbours the Solomon Islands. It was sponsored by the National Gallery of Australia Council Exhibitions Fund, which is made up of personal donations by members of the National Gallery's Council. Works of art from around the nation were

included in Australia's first survey of this rich and unique culture.

This year's summer exhibition, *Ballets Russes: the art of costume*, was an extraordinarily dramatic exhibition displaying 150 of our Ballets Russes costumes designed by artists such as Matisse, Picasso and de Chirico alongside supporting prints, photographs and other material. Over 50 of the costumes, newly restored by our Conservation department, had never been displayed before. The exhibition was generously sponsored by ActewAGL.

*Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* showed for the first time our newly acquired stencil and street prints and gouaches. This dynamic exhibition, now touring Australia, attracted a large new young audience to the Gallery. It was sponsored by the New Acton Molonglo Group. The catalogue was highly commended in the 59th Annual Book Design Awards in Sydney.

At the beginning of the year, the Gallery showed the retrospective *Robert Dowling: Tasmanian son of Empire*. Robert Dowling, Australia's first locally trained professional artist, launched his career in his hometown of Launceston in 1850 before studying and working in London from 1857. This touring exhibition was the artist's first retrospective. It was supported by the National Gallery of Australia Council Exhibitions Fund, Manteena and the Australian Government's Visions of Australia and National Collecting Institutions Touring and Outreach programs.

A full list of exhibitions at the National Gallery of Australia is included as Appendix 7.

A major new travelling exhibition was *Australian portraits 1880–1960*, which opened in Brisbane despite Queensland's devastating floods at the time. The Gallery owns many important portraits by some of Australia's major artists of this period, from Tom Roberts and George Lambert to Russell Drysdale and John Brack. The exhibition was also supported by the National Gallery of Australia Council Exhibitions Fund and the Visions of Australia and National Collecting Institutions Touring and Outreach programs.

A full list of travelling exhibitions is included as Appendix 9.



## EDUCATION AND TRAINING

In addition to its continuing extensive education program, the Gallery initiated several programs aimed at building skills in the visual arts sector.

The Wesfarmers Arts Indigenous Leadership Program provided an opportunity for 12 Indigenous Australians to participate in ten-day visual arts leadership program at the Gallery. This five-year initiative in partnership with Wesfarmers was established to develop the next generation of Indigenous leaders in the visual arts sector.

Four interns from cultural institutions in Vietnam, Myanmar, Laos and Cambodia trained for three months in the Gallery's conservation laboratories. This program, funded by the Getty Foundation, focused on practical conservation skills that the interns could apply on their return to their institutions and could transfer to their colleagues, thus helping to build capacity in caring for collections across the Asia-Pacific region.

In collaboration with Alzheimer's ACT and NSW, the Gallery continued to develop specialised tours of the collection for people living with dementia. A grant from the Thyne Reid Foundation helped the Gallery expand the program and provide training for arts and health professionals in regional communities.

In January, the Gallery hosted its annual National Summer Art Scholarship, providing an enriching program for 16 students transitioning from Year 11 to 12. The students were selected from schools from around Australia for a weeklong program of art immersion at the Gallery.

## CONSERVATION

Work on conserving our large and valuable collection continued this year with a very large total of 1744 works conserved: 459 paintings, 232 textiles, 566 works on paper and 487 objects. We also treated works from other collections needed for our own exhibitions.

The extensive reframing program, which began over five years ago, also continued with the large number of 73 frames reproduced or restored. It is important for an art museum that its paintings are framed similarly to what the artist originally intended.

## REVIEW

This has not only been a year of great achievement but a year of review to prepare for the future. A new branding project has been part of that, as has a review of our management structure after nearly five years. The year saw the beginning of the implementation of new branding to reposition the Gallery and create a new visual identity, which also includes a new Gallery logo and new concept designs for our advertising and *Artonview*. The project also encompassed a detailed strategic review of our audience.

The proposed goals outlined in the Gallery Vision Statement released in October 2005 have now been achieved, and in less time than was originally envisaged. As a result, this year I prepared an extended Vision Statement for the Gallery. It argues a strong case for Stage 2, the Centre for Australian Art. Flowing directly from the Stage 1 Indigenous galleries, the proposed Centre would concentrate on Australian art of all periods and all media, showing it in chronological displays in day-lit galleries sympathetic to its scale and needs. On the floor beneath these expansive, informative formal displays would be a large study area in which most of the Australian collection of 103 000 works (other than fragile works on paper) would be brought out of storage and put on permanent but condensed display accessible to the public.

On completion, the largest and only balanced display of Australian art in the nation, representing all states and territories, would at last be shown proudly at the National Gallery of Australia, as it should be. The cramped and low-ceilinged upstairs galleries in which Australian art is currently displayed would be much better suited to their proposed new use, international works on paper, textiles and decorative arts.

Combined with the other key platforms of the enlarged Vision Statement—an increased emphasis on education, access and audience, including exploiting the many opportunities afforded by digitisation and information technology—the Gallery would be well placed to further expand its global role as a highly valued centre for innovation, learning, knowledge creation, enjoyment and understanding of Australia and the world through its visual art. E-commerce is another area of intended expansion.

Despite a great year in the Gallery's history and the growth and success that has been achieved, the economic environment presented significant challenges. The Gallery found it difficult to achieve its operating revenue targets even though fundraising for acquisitions and sponsorship was at an all time high. Following the completion of the Stage 1 building expansion, staff, utility and other charges added cost pressures to our operations. These were offset in part by substantial cost cuts by management in the second part of the year. While some of these revenue and cost challenges have been 'one-off' or may be cyclical in nature, the Gallery has asked to join the Department of the Prime Minister and Cabinet, Office for the Arts, in an independent expert review aimed at identifying funding issues affecting our operations that might impede our vision for the future.

I would like to acknowledge the support that the Gallery has received from the Department of the Prime Minister and Cabinet, Office for the Arts, throughout this impressive and memorable year.

I thank my hardworking staff, especially my three Assistant Directors and Deputy Director. I also wish to thank our many volunteers, the Gallery Foundation and its chairmen this year, Charles Curran and his successor John Hindmarsh. The Gallery is fortunate to have such a committed and engaged Council. The personal generosity of individual Council members has made major acquisitions possible and without their individual support to the Council Exhibitions Fund, many exhibitions would not be possible. In particular, I thank our very committed Chairman Rupert Myer.

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

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 Prime Minister and Cabinet portfolio.

## RESPONSIBLE MINISTER

The Minister for the Arts, the Hon Simon Crean MP has been the Minister with responsibility for the National Gallery of Australia since 14 September 2010. The then Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM, MP, was the Minister responsible from 1 July 2010 to 13 September 2010.

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 2010–11, the Minister signed one standing instrument appointing a person to act temporarily in the position of Director during the Director's absence. A person acted temporarily in the position of Director twice.

## EFFECTS ON 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 2010–11.

Ministerial directions from previous financial years with which the Gallery fully complied in 2010–11 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

The vision of the Gallery, as stated in its Strategic Plan, 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, 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.

## COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

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

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

Rupert Myer AM continued as Chairman of the Council. Tim Fairfax AM and John Hindmarsh were appointed in March 2011 for a period of three years, and the Hon Mrs Ashley Dawson-Damer was reappointed for a period of three years. The Hon Ian Callinan AC, QC, Roslynne Bracher AM, Charles Curran AC and Roslyn Packer AO concluded their terms on the Council during the year. At 30 June 2011, 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 membership of the Council of the National Gallery of Australia and its committees are included 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 for 2010–13. The audit of financial statements was undertaken by the Australian National Audit Office (ANAO). The financial statements are included on pages 67 to 103.

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 to financial management reporting
- an effective and efficient internal and external audit function.

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

- Review of Membership
- Review of Construction Management
- Review of Attendance Management
- Review of Gallery Storage.

## 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 implemented key strategies identified in its Risk Management Strategy to continue the improvement in enterprise risk management and to build on the Gallery's risk management maturity and achievements to date.

As part of the Strategic Plan, the Gallery regularly reviews and updates its risk management policy. To further enhance the Gallery's risk management framework, the Risk Management Advisory Group met regularly and provided strategic advice on risk management issues to the Gallery executive.

The Gallery participated in Comcover's Risk Management Benchmarking Survey, which provided an independent assessment of the Gallery's risk management culture. The Gallery achieved a score of 8.3 (maximum 10) in the benchmarking survey, which resulted in an 8.7% discount on the insurance premium for 2011–12. The Gallery's revised risk management framework was a major element contributing to this result.

The management of risks and opportunities is an integral element of the Gallery's ongoing operations. A particular challenge addressed in the year included conclusion of the building extension project while remaining open to the public. This challenge was managed effectively.

## BUSINESS CONTINUITY MANAGEMENT

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

Business continuity scenario testing exercises were undertaken.

## FRAUD CONTROL

The Gallery has in place fraud prevention, detection, investigation, reporting and data collection procedures and processes that, 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.

## FREEDOM OF INFORMATION

Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made by contacting the Gallery's Contact Officer (details are included in Appendix 17).

In 2010–11, the Gallery received one request for access to documents under the *Freedom of Information Act 1982*.

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

From 1 May 2011, agencies subject to the *Freedom of Information Act 1982* are required to publish information to the public as part of the Information Publication Scheme (IPS). This requirement is in Part II of the Act and has replaced the former requirement to publish a Section 8 statement in an annual report. A plan outlining what information is published in accordance with the IPS requirements is accessible from the Gallery's website.

## PRIVACY LEGISLATION

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 2010–11.

## 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.

The Gallery received 15 formal complaints from members of the public. Employees made four formal complaints or requests for assistance from the Gallery's Human Resource Management department in resolving issues.

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

## 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.

Visitors are invited to provide feedback on the extent to which these service standards have been met, and can do so in several ways: using the Service Charter form on the Gallery's website <[nga.gov.au/aboutus/charter](http://nga.gov.au/aboutus/charter)>, or by fax, letter or telephone to the Gallery.

During 2010–11, the Gallery received 362 comments, the majority of which related to the exhibition *Ballets Russes: the art of costume* or to the new Gallery foyer and Indigenous galleries. This represents a 40% decrease from the previous year, when the exhibition *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond* attracted record visitation and significant feedback.

## 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 \$55 074 was spent on market research in 2010–11 compared to \$32 897 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 2010–11 was \$2.064 million compared to \$1.856 million 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, schools, and related professional bodies, nationally and internationally. Reference to the interaction that occurred during 2010–11 is made throughout this report.

## **COMMITTEES OF INQUIRY**

National Gallery of Australia staff appeared before the Senate Standing Committee on Finance and Public Administration.

## **JUDICIAL DECISIONS**

No judicial decisions involved the National Gallery of Australia in 2010–11.

## **OMBUDSMAN**

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





PERFORMANCE REPORT  
2010–11

## 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 are 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 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 one program, 'Collection Development, Management, Access and Promotion', to achieve the outcome of 'increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about works of art locally, nationally and internationally'.

## PROGRAM 1.1 COLLECTION DEVELOPMENT, MANAGEMENT, ACCESS AND PROMOTION

The National Gallery of Australia aims to build a collection of works of art of outstanding quality through acquisition, gift and bequest and through the disposal of works that no longer comply with collection development policies.

The national collection is accessioned and documented 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 Gallery stores, secures and conserves the collection to preserve it for the Australian people, now and in the future.

The Gallery provides access to works of art by displaying, exhibiting and lending the collection, as well as borrowing works from other sources. Access is also provided to works from the collection that are not on display.

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 online resources. The Gallery seeks to achieve the widest possible audience by attracting visitors to the Gallery and sending works of art around Australia and overseas, thereby improving access to works of art and providing information about them.

The following table lists the performance information the Gallery used to assess the level of achievement during 2010–11. The table shows the efficiency of the program 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

PERFORMANCE INFORMATION FOR DEPARTMENTAL PROGRAM	TARGET	ACTUAL
<b>Deliverables</b>		
% of works acquired researched and documented in accordance with endorsed standards	100	100
Number of works digitised	10 000	10 280
Number of works subjected to conservation treatment	1 800	3 057
Number of works of art loaned nationally and internationally	1 200	1 673
<b>Key Performance Indicators</b>		
% of works acquired in accordance with the endorsed Acquisition Policy and the 10-Year Acquisition Strategy	100	100
Number of incidents of significant damage or deterioration to works of art in the collection or on loan to the Gallery	Nil	Nil
Number of people visiting the Gallery as well as accessing the collection through travelling exhibitions, loans and the collection study room	3 100 000	5 318 690
% of visitors satisfied with displays and exhibitions	87	95
Number of people who accessed information through the website	1 400 000	1 700 000
% of visitors who believed their knowledge and understanding of the visual arts was enhanced	87	94
Number of visitors attending events	112 000	126 982
% of visitors satisfied with events	87	96

The Agency Resource Statement is included at Appendix 4.

# REPORT AGAINST STRATEGIC PLAN

This report on performance is made against the seven goals expressed in the Strategic Plan. 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

- 1.1.1 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.
- 1.1.1 Encourage, facilitate and acknowledge gifts and donations that enhance the national art collection.
- 1.1.1 Where appropriate, dispose of works of art that no longer comply with national art collection development policies by transfer, gift, exchange or sale.
- 1.2.1 Document the collection and review collection documentation to ensure best museum practice.
- 1.2.2 Digitise new acquisitions and work towards the digitisation of the collection over time.
- 1.2.3 Maintain and conserve the national art collection on display and in storage in accordance with the endorsed Collection Preservation Plan.
- 1.2.4 Protect the national art collection by continuously improving the security of the collection and by providing optimum environmental conditions.
- 1.2.5 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 640 works of art in the year, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art and works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government and on the generosity of donors and benefactors.

An additional 960 works of art valued at \$5.501 million were acquired as gifts, while \$5.360 million was received in cash donations to assist the purchase of works of art.

## DISPOSAL OF WORKS OF ART

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

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

## ACQUISITIONS 2010–11

### Aboriginal and Torres Strait Islander Art

During 2010–11, the Aboriginal and Torres Strait Islander Art department acquired 133 works of art by established and emerging artists, comprising bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, metalwork, carvings, digital media and photographic works.

A particular highlight of the Aboriginal and Torres Strait Islander Art acquisitions this year is *Eran*, a 2.7 metre aluminium sculpture by the late Dhaynagwidh (Thanynakwith) artist Thapich Gloria Fletcher AO. It was specially commissioned by the Gallery to welcome visitors to the new Stage 1 South Entrance and Australian Indigenous Galleries. An early western Arnhem Land bark painting, *Wambiddyer anteater*, painted before 1928 by an unknown artist, is another important acquisition for the collection. It had been given to artist Hans Heysen by anthropologist Baldwin Spencer, who had collected it during one of his field trips.

Other highlights include a painting by Pintubi artist Naata Nungurrayi and a 1975 bark painting, *The artist's Country, Liverpool River*, by the late Kundedjnjenghmi artist Bardayal Nadjamerrek.

Acquisitions of contemporary art continued and included digital colour photographs by Bidarka artist Ricky Michael Cook, bark paintings by Gumatj artist Nyapanyapa Yunupingu, works on paper by Mamu/Ngagen/Ngajan artist Danie Mellor, a wonderful and sweeping painting by Kayardiid/Kaiadilt artist Mirdidingkingkingathi Juwarnda (Sally Gabori), bark paintings by Ngaymil artist Gunyi Ganambarr, a photographic print on canvas by Barkindji/Paakintji artist Nici Cumpston and fine natural-fibre sculptures by Rembarrnga artist Bob Burruwal and Rembarrnga/Kune artist Lena Yarinkura. Other notable acquisitions include the large fibre sculpture *Yawk Yawk 2009*, a collaborative work by Kunwinjku artists Clara Nganjmirra, Doreen Djorlom and Garnbaladj Nabegeyo of Gunbalanya (Oenpelli).

A small unique collection of glass Pukumani poles by Tiwi artist Jock Pautjimi, a nylon fishing net basket by Wik/Kunjen artist Mavis Ngallametta and a shell sculpture of the Sydney Opera House by Bidjigal artist Esme Timbery were also added to the collection.

A large fibreglass mask by Kala Lagaw Ya artist Alick Tipoti, a nineteenth-century Torres Strait Islander club and two planographic prints on paper by Kala Lagaw Ya artist Billy Missi complement our current collection of Torres Strait Islander works.

Generous gifts were received from the Albert Wong Family Trust, including an extensive collection of boomerangs and clubs by artists such as Albert Namatjira, Joe Timberi, Ronnie Tjampitjinpa and Roy Barker. Charles Curran AC gave a generous gift of a watercolour painting by Hermannsburg Western Arrarnta artist Albert Namatjira. Fiona Foley, a noted Badjala artist from Queensland, donated her work *Stud Gins 2003*; Canberra-based Danie Mellor, a Mamu/Ngagen/Ngajan artist, donated his work *A Transcendent Vision (of life, death and resurrection) 2010*; and Andrew Baker donated *Bonefish Story Place 2010* by Wik artist Dale Ampebeagan. Other notable gifts include a twentieth-century Tiwi Island spear from private collector Marie Louise Wordsworth, Brenda L Croft's photographic work *Oh look the Antichrist 1998* from the Gallery's Senior Curator of Photography Gael Newton, and two Torres Strait Islander baskets by artists Georgia Curry and Jenny Mye from the Gallery's Curator of Aboriginal and Torres Strait Islander Art Tina Baum.

## Asian Art

The Asian Art collection has been strengthened through strategic purchases and gifts, largely in the field of Southeast Asian and Indian art, across a wide range of mediums.

A large and rare Thai painted terracotta figure of the demon king Ravana, a key character in the Ramayana epic, and a polychrome panel depicting a mythical phoenix from the small Indonesian island of Madura were purchased and have added new interest to the permanent display in the Southeast Asian gallery.

The Gallery's significant collection of Indian shrine hangings was further enhanced with the acquisitions of two major paintings with the generous support of the National Gallery of Australia Foundation.

A full set of brilliantly coloured Taoist ancestor scroll hangings from the Yao people of north Vietnam splendidly demonstrates the long historical links between Southeast Asian and Chinese cultures. Two illustrated manuscripts, one from Indonesia and another from Thailand, were purchased and provide fine examples of Southeast Asian drawing and calligraphy traditions.

Opulent Indian court costumes were an exciting addition to the South Asian collections. The rich silk brocade and embroidered outfits for adults and children will be an eye-catching feature of the rotating displays in the new Asian costume showcases. A Jain religious hanging embroidered with metallic thread, two charming Baluchari saris with quaint scenes of late nineteenth-century urban life and a superb rare Hazara wedding shawl added to the domestic South Asian components of the Gallery's internationally renowned Indian textile collection. The Southeast Asian textile collection was also enhanced by the acquisition of unusual examples, notably from south Sumatra.

A small group of contemporary drawings and ochre paintings by Indian tribal master Jivya Soma Mashe, the pioneer of the acclaimed Warli movement, and his son Balu Mashe are the first acquisitions of contemporary works of Indian ancestral art.

National Gallery of Australia Council Member the Hon Mrs Ashley Dawson-Damer donated a santos painted wooden figure of Saint Isidore the Labourer from the Philippines. The work adds depth to the arts of Asian Christian communities currently underrepresented in the collection.

The Gallery was also very grateful for the donation from Pauline Gandel of an exquisite *Seihai (chalice)*; *Kiddush cup* by renowned contemporary Japanese lacquer master Unryuan (Kitamura Tatsuo). The gift is from Pauline Gandel's own extraordinary collection of Japanese lacquer.

## Australian Painting and Sculpture

During 2010–11, the department of Australian Painting and Sculpture has been strengthened by strategic purchases and gifts of works of art by key Australian artists, from the colonial period to the present day.

The highlight of this year was the major focus on the acquisition of Western Australian art. A large collection of important historical Western Australian works was acquired from private collector Marie Louise Wordsworth, helping to fill a significant gap in the Gallery's representation of Western Australian art from the colonial era. The major acquisitions from The Wordsworth Collection include Edward Fox Angelo's *Thomson Bay, Rottneest* 1890s, James Peele's *Mount Eliza, winter* 1898, James Ashton's *Evening, Swan River* c 1904, Henry Prinsep's *Karri trees, Manjimup* c 1910 and the painting *Blackwood River, Bridgetown* c 1864 attributed to William B Benson.

The Gallery's holdings of work by Robert Dowling, Australia's first locally produced artist, was further improved by the acquisition of a pair of rare Tasmanian portraits from 1853–56, *Jack, native of Cape Grim, Van Diemen's Land* and *Jinny, native of Port Sorell, Van Diemen's Land*, as well as *Sabbath in the country* 1859, a remarkable example of Dowling's work from the Victorian-era, painted while he was living in England.

Two rare examples of Blamire Young's early twentieth-century oil paintings were acquired. These works, *VIIIth Australian light horse Victorian mounted rifles* and *B. Battery. Royal Australian field artillery*, were both painted in 1904 and celebrate the birth of the Australian Army. They are

believed to have been commissioned by the General Officer Commanding in Australia, Major General Edward 'Curly' Hutton, known as the 'father of the Australian Army'.

The acquisition of two major contemporary paintings, *Butcher's cart, Deia de Mallorca* 2010 by John Olsen, and *Bill and Ted's excellent adventure* 2010 by Gareth Sansom strengthen the Gallery's holdings of recent work by significant senior Australian artists who continue to make an important contribution to the art of this country.

Other notable acquisitions of Australian paintings include Fredrick McCubbin's *The red screen* c 1914, Bessie Gibson's *Interior, Paris (blue, black and yellow)* 1918, Elioth Gruner's *Devon pastorale* c 1924; Stella Bowen's *Julia Madox Ford, the artist's daughter* 1934/35, Charles Meere's *The viaduct, Dinan* 1941, Grahame King's *Study for a mural* c 1958; Noel McKenna's *Home larder* 2006 and Canberra-based painter Jude Rae's *Still life 264* 2010.

The Gallery's holding of contemporary Australian sculpture was enhanced by the purchase of major sculptures by renowned Australian artists Howard Taylor and Rosalie Gascoigne. The acquisition of Taylor's sculpture *Columns* 1970 and wall-piece *Sky figure* 1977 significantly enhance the representation of twentieth-century Western Australian art in the national collection. Rosalie Gascoigne's *Marriage feast* 1988 is an exceptional example of her innovative approach to discarded materials and is one of her earliest works comprising of sawn wooden soft-drink crates.

Canberra artist Jan Brown has attracted critical acclaim for her work throughout her 60-year career, and her significant contribution to the field of sculpture in Australia has made her a stalwart of the Canberra arts community. The Gallery acquired four small bronze bird sculptures that reveal Brown's ongoing close and thoughtful observation of avian life.

Other notable acquisitions of Australian sculpture include a range of wall-mounted works: a c 1870 sculptural plaque of classical figures by John Simpson Mackennal (father and teacher of Bertram Mackennal), Raquel Ormella's banner, *Australia rising #2* 2009, Canberra sculptor Peter Vandermark's assemblage *Wall of sound* 2009 and a series of small assemblages by Peter Baka.

During 2010–11, the Gallery acquired a number of major works with the assistance of funds provided by bequests. With a portion of the bequest left to the Gallery by Miss Ruth Robertson, the Gallery has been able to acquire three important oil paintings by South Australian artist Hans Heysen, including *Arkaba country* 1929–34, *White gums under morning light* 1927, and his major Federation gum-tree painting *Morning light* 1913, an oil of personal importance for Heysen as it depicts his three favourite trees. Funds from this generous bequest have also enabled the Gallery to acquire an outstanding Western Australian Federation-era work by James WR Linton, *A winter's day on the Swan* c 1910. These four works considerably strengthen our representation of South Australian and Western Australian art from the early twentieth-century.

With the assistance of funds from the bequest of Sir Otto and Lady Margaret Frankel, the Gallery acquired Rita Angus's *Self-portrait (Wanaka)* 1939. Angus is one of New Zealand's most highly regarded twentieth-century artists and her portraits are widely acknowledged to be among her most impressive works.

Continuing in the tradition of benefaction from National Gallery of Australia Council members, two c 1928–31 works by Western Australian artist René Collot d'Herbois were acquired: *Landscape, near Albany* was purchased through the Conor Hemsley and Warwick Hemsley Fund and *From Greenmount* was purchased through the Meredith Hemsley and Warwick Hemsley Fund.

A number of important gifts were donated to the Gallery under the Australian Government's Cultural Gifts Program. These included a generous donation of two paintings, 12 Australian works on paper and two French prints from former National Gallery of Australia Council member the Hon Ian Callinan AC, QC.

James and Jacqui Erskine generously donated two striking works by Tony Tuckson, widely regarded as one of Australia's greatest abstract painters. *No. 81: black/brown/white* c 1965 and *Red on blue and white* 1970–73 bring to light his distinctive exploration of mark-making.

The two remarkable paintings and three works on paper by Charles Blackman were generously

donated by Barbara Blackman. The works highlight the artist's astute use of colour, scale and composition to convey meaning and powerful emotion in his art.

The generosity of the Dickerson family has enhanced the Gallery's ability to represent senior painter Robert Dickerson's 60-year career. The artist and his wife Jennifer Dickerson donated *The dogman* 1996 and *Pitt Street* 2007, addressing a gap in the Gallery's representation of Dickerson's recent works. Sam Dickerson, the artist's son, donated four works that considerably enrich the holdings of Dickerson's mid twentieth-century output.

Mike Parr's generous gift of his major sculpture *Wrong face* 2000, first exhibited in the Biennale of Sydney 2000, highlights the artist's distinctive exploration of self-representation and is part of his ongoing 'self-portrait project'.

Continuing his ongoing generosity toward the National Gallery of Australia, Emmanuel Hirsh donated *Autumn* 1996, an abstract painting by Melbourne painter Carolyn Fels. The Gallery was also very pleased to accept the gift from Rosemary Foot AO of William Delafield Cook's *Vista* 1970, which enhances the Gallery's representation of this senior Australian painter.

The major early oil *At Matlock—mist rising* 1814 by John Glover, Australia's most significant early colonial artist, was acquired through the Founding Donors 2010 Fund. It is an excellent example of Glover's use of the classical landscape composition and his work in England, prior to his arrival in Australia.

Nora Heysen's outstanding *Self-portrait* 1932 was acquired through the Masterpieces for the Nation 2011 Fund. This self-portrait significantly contributes towards improving the Gallery's representation of Heysen's output and of modern Australian women artists

## Australian Prints and Drawings

The Australian Prints and Drawings department has continued to focus on early prints and watercolours for the Colonial collection, including the acquisition of a very rare set of four lithographs by Augustus Earle from *Views in Australia* 1826, three 1852 Indigenous watercolour portraits by Ludwig Becker and caricatures by William Heath.



Nineteenth-century prints acquired include c 1845 and c 1852 etchings and plates by William Moffitt and two c 1838 and c 1839 lithographs of South Australian views after drawings by Colonel William Light.

The department continued to acquire significant twentieth-century prints including the late Margaret Olley's monotype *Venice* 1952; prints from between 1935 and 1937 by Christine A Pecket; two 2009 etchings by John Loane, artists books by Geoff Todd, a folio of 2007/08 screenprints by Melanesian artists, four c 1956 and c 1958 linocut prints by Julius Kane, four 1978 linocut book plates by Jennifer Patria Marshall, two lithographs from 2006 and 2008 by Yuho Imura, a selection of concrete poetry and artist books by Deborah Klein and Patsy Payne, Kevin Connor's illustrated book *The Haymarket drawings* 1990 and Idris Murphy's *The heretic* 1989, a 1930s drypoint by Will Dyson and a selection of stencil art for the exhibition *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*.

Colonial drawings acquired include Alexander Schramm's *Natives of South Australia* c 1850, CHT Costantini's *Tasmanian family* 1850s, a group of 1790–1890s Stubbs-style engravings of kangaroos, John Black Henderson's *Picnic at Mrs Macquarie's chair* c 1870, Helena Scott's *Study of a caterpillar for 'Australian Lepidoptera'* 1849, Thomas Wingate's watercolour *In memory of unfortunate individuals* c 1854, Robert Dowling's watercolour *An Egyptian fellah in a sugarcane field, winter of 1872–73* 1876, John Glover's *Cattle in lakeland landscape* c 1810, two 1855 charcoal portraits by Adelaide Ironside, two pen-and-ink drawings of Hobart from 1895 and 1897 by Ernest Moffitt and Reverend Alfred Sells's *Album of sketches* 1876–79 of topographical views of South Australia. Acquisitions of twentieth-century drawings included George Baldessin's *M.M. of Rue St Denis No. 2* 1976.

West Australian watercolours included *Panorama of Fremantle* c 1868, John Campbell's *St George's Terrace, looking west* 1904 and René Collot d'Herbois's *Near Albany* c 1928–31.

Contemporary works on paper included prints by Brian McKay, Tom Gibbons, Baynard Werner, Carol Rudyard and Miriam Stannage and George Haynes's charcoal drawing *Industrial beach* 1987.

A series of works on paper by Brisbane artist Sandra Selig were acquired with the assistance of the Rotary Collection of Australian Art Fund.

Long-time Gallery supporters Marilyn and Gordon Darling continued to support the acquisitions of key works on paper from Australia and the Pacific region through the Gordon Darling Australia Pacific Print Fund.

Artists and their families donated significant gifts of prints and drawings to the collection, including Margaret Olley's monotype *Nazaré* 1952 through the Margaret Olley Art Trust, a folio of 15 Colin McCahon lithographs from Gordon H Brown, Bea Maddock prints and ephemera from the late Mary Page, Geoff Todd artist books from Janette Lucas, Arthur Wicks's *Alchemist Dreaming: River = Water* 2009 from the artist, two large prints by Mike Parr from Sara Kelly and from John Loane and Mike Parr, Rick Amor's woodcut *Runner* 1984 from the artist, two folios of Jörg Schmeisser etchings from the artist, Vexta's stencil print *Forever* 2010, two Kirsteen Pieterse drawings from Joshua Pieterse and sixteen Allan Mitelman drawings from Matisse Mitelman.

Roger Butler, Senior Curator, Australian Prints and Drawings, generously donated a selection of prints, including rare proofs of etchings by John Shirlow and bookplates by Norman Lindsay, Livingston Hopkins and Sally L'Estrange. Anna Gray, Head of Australian Art, kindly donated the AB Webb watercolour *Moonlight, Perth* c 1925, artist books by Petr Herel and prints by GW Bot.

Former National Gallery of Australia Council member Charles Curran AC donated *Mt Giles in the MacDonnell Ranges* c 1955 by Albert Namatjira. Susan Armitage donated the Fiona Hall folio *Burning bright* 2010 through the National Gallery of Australia Foundation. Maryanne Voyazis, Executive Director of National Gallery of Australia Foundation, donated the linocut *Yasur Volcanoe, Vanuatu* 2008 by Eric Natuoiivi.

There have been many generous gifts of prints, the most outstanding of which include the eighteenth- and nineteenth-century prints from the estate of Ted and Gina Gregg, the large group of works on paper from Tony Coleing and the Gordon McAuslan sketchbooks and prints from the artist's widow.

## Decorative Arts and Design

The International Decorative Arts and Design collection was developed with the acquisition of works in the areas of jewellery, metalwork, ceramics and textiles. The collection of contemporary international jewellery was extended with the purchase of works by contemporary jewellers Bernhard Schobinger, Jacqueline Ryan, Ramón Puig Cuyàs, Christina Smith and Helen Shirk. A 1900 tray by Gustave Serrurier-Bovy extends the collection of early twentieth-century European design. A c 1833 Arthur Smith locket was donated by Joan Swanson, a c 1735 locket was donated by Beth Sinclair and a 1965 Ulla Procopé ceramic platter was donated by William Hamilton.

The Gallery's collection of nineteenth- and early twentieth-century Australian Decorative Arts and Design was developed through the acquisition of a group of nineteenth-century Western Australian jarrah furniture from The Wordsworth Collection, including a c 1849 pedestal table by Joseph Hamblin, a c 1835 cabinet attributed to Robert Heppingstone, a c 1875 sideboard and c 1870 music stand by Hookam Chan and a 1904 carved stool by Henry Prinsep. The acquisition of these pieces addressed the strategy to improve the Gallery's representation of historical and contemporary Western Australian designers and makers. Gifts included a 1925 pair of George Addis gold cufflinks donated by Robert and Mandy Haines, an 1898 Louisa O'Connell quilt donated by Christine Goonrey and a 1957 Gladys Williams quilt donated by Neil and Margaret Williams.

Contemporary Australian craft works acquired through donation and dedicated funds include Cobi Cockburn and Blanche Tilden glass works donated by Sandy and Phillip Benjamin, an Ernst Fries silver necklace donated by Michael Coghlan and Chrysanthi Papadopoulos and 1960s ceramics by Ivan Englund, Col Levy and Ian Sprague donated by William Hamilton. A Marian Hosking silver necklace was purchased with funds from the Meredith Hinchliffe Fund, which focuses on contemporary Australian craft.

Works of art acquired under the Australian Government's Cultural Gifts Program include a c 1815 medallion coverlet donated by Prue Socha and a set of nine c 1925 Arthur Grunenberg lithographs of Ballets Russes dancers donated by

Richard Perram, a group of 50 late twentieth- and early twenty-first-century Les Blakebrough ceramics donated by the artist, a 1953 Grant Featherston chair donated by William Hamilton and a 1969 Marea Gazzard ceramic donated by Michael Ingamells.

Recent works purchased include furniture by Jon Goulder and Fukutoshi Ueno; ceramics by Julie Bartholomew, Greg Daly, Janet DeBoos, Tony Nankervis and Gail Nichols; glass by Holly Grace and Nick Wirdnam; and a 1982 woven textile by the late Solvig Baas Becking. An electronic lamp by Cinnamon Lee adds drama and interest to the growing collection of contemporary Australian design. Each of these works explores new interpretations of design and craft techniques by established designers and makers.

## International Painting and Sculpture

The International Painting and Sculpture department received three major gifts: two American paintings and an African sculpture.

Morris Louis painting *Nexus II* 1959 was bequeathed the artist's widow Marcella Louis Brenner. This generous gift adds a large abstract Colour Field painting to the collection. Jon Schueler's *The first day* 1953 was donated by his brother-in-law Andrew Salvesen. Ron and Pamela Walker gave, in memory of Sir Ronald Walker, an almost life-sized bronze standing male figure made by the Bamum people of Cameroon.

## International Prints, Drawings and Illustrated Books

The International Prints, Drawings and Illustrated Books department received gifts by several very generous donors, which greatly assisted in developing aspects of the collections of international prints, drawings, posters and illustrated books.

A group of early prints by outstanding American artist Roy Lichtenstein were given to the Gallery by Kenneth E Tyler and Marabeth Cohen-Tyler.

The legacy of the department's donor the late Orde Poynton Esq, AO, CMG continued with funding for perpetuity with the Poynton Bequest. With these funds, the department acquired prints and posters by nineteenth-century French artist Henri de Toulouse-Lautrec, a rare woodcut from 1913 by Expressionist EL Heckel and works by

contemporary artists William Kentridge, Marc Quinn and Anish Kapoor.

Nicolette Benjamin Black donated, in memory of her father, a rare 1913 drawing by the artist Henri Gaudier-Brzeska. John McPhee donated three lithographs from the late nineteenth-century by major French artist Henri Fantin-Latour. Both donors gave through the Australian Government's Cultural Gifts Program.

Constantine Nikolakopoulos donated three Superman posters and Michael Desmond donated two illustrated books. A selection of posters from the Body Shop were donated by Jan Phillips.

## Pacific Arts

The Pacific Arts department was active in sourcing rare and important early works of art from the Pacific region. A magnificent early nineteenth-century Hawaiian feather cape was acquired from a Paris auction—one of only three works known to be in private collections. These brilliantly coloured circular feathered shoulder capes were worn on special occasions by Hawaiian aristocracy in the late eighteenth and early nineteenth centuries. A number were given as major gifts from Hawaiian royalty to individuals who had performed excellent service and only a few were ever given to non-Hawaiian people.

Representing New Caledonia, a three-metre tall late nineteenth-century or early twentieth-century roof spire was acquired for the collection. This roof spire is the most evocative to have appeared on the European market for some decades.

Two major works from contemporary Polynesian sculptor Eruera Nia, from the Cook Islands, were acquired. The collecting of contemporary works of art based on the traditional heritage of the Cook Islands was an exciting development in the Gallery's collecting strategy. Nia, now in his sixties, carved these works to inspire the Cook Islands art community to draw on their rich cultural heritage.

Building upon previous acquisitions of painted and stitched bark cloth from the Omie region in Oro Province of Papua New Guinea, the Gallery acquired four pieces from 91-year-old Sarah Ugibari. The abstract markings made with mud-died, beaten bark illustrate a major creation myth associated with her clan.

## Photography

Increasing the breadth, depth and quality of holdings by pioneer photographers continued as a priority during the year, with the acquisition of a number of mostly very rare works, particularly from the 1850s.

Purchases included a previously unknown set of views taken by a member of the Franco-Spanish expedition to capture Tourane in Vietnam in 1859; the 1856/60 ambrotype portrait of Maori leader Tamati Waka Nene by pioneering New Zealand photographer John Nicol Crombie; and an 1859 view of Lake and Mount Tarawera from Te Wairoa by Bruno Hamel, one of the earliest New Zealand photographs on paper. The acquisition of a group of works by some of New Zealand's colonial-era photographers from the 1860s to 1890s also further strengthened the Gallery's previously weak representation of photography from New Zealand.

Much nineteenth-century pioneer-era photography was made for inclusion in albums, both private and published, as original prints or as various forms of high-quality photomechanical prints. Significant photographically illustrated books acquired include Jean de Man's 1874 travel memoir *Voyage aux Philippines*, illustrated with eight original ethnographic cartes-de-visite by the first well-established studio in Manila operated by American William W Wood and his native born sons; and J Talboys Wheeler's *The history of the Imperial Assemblage at Delhi held on the 1st January, 1877*, illustrated with woodburytypes by the studio Bourne and Shepherd. *A trip to the Highlands of Viti Levu* 1881, privately published album on Fiji illustrated with 43 original albumen prints by British chemist Gerrard Ansdell, was purchased from auction in London.

Books with photomechanical illustration were also added to the collection, including one by Kazumasa Ogawa, the late nineteenth-century Japanese expert collotype printer and photographer. The collection was enhanced by two influential and widely-distributed but now rare 1909 folios of photogravures by Pierre Dieulefils, a French soldier who became a photographer and publisher in Hanoi. Material from colonial-era Indochina, Singapore, Malaya and the Philippines is considerably more rare than material from South and East Asia and Indonesia.

Additional nineteenth- and early twentieth-century works by the famed Indian photographer Lala Deen Dayal substantially improved the Gallery's holdings and included a rare 1880s cabinet card portrait of a courtesan or harem lady, a British wedding portrait and a striking large 1903 portrait of Maharaja Sir Kishen Pershad Yamin. A select group of hand-painted Indian studio portraits from 1850s to 1950s was acquired.

Attention was paid to improving state-based representation of early Australian photographers with the inclusion of a group of nineteenth-century views from the gold fields of Western Australia by the established photographic firm Greenham and Evans.

A number of 1980s works, acquired by gift and purchase, by senior Australian contemporary photographers augmented this strong area of the National Gallery's holdings. The works included a 1981 panorama of the Alaskan pipeline by David Stephenson, two holograms by fashion photographer Robyn Beeche and a large-format colour Polaroid from 1989 by Melbourne duo Farrell and Parkin. Recent works by Mark Kimber, Philip George, Robyn Stacey and Sue Ford (who died in 2009) were acquired.

Two 2010 digital fantasy portraits by British duo Anderson and Low reflect contemporary social and visual art trends. These works, *Boomerang* and *Yuki*, combine aspects of earlier eras of studio photography that exhibiting cross-cultural costume with current role-play adopted by Asian and European people at home and abroad.

Australian collectors were generous supporters of contemporary photomedia during the year. Annabel and Rupert Myer AM presented three sought after limited edition works: *Stall/stable* 2000 by German photomedia artist Thomas Demand, *Four Horsemen of the Apocalypse #15* 2004 by American artist Paul Pfeiffer and the mesmerising video work *Passage into night* 2005 by American artist Bill Viola, who is regarded as a pioneer and leader in the medium of video art.

The recently created dedicated Photography gallery has attracted an increase of gifts to the collection. Most significantly Patrick Corrigan AO has donated a group of 11 large colour works by photomedia artists from his extensive collection of

contemporary Australian photography, including established figures such as Mark Kimber, Patricia Piccinini and Bill Henson and emerging artists Annie Hogan and Sharon Green

American benefactor David Knaus made his third donation with the gift of a group of 45 black-and-white prints from the 1950s to 1980s by Milton Rogovin, the New York-born, socially committed documentary photographer who celebrated his centenary in 2009 and died in January 2011. Rogovin is renowned for his studies of working-class people in rural and industrial North America as well as in Europe, South America and Africa.

## MAINTENANCE AND ACCESS TO THE COLLECTION

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

## CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. During 2010–11, the focus was on treatment of works for exhibition, providing training in the field of conservation and monitoring the environment of the extended building with 10 910 condition checks and 3057 treatments undertaken.

The preventive conservation team were involved in advising and implementing risk management for works of art during design, construction and installation of the new galleries in the Stage 1 South Entrance and Australian Indigenous Galleries project. This ranged from monitoring the environment to installing protection for works of art and facilitating contractors to ensure all activities leading to the installation of the new galleries ran smoothly. The quarantine suite was appropriately staffed for the first time, allowing a pest check survey and treatment of all works at risk in the Small Objects Store. All works entering

the collection were checked and treated where required, with 4871 pest checks undertaken and 8% of checks leading to treatments.

Paintings conservation staff were significantly involved in preparations for the Stage 1 opening, the travelling exhibition *Australian portraits 1880–1960*, *Ballets Russes: the art of costume* and *Out of the West: art of Western Australia from the national collection*. A total of 1522 treatments were completed. There has also been ongoing support for the Gallery's travelling exhibitions as well as major loans to state and regional galleries around Australia. Major treatments have been completed on Marshall Claxton's *Family group* 1853, Penleigh Boyd's *Bridge and wattle at Warrandyte* 1914, Richard Hayley-Lever's *St Ives, Cornwall* c 1908, Louis Buvelot's *The stockyards lake and the big lake, Terrinallum* 1871 and Eugene von Guérard's *Ferntree Gully* 1857.

Paper conservation and Mountcutting staff prepared a number of large works on paper for major exhibitions: nearly 400 works on paper were treated and prepared for display, 2747 works were mounted for display, 555 were full treatments and 3095 were condition checked. The exhibitions *Out of the West* and *Fred Williams: infinite horizons* provided a focus for practical treatment, including the treatment of The Wordsworth Collection (approximately 90 works) for *Out of the West* and over 40 of Fred Williams's gouache paintings on paper. Substantial work was also completed for routine rehangs and outward loans such the treatment of 48 important international works for loan to the Art Gallery of New South Wales for the exhibition *The Mad Square: modernity in German art 1910–37* (6 August – 6 November 2011).

A major undertaking for the Objects conservation team was the treatment of works for the new Indigenous galleries as well as managing display supports for those works. Hundreds of objects were conserved and display systems manufactured, and a large number of works were prepared for regular change-overs throughout the year. A program of sculpture cleaning and bronze waxing was carried out in the Sculpture Garden. Major treatments were also completed on Charles Ginnever's sculpture *Green mountain blue II* 1978 and Heri Dono's *Flying angels* 2006. Claes Oldenburg's *Ice bag—scale B* 1971 was checked and repaired as part of the object's regular maintenance program.

The primary focus this year for the Textile conservation team was the preparation for the exhibition *Ballets Russes: the art of costume*, the culmination of several years work. Over 250 individual items were prepared for display, including 60 full treatments of previously never-before-seen costumes, some of which required several months to conserve. Staff also manufactured all display mannequins for *Ballets Russes*. Once the exhibition had opened, staff conducted tours and gave lectures and presentations on the extensive conservation work undertaken for the exhibition. Over 70 textiles from the Asian textile collection were conserved and prepared for display in the exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art*.

During the year, a three-month training program for interns from cultural institutions in Vietnam, Myanmar, Laos and Cambodia was implemented. This program was funded by the Getty Foundation. Interns undertook training in all aspects of preventive conservation and basic conservation treatments and material testing. The program was a great opportunity for sharing knowledge and developing communication between the institutions in aspects of caring for collections across the Asia–Pacific region. In addition to the Getty program, several other internship programs were offered to national and international students. Workshops attended by conservators and students from across Australia were presented on the manufacture and use of *karibari* boards with guest instructor Ranson Davey, Senior Conservator, National Gallery of Ireland, and on the practical applications of consolidation and capillary washing.

## 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 protecting the Gallery's collection.

Continued improvements were made to protective security systems and processes during 2010–11. Completion of the first stage of the Stage 1 South



Entrance and Australian Indigenous Galleries project resulted in changes to staff and visitor entry and access control arrangements.

The national collection was protected by the ongoing work of the Emergency Planning Committee, which endorsed minor amendments to the Gallery's Emergency Response Plan and approved a training schedule for general occupants and members of the Gallery's Emergency Control Organisation. Measures were also taken to update emergency control arrangements to reflect the requirements of the reissued Australian Standard (AS) 3745 Planning for emergencies in facilities. Training included the use of workplace fire-fighting equipment and evacuation procedures and exercises.

The upgrade of computer hardware and software was conducted in conjunction with a major refurbishment of the Imaging Services work area. The refurbishment of this work area concludes the imaging services evolution from a chemical-processing environment to a true state-of-the-art digital-processing environment.

## **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 3528 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 works in the collection at 30 June 2011 is 163 546 individual works. This reflects the results of the continuing cleanup of data using the new field of collection counting that distinguishes parent from child records.

Regular uploads of images of works of art in the collection were attached to the collection management system during the year. These totalled 21 088 images, of which 10 684 were of publication quality.

## **IMAGING AND DIGITISATION**

The 2010–11 year marked a significant milestone for digitisation with a record 10 280 works of art digitised to publication standard. The target of 10 000 works had been set some years earlier and, for the last three years, Gallery staff have examined and modified work and scheduling practices with the express goal of meeting this target. Significant effort has also been put into improving the computing hardware, software and network.

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

## KEY STRATEGIES

- 2.1.1 Display works of art from the national art collection and from other collections in our building in a meaningful and engaging way.
- 2.1.2 Research and present a balanced, stimulating, informative and enjoyable exhibition program in Canberra, throughout Australia and internationally.
- 2.2.1 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.
- 2.2.2 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.
- 2.2.3 Increase awareness of the Gallery's Collection Study Room, which provides physical access in Canberra, by appointment, to works of art not on display.
- 2.3.1 Conduct events such as artists' talks, conferences and symposia that stimulate debate, discussion and understanding about the visual arts.
- 2.3.2 Publish information about the collection and exhibitions in books, catalogues, in the Gallery's quarterly magazine, *Artonview*, journals and electronically.
- 2.3.3 Develop research collections and archives in the visual arts to support the Gallery's collection and scholarly consideration of works of art.
- 2.3.4 Design and deliver targeted programs for students and teachers.
- 2.3.5 Provide access and engagement for people with particular needs.
- 2.4.1 Promote and support the Gallery's collection, exhibitions and associated programs through focused and strategic marketing.
- 2.4.2 Foster partnerships that enhance the Gallery's profile.
- 2.4.3 Review and improve the National Gallery of Australia brand.

## OVERVIEW

The Gallery maintains an ambitious program of exhibitions and displays that provide visitors with stimulating, informative and enjoyable experiences of the visual arts. Access to works of art from the five collecting areas of the national collection—Aboriginal and Torres Strait Islander Art, Australian Art, Pacific Arts, 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 2010–11, a total of 5 318 690 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 506 846 came to the Gallery in Canberra, 218 068 visited the Gallery's travelling exhibitions and 459 3776 people attended exhibitions that included works of art on loan from the national collection in venues around Australia and throughout the world.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2005–06 to 2010–11 are included at Appendix 8.

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

The Gallery continued to have a very active program of lending works of art from the national collection and did this through the provision of works to travelling exhibitions, through the loan of works to official residences and for exhibition by others.

In 2010–11, the Gallery loaned 1673 works of art from the national collection, which was a significant increase from the previous year. Outward loan details are included in Appendices 10 and 12. Details of inward loans are included in Appendix 11.

## DISPLAY OF THE COLLECTION

The National Gallery of Australia regularly changes the display of its permanent collection 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 popular items are rotated.

The Gallery also maintains a program of changing exhibitions across four spaces: the Temporary Exhibitions Gallery, Orde Poynton Gallery, Project Gallery and Childrens Gallery. Nine exhibitions were displayed this year, many of which highlighted the breadth and wealth of the national collection, including collection areas such as colonial Australian works, contemporary street stencils, photography from the 1920s to 1950s and the arts of the Pacific.

This year has seen some major changes to the gallery spaces and significant new sculptures added to the Sculpture Garden and entry to the Gallery. On 1 October 2010, 11 new Aboriginal and Torres Strait Islander galleries, a new entrance and shop and the Gandel Hall were opened to the public.

The inaugural hang of the new galleries showcases over 600 works. Some of these works have never been displayed and a number of works were new acquisitions. The 11 new galleries cover key Indigenous art regions in Australia, including nineteenth-century objects, early Western Desert painting, desert paintings post 1975, paintings from the Kimberley, bark paintings and sculpture before 1980, watercolours from the Hermannsburg School, textiles, prints and drawings, works from north Queensland and the Top End after 1980, the Torres Strait Islands and works by artists working in urban areas.

The new galleries include a purpose-built space for *The Aboriginal Memorial* 1987–88, one of the most important works in the Gallery's collection. In addition, the new entrance area now features key works of art from other parts of the collection, including Max Ernst's *Habakuk* 1934/1970 from the International Painting and Sculpture collection, and Rosalie Gascoigne's *Plenty* 1986 and Imants Tillers's *Terra incognita* 2005 from the Australian Painting and Sculpture collection.

Also launched in 2010 as part of the Stage 1 was American artist James Turrell's monumental skyspace sculpture *Within without* 2010, which is situated in the southern garden. Antony Gormley's *Angel of the North* (life-size maquette) was later installed in the Sculpture Garden by the lake.

Three new sculptures were commissioned for the new spaces: *Twilight* 2010 by Mari Funaki, *Eran* 2010 by Thapich Gloria Fletcher AO and a grand-scale 12-metre interpretation of a Maningrida fish-trap by Urban Art Projects. The Maningrida fish-trap sits above the entrance to the new Aboriginal and Torres Strait Islander galleries and *Twilight* and *Eran* were added to the area near the new entrance.

Finally, the Gallery's much-loved sculpture by George Baldessin, *Pear—version number 2* 1973, was returned to the lawn at the front of the Gallery, and the Ennemond-Alexandre Petitot *Gran'vasi di Palazzo Ducale, Parma* now grace the Gandel Hall.

Permanent collection changeovers have continued in the international, Asian, Pacific and Australian galleries, ensuring that fragile items are rested, recent acquisitions are shown and popular items rotated for the enjoyment by the public.



Additions were made to the costume showcases to allow for greater access and have been complemented with an elegant display of works from early twentieth-century European designers.

A particular highlight in the early part of the year was *Robert Dowling: Tasmanian son of Empire*. Curated by John Jones, this was the first major exhibition of Dowling's work and brought together paintings from all over Australia as well as from the United Kingdom and New Zealand.

The Temporary Exhibitions Gallery provided the room for an in-depth exploration into the world of the Ballet Russes as well as the first comprehensive display of animist art from Southeast Asia in *Life, death and magic: 2000 years of Southeast Asian ancestral art*, which placed the Gallery's significant Asian art collection in context by drawing on works from major international collections.

## EXHIBITIONS

During 2010–11, nine exhibitions were presented at the Gallery. For a full list, see Appendix 7.

The following major exhibitions were on display during the year.

### Hans Heysen

14 May – 11 July 2010

Hans Heysen (1877–1968) is one of Australia's best known artists. He was an influential artist, one whose work was pivotal to the development of Australian landscape art in the twentieth century. Comprising 80 works, the exhibition included oil paintings, watercolours, drawings and prints.

### Life, death and magic: 2000 years of Southeast Asian ancestral art

13 August – 31 October 2010

*Life, death and magic* introduced the lively, often frightening, sometimes fantastic supernatural world of ancestors and nature spirits. The serene stone monuments, large gold ornaments, architectural decorations, huge ancient bronzes and images of mythical beasts created to entice the divine and repel the demonic date from prehistory in Southeast Asia to modern times.

### Ballets Russes: the art of costume

10 December 2010 – 1 March 2011

A major exhibition of the Gallery's renowned collection of Sergei Diaghilev's Ballets Russes, including costumes by artists Natalia Goncharova, Michel Larionov, Pablo Picasso, Henri Matisse, André Derain, Robert and Sonia Delaunay, Georges Braque, André Masson and Giorgio de Chirico.

## 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. Our travelling exhibitions program is supported by maintenance of the highest museological standards.

The Gallery also regularly provided advice to venues and arts professionals on subjects such as preventative conservation, registration and travelling exhibitions.

Nine exhibitions toured regional, remote and metropolitan communities throughout Australia and five exhibitions were in development during 2010–11. A total of 218 068 visitors viewed the Gallery's travelling exhibitions at 43 venues. In all, 729 works of art were shown in travelling exhibitions.

Details of travelling exhibitions for 2010–11 are included in Appendix 9.

## VISIONS OF AUSTRALIA

The National Gallery of Australia acknowledges the significant support it received from the Australian Government, through the Visions of Australia program, and the assistance the program gives to the Gallery to provide access to works of art for the people of Australia. Visions of Australia is an Australian Government program, administered by the Department of the Prime Minister and Cabinet, Office for the Arts, that supports touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Visions of Australia supported four of the Gallery's travelling exhibitions in 2010–11: *Robert Dowling: Tasmanian son of Empire*, *In the Japanese manner: Australian prints 1900–1940*, *Australian portraits 1880–1960* and *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*.

In addition, Visions of Australia also supported one exhibition under the Contemporary Touring Initiative. The Contemporary Touring Initiative is part of the Australian Government's Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments, and assists collecting institutions with the development and touring of exhibitions of contemporary Australian visual arts and craft across Australia.

## NATIONAL COLLECTING INSTITUTIONS TOURING AND OUTREACH PROGRAM

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative providing support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

In 2010–11, the program supported three of the Gallery's exhibitions: *Robert Dowling: Tasmanian son of Empire*, *Australian portraits 1880–1960* and *In the spotlight: Anton Bruehl photographs 1920s–1950s*.

## COLLECTION AND EXHIBITION RESEARCH

Staff actively research art, artists and works of art to promote the Gallery's collection and to present engaging and informative exhibitions and associated programs. The Gallery encourages staff to publish and present research findings and has an active publishing program to support these scholarly activities (see Appendix 15).

### Aboriginal and Torres Strait Islander Art

Francesca Cubillo, Senior Curator, presented numerous public lectures and tours on the 11 new Aboriginal and Torres Strait Island galleries in Stage 1. With over 600 new works on display in the new wing, all staff in the department staff were

involved in researching and documenting the works in readiness for the new display.

Francesca Cubillo researched and wrote several entries for the Gallery's book *Aboriginal and Torres Strait Islander Collection Highlights*, which accompanied the opening of Stage 1 displays. Tina Baum, Curator, and Kelli Cole, Assistant Curator, also wrote entries for the highlights publication. The book was jointly edited by Francesca Cubillo and former staff member Wally Caruana, who coordinated writers from across the country to realise this important publication on the Gallery's Australian Indigenous art.

Francesca Cubillo, Tina Baum and Kelli Cole presented several public talks throughout the year on new acquisitions in the Aboriginal and Torres Strait Islander galleries. All continued their research into historical and contemporary works, resulting in acquisitions, published articles and improved cataloguing and documentation of artists represented in the collection.

Francesca Cubillo researched and delivered several lectures in association with the inaugural *Wesfarmers Arts Indigenous Fellowship* program held at the Gallery. The program aims at encouraging Indigenous employment in the gallery and museum sector and is supported by *Wesfarmers*.

Francesca Cubillo, Tina Baum and Kelli Cole also contributed several essays to the forthcoming publication for the exhibition *Undisclosed: 2nd National Indigenous Art Triennial*.

### Asian Art

The primary focus for collection and exhibition research for the staff of Asian Art was for the first international and Australian exhibition of Southeast Asian ancestral art, *Life, death and magic: 2000 years of Southeast Asian ancestral art*, which opened in August 2010.

A publication accompanied the exhibition and was researched and written by the exhibition's curator Robyn Maxwell, Senior Curator. The publication was developed to introduce important but largely unfamiliar art forms to a general audience while contributing new scholarship to the subject. *Art Exhibitions Australia* and the Gordon and Marilyn Darling Foundation generously supported the book. Asian art staff researched and prepared

extended labels, wall texts and selected archival photographs of similar works in situ to enhance the experience for exhibition visitors. Lucie Folan assisted in the development of the content for an informative exhibition website and an innovative children's room. All members of the Asian art staff delivered lectures, floortalks and a variety of other exhibition-related activities to diverse groups of visitors. A weekend seminar coinciding with the opening of the exhibition drew on the expertise of couriers and visiting scholars.

All staff members wrote articles for journals and magazines to introduce *Life, death and magic* to the public. A special focus issue of *TAASA Review* (the journal of The Asian Arts Society of Australia) on Southeast Asian ancestral art was coordinated by Robyn Maxwell and Melanie Eastburn, with contributions from Robyn Maxwell, Lucie Folan, Niki van den Heuvel and former Asian art staff members Hweifen Cheah and Charlotte Galloway. Melanie Eastburn also wrote an article on the Gallery's Thai banner painting *Buddhas of the past and future* for the *TAASA Review*. Melanie Eastburn continues to serve as a member of the *TAASA Review* publications committee, while Lucie Folan was elected to the TAASA committee of management. As a member of the Geneva-based Barbier-Mueller Museum Cultural Foundation's Scientific Committee, Robyn Maxwell reviewed and advised on applications for the Foundation's 2010 research grants.

All curators were involved in researching on newly installed or acquired works, the preparation of labels and related text and the writing of articles for *Artonview*. All curators delivered public floortalks on key works on display. Melanie Eastburn has researched and prepared focus tours of Thai art in the Asian galleries and a behind-the-scenes Collections Study Room viewing of a selection of Thai works of art for members of the Thai community and Australians with a special interest in Thailand. Attendees included representatives from the Australia-Thailand Institute at the Department of Foreign Affairs and Trade. Melanie Eastburn also delivered lectures on Asian art and Asian galleries and collections to art theory students from the Canberra School of Art and lectured on the life and art of the Japanese Buddhist nun Rengetsu to art history students at the Australian National University.

Curators also undertook research into aspects of the collection towards the development of future exhibitions. In preparation for a future travelling exhibition, Lucie Folan researched and catalogued the prints of innovative twentieth-century Japanese printmaker Natori Shunsen and, with Melanie Eastburn and Robyn Maxwell, prepared a successful Japan Foundation Grant Application for the proposed exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*.

Lucie delivered lectures on Japanese contemporary art and Japanese printmaking to Asian studies students at the Australian National University.

Asian art curators researched Philippine works in the national collection with Constance de Monbrisson, curator at Musée du quai Branly, Paris, and *Life, death and magic* courier, with the view to possible future loans to a major 2013 exhibition of the arts of the Philippines in Paris.

Melanie Eastburn was interviewed and worked closely with Mike Kenneally of Ronin Films to complete a DVD to be shown during the *Dadang Christanto: wounds in our heart* exhibition at the Drill Hall Gallery, Australian National University.

Melanie Eastburn headed the Asian Art team's research project into the Gallery's Indian art collections in preparation for a forthcoming collection highlights book. All curators have been involved in refining Asian art entries, information and images on the Gallery's collection database, particularly developing new standards for the input of geographic data for Asian art in the collection management database to improve consistency and internet searchability for the public.

## Australian Painting and Sculpture

Dr Anna Gray, Head of Australian Art and Senior Curator of Australian Painting and Sculpture pre-1920, Dr Deborah Hart, Senior Curator of Australian Painting and Sculpture post-1920, and Miriam Kelly, Assistant Curator of Australian Painting and Sculpture, continued their research on historical and contemporary Australian paintings and sculptures, resulting in acquisitions, published articles and improved cataloguing and documentation of artists represented in the collection. This research also informed the presentation of Australian paintings and sculpture in the permanent galleries.

Curators researched and presented talks and articles, including for *Artonview* and *Art & Antiques New South Wales*, associated with the Gallery's exhibitions *Robert Dowling: Tasmanian son of Empire* and *Hans Heysen*.

Anna Gray worked on the exhibition *Out of the West: art of Western Australia from the national collection* and wrote the accompanying publication. Anna Gray gave a number of lectures on the collection and wrote six articles for *Artonview*, five on works from the collection and a feature article on *Out of the West*. Anna Gray also contributed an article on the Western Australian exhibition to *Art & Antiques New South Wales*. Anna Gray researched and contributed essays on two Eugene von Guérard paintings, *Dandenong Ranges from 'Beleura' 1870* and *View of the granite rocks at Cape Woolamai c 1872*, to the National Gallery of Victoria's publication *Eugene von Guérard: nature revealed*.

Deborah Hart opened an exhibition of work by local sculptor Rosemary Madigan. Deborah Hart gave numerous lectures on the collection and wrote four articles for *Artonview*, three on works from the collection and a feature article on the forthcoming exhibition *Fred Williams: infinite horizons*. Deborah Hart worked on the Fred Williams exhibition throughout the year, researching with the artist's estate in Melbourne and writing the accompanying publication. Deborah Hart also contributed an article on the Fred Williams exhibition to *Art & Antiques New South Wales*.

## Australian Prints and Drawings

In collaboration with Anna Gray, Head of Australian Art, Roger Butler, Senior Curator, researched and selected colonial and contemporary prints and drawings for the exhibition *Out of the West: art of Western Australia from the national collection*.

The Australian Prints and Drawings department has continued their research and documentation of colonial and contemporary prints in the collection, resulting in acquisitions, published articles and improved cataloguing. Roger Butler continues to review and refine the Gallery's website *Prints and printmaking: Australia, Asia, Pacific* as a central resource on Australian art and artists.

In March 2011, Roger Butler filmed a segment on Australian travel posters from the Gallery's collection for the ABC television program *Collectors* with Claudia Chan-Shaw, which will screen later in the year.

In May 2011, Roger Butler presented a paper on Australian prints in the Japanese manner at Sydney University as part of the symposium *Japan in Sydney*.

## Decorative Arts and Design

Dr Robert Bell AM, Senior Curator, 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 the collection. This research informed the regularly changing displays of Australian and international decorative arts in the Gallery, including a group of early twentieth-century European evening outfits in the costume showcases and early twentieth-century design in the International galleries. Robert Bell selected and prepared documentation on 103 new works for display in the regular rotations of the Australian and International Decorative Arts and Design collection. Meredith Hinchliffe, volunteer, assisted with collection research by continuing to update the collection database.

With assistance from Simeran Maxwell, Exhibition Assistant, and Jane Herring, volunteer, Robert Bell continued research, writing and exhibition planning on the Gallery's extensive collection of costumes from the Ballets Russes de Sergei Diaghilev and the Ballets Russes de Monte Carlo, culminating in the major exhibition *Ballets Russes: the art of costume* and the accompanying book in December 2010. For the exhibition, Robert Bell delivered 43 lectures and tours.

Robert Bell gave nine lectures on the collection, wrote nine articles on works from the collection for *Artonview* and other journals and visited 110 decorative arts, craft and design exhibitions across Australia and overseas during the year. He continued to work with Sandy Benjamin OAM, Chair of the National Gallery of Australia Foundation's Decorative Arts and Design Collection Development Fund, on projects to develop the Decorative Arts and Design collection.

## International Painting and Sculpture

Major activities in 2010–11 included the final arrangements for opening American artist James Turrell's skyspace *Within without*, which was commissioned by the gallery for Stage 1. Lucina Ward, Curator, and James Turrell presented a series of special previews of the skyspace and promoted the work through television and radio interviews.

Christine Dixon, Senior Curator, wrote the essay 'Modern art, modern ballet' for the book *Ballets Russes: the art of costume* and wrote two articles on new acquisitions for *Artonview*.

Christine Dixon delivered a lecture on Malevich at the Art Gallery of New South Wales for the exhibition *Paths to abstraction*, and gave ten lectures and talks to voluntary guides, university groups and the public. Lucina Ward gave a paper about Arundel Society publications and intellectual networks in Australia and New Zealand at the Australasian Victorian Studies Association in Adelaide. Lucina Ward also presented lectures on installation art and the new skyspace and talks on Antony Gormley and the National Australia Bank Sculpture Gallery.

Christine Dixon and other members of staff undertook substantial research on the Gallery's forthcoming summer exhibition *Renaissance: 15th- and 16th-century Italian paintings from the Accademia Carrara, Bergamo*.

## International Prints, Drawings and Illustrated Books

Jane Kinsman, Senior Curator, liaised with donor Kenneth E Tyler regarding a plan to exhibit and publish, over a period ten years, a series of exhibitions and publications based on the Kenneth Tyler Collection that would highlight the riches of the Gallery's major American print collection, from Pop art to turn of the century.

With other members of the department, Jane Kinsman contributed to the development of the Tyler website. Jane Kinsman carried out research for forthcoming exhibitions and negotiated loans on behalf of the Gallery. Jane Kinsman wrote two articles on works from the collection for *Artonview* and gave lectures and floortalks on French art in the Gallery's collection.

Jaklyn Babington, Acting Curator, curated the exhibition *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* and researched and wrote the major essay for the accompanying book. Her research for the project included in-depth interviews with several leading street artists. She wrote a number of focus articles on particular works in the exhibition, including a feature article on the exhibition and an acquisition article for *Artonview*.

Jaklyn Babington presented several lectures and floortalks and provided media interviews on *Space invaders*. She also worked as part of the steering team for the one-day street-art festival *This Is A Stick Up!* for the opening weekend of the exhibition.

Jaklyn Babington has been researching the work of the American Pop artist Roy Lichtenstein for a forthcoming exhibition, which will open as a travelling exhibition in April 2012.

Emilie Owens began working in the department as the Curatorial Assistant for the Kenneth Tyler Collection in January 2011. She has worked to develop the Tyler Collection's social-media presence using Twitter and a blog, where she has published research and information on the collection. Emilie Owens presented one public talk and continued with the digitisation and documentation of the candid photography collection. She has overseen the digitisation of the film and sound component of the Tyler collection, which will be included in the Lichtenstein exhibition and featured on the collection website.

Jaklyn Babington has completed preliminary research on the multiples held in the International Prints collection for a forthcoming collection focus show, and Emilie Owens began research in preparation for an exhibition.

## Pacific Arts

As President of the Pacific Arts Association, Dr Michael Gunn, Senior Curator, held the 10th International Symposium of the Pacific Arts Association at Rarotonga in the Cook Islands between 9 and 11 August 2010. This symposium included 94 papers presented by 92 speakers and was attended by 190 delegates on the arts of the Pacific, and Michael Gunn presented the paper



'The elusive nature of Atua'. In March 2011, he travelled to Auckland to work with Tarsi Vunidilo to establish the Pacific branch of the Pacific Arts Association.

Michael Gunn is researching and working with Mahiriki Tangaroa, Curator of the National Museum of the Cook Islands, to develop a forthcoming Polynesian exhibition.

In September 2010, Michael Gunn presented a paper on Indigenous Copyright at the Casting the Net Symposium held at the Australian Museum, Sydney. He gave a number of floortalks on various aspects of Pacific arts.

Crispin Howarth, Curator, developed the exhibition *Varilaku: Pacific arts from the Solomon Islands* and researched and wrote the accompanying book, which included a guest essay by Dr Deborah Waite and a foreword by Sir David Attenborough. He published articles in *Capital Magazine*, *Tribal*, *The World of Museum*, *Art Monthly Australia* and *World of Art & Antiques*.

Crispin Howarth organised the two-day Pacific arts forum Varilaku from 16 to 17 April 2011. The conference attracted over 70 attendees and featured international speakers. The second day played host to the Fourth Annual Forum of the Oceanic Art Society. Funding was generously provided by private donors and the Department of Foreign Affairs and Trade.

Crispin Howarth organised a community access event for Solomon Islands residents in the ACT and surrounding areas. The event was a private viewing of *Varilaku* and was attended by the Solomon Islands High Commissioner His Excellency Beraki Jino and over 30 community members.

Crispin Howarth gave ten floortalks associated with *Varilaku*. He also presented papers at the 10th International Symposium of the Pacific Arts Association in August 2010, The Ian Potter Museum of Art in April 2011 and the Fourth Annual Forum of the Oceanic Art Society in April 2011.

## Photography

In March 2011, the bulk of the cataloguing and rehousing of the Gallery's extensive collection of Indonesian photographs acquired in 2006 from Dutch dealer Leo Haks was completed. Digitisation

was also substantially completed, with images of over 400 works dating from the 1860s to the 1950s now available online.

Following a proposal from Australian art historian and specialist in nineteenth-century Japanese photography Dr Luke Gartlan, St Andrews University, Scotland, Gael Newton, Senior Curator, and Luke Gartlan convened the conference Facing Asia: Histories and Legacies of Asian Studio Photography, on 21 and 22 August 2010. The conference was jointly presented by the National Gallery of Australia and the Research School of Humanities at the Australian National University. This was the first Asia-Pacific photographic history research conference in the region, and it attracted major scholars on the subject from America, Asia, Europe and Australia. Gael Newton is developing the South and Southeast Asian material from the conference for an online publication.

In preparation for the exhibition *In the spotlight: Anton Bruehl photographs 1920s-1950s*, research into Anton Bruehl's life and career was undertaken by the curators of photography, with additional assistance from Belinda Hungerford, intern. Many of the photographs—a gift by the American Friends of the National Gallery of Australia Inc, New York, made possible with the generous support of Anton Bruehl Jr in 2006—were researched, identified and dated.

Anne O'Hehir, Acting Curator, convened *Tableaux Vivant: 1980s Photography*, a forum on contemporary Australian photography of the 1980s. Photomedia from the 1980s to 1990s form one of the particular strengths of the national collection and the seminar related to the Photography gallery display *Constructed worlds: international and Australian photomedia works from the 1980s*, curated by Anne O'Hehir. The seminar was also held in association with the launch of the book *Look: contemporary Australian photography since 1980* (edited by Professor Anne Marsh, Melbourne University).

## Research Library

Joye Volker, Chief Librarian, continued as National President of the Art Libraries Society/ Australia & New Zealand, chairing their biennial conference in Darwin in September which, this year, was titled *The Exquisite Line: Balancing*

The Old and New in Art Libraries. She continues as a Committee Member of the Arts Libraries Section of the International Federation of Library Associations, representing art libraries in the Australian region. She has also been appointed a director of Unilinc, a not-for-profit cooperative that provides the library collection management system for our Research Library and other major libraries.

## EDUCATION

Education programs are a key part of the Gallery's engagement with audiences and include seminars, workshops, childrens exhibitions, lectures, teacher in-service training, special study days and talks as well as tours of the collection and of exhibitions by the Gallery's staff and volunteers.

A total of 71 589 students and teachers in organised excursion groups from around Australia participated in the Gallery's education programs during the year. This included 25 694 students who attended tours and workshops by educators, 32 577 attended tours led by voluntary guides and 7096 self-guided tours.

To promote the Gallery's education programs, information brochures were sent via the National Capital Education Tourism Project to all schools in Australia. The Gallery also promoted exhibitions, activities and programs through radio, television and print-media. Professional development sessions and previews for teachers were held, focusing on the national art collection and major exhibitions.

### Highlights

A family activity room was developed for visitors to the exhibition *Ballets Russes: the art of costume*. Located within the exhibition, the family activity room was designed for children aged 3 to 12. The activities explored aspects of design through line, pattern, shape, colour and movement and expanded a child's appreciation of the exhibition through hands-on activities such as drawing, costume and dance. Over 7323 visitors enjoyed the family activity room during the course of the exhibition. The childrens discovery trail and audio tour for children further enhanced the understanding of the art for family visitors.

The Big Draw held on Sunday 10 October 2010 featured artist Gosia Wlodarczak delivering a lecture and drawing performance over the weekend. The event attracted nearly 1500 visitors and included a range of drawing activities throughout the Gallery. Artists and art students assisted visitors with a variety of drawing materials. The Gallery collaborated with the Canberra Institute of Technology, University of Canberra and Australian National University School of Art.

Sculpture Garden Sunday, an annual event for children and their families, attracted 3000 visitors. Artists and Gallery staff facilitated workshops throughout the Sculpture Garden and local bands and performers entertained families.

### Youth

The National Summer Art Scholarship 2011 provided an enriching program for 16 students from around Australia. Students participated in an intensive week of study focused on the visual arts.

National Youth Week 2011 included a six-week program of workshops for homeless youth. Also connected with Youth Week was Drawfest, an afternoon of drawing for secondary students. Over 270 students participated in a variety of activities based on works of art in the Aboriginal and Torres Strait Islander and International collections.

The Gallery initiated an intergenerational drawing program, a series of workshops that explore aspects of the collection through drawing. The activities are designed to be shared and achievable by people of all ages. A presentation on the series was delivered at the 2nd International Arts and Health Conference in Melbourne in November 2010.

### Special Access

Special access tours and other programs included organised viewings in conjunction with the exhibitions *In the spotlight: Anton Bruehl photographs 1920s–1950s*, *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*, *Ballets Russes: the art of costume*, *Varilaku: Pacific arts from the Solomon Islands* and *Connections*. Voluntary guides and education and curatorial staff led tours and workshops for over 800 special-access visitors.



Special access programs included: disability tours, tours for people with physical or intellectual disabilities, carers art appreciation and viewings, descriptive tours for people who are blind or who have low vision, a touch-and-draw workshop for visually impaired K-Year 6 students, and Auslan sign-interpreted tours supported by and developed collaboratively with the ACT Interpreter Service and the Deaf Society of NSW.

Jan McLucas, Parliamentary Secretary for Disabilities and Carers, attended the Carers ACT celebration of National Carers Week. Carers ACT and the National Gallery provided carers with tours of the collection displays and temporary exhibitions each quarter as well as a monthly art-appreciation group.

In collaboration with Alzheimer's ACT and NSW, the Gallery has developed the Art and Alzheimer's program, which provides specialised tours for people living with dementia.

A grant from the Thyne Reid Foundation assisted the Gallery to develop a two-day training workshop for arts and health professionals in regional communities. In 2010, the workshop was delivered in Port Macquarie in NSW, Ballarat in Victoria and Newcastle in New South Wales, where programs for people living with dementia have subsequently been established. Support from the Thyne Reid Foundation for 2011–12 will allow the Gallery to expand the outreach program to include another five regional centres.

A grant from the Department of Health and Ageing assisted the Gallery to develop a training DVD to support the Outreach Program. A presentation on the Gallery's outreach programs and a training workshop were delivered at the 2nd Annual International Arts and Health Conference in Melbourne and at the Regional Museums and Galleries Conference 2010 in Launceston.

## Childrens Gallery

The Childrens Gallery continued to attract young visitors and their families. The exhibition *Connections* explored the conversations that can take place between works of art across cultures, place and time. Islamic works of art are paired with others in the national art collection under themes such as calligraphy, geometry and colour.

## Voluntary Guides

Voluntary guides provided 2171 'Discovery tours' for 32 577 primary school students. They also conducted tours (six daily) on the collection and major exhibitions and tours for specific groups—including government and diplomatic visitors—for 13 717 visitors. Voluntary guides offered tours of the collection and exhibitions for a combined total of 46 294 attendees.

Throughout the year, regular training sessions were held for guides in relation to exhibitions, changes to collection displays and communication skills.

Voluntary guides continued the successful programs *Rendezvous with art*, in which booked groups from the public discuss selected works of art, and *A little look at art*, which provides tours for parents and their infants and toddlers.

A total of 34 new voluntary guides were trained. The yearlong course included weekly lectures by educators, curators and artists, as well as tours and workshops.

## PUBLIC PROGRAMS

Staff delivered 244 programs and events related to the permanent collection and the Gallery's temporary exhibition program. Lectures, symposia, floortalks, concerts, films and workshops were presented to enhance visitor experience of the Gallery and its collections. The audience for these events comprised academics, teachers and students, Gallery members and local, interstate and overseas visitors.

Attendance at Public Programs events in 2010–11 totalled 23 662, with 6160 visitors attending talks and lectures, 10 589 attending special events, 1500 attending screenings, 641 attending workshops, 467 attending special-access tours and 4305 attending performances. Audiovisual technical support was provided for 957 events and public programs.

These events were promoted through regular weekly newspaper advertisements and through the distribution of the quarterly *Artevents* brochure. Programs could also be accessed via the online calendar and associated webpages.

## Highlights

The free public programs and artist talks to celebrate the Stage 1 opening of the 11 new galleries for Aboriginal and Torres Strait Islander art and new entrance were a huge success. On Friday 1 and Saturday 2 October, Indigenous artists from across Australia provided insights into their works. The Urab Dancers from Poruma (Coconut) Island in the Torres Strait performed traditional songs and dances that depicted their *ailan kastom*.

Community Day on 3 October 2010 featured free music, dance and theatre performances as well as drop-in workshops for all ages developed in consultation with visiting Aboriginal and Torres Strait Islander artists.

## Talks and Lectures

Throughout the year, the Director, Curatorial, Conservation, Education, Public Programs and Research Library staff and voluntary guides interpreted the collection and exhibitions in 111 talks. Academics, scholars and other professionals also contributed to the program. In addition to the large number of artists involved in the opening celebrations for the new Indigenous galleries, other artists discussed works on display at the Gallery.

The Contemporary Australian Architects Speaker series, now in its seventeenth year, was delivered in July and August 2010.

## Forums and Symposia

A forum was held in conjunction with the exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art* and included papers by Laurence Mattet, Director of Barbier-Mueller Museum, Kenneth Esguerra from Alaya Museum, Mr Trigangga from National Museum of Indonesia and Dr Philip Jones from the South Australian Museum.

The forum Varilaku was presented in collaboration with the Oceanic Art Society and opened by Solomon Islands High Commissioner His Excellency Beraki Jino. The program featured international experts speaking on Pacific arts, culture and history, and a particular highlight was the attendance of Lawrence Foana'ota OBE, whose travel to Australia from the Solomons

was supported by the Department of Foreign Affairs and Trade. The forum was an opportunity to strengthen relationships with the Solomon Islands community, scholars and enthusiasts from the Oceanic Arts Society, and many interested members of the public.

Materiality: the 7th Australian Print Symposium was convened by Roger Butler, Senior Curator, Australian Prints and Drawings. Sessions were grouped into the subject areas of concreteness, corporeality, reality, palpability, perceptible, physicality and experience. The keynote address was delivered by Glenn Barkley, Curator at the Museum of Contemporary Art, and speakers included Angela Cavalieri, Richard Tipping, Emily Floyd, Del Kathryn Barton, Euan MacLeod, Jon Cattapan, Tim Maguire, Robert Jacks, Paul Uhlmann and Mini Graff.

The forum Tableaux Vivant: 1980s Photography was held in conjunction with the photography display *Constructed worlds: international and Australian photomedia works from the 1980s*. Speakers included Professor Anne Marsh, Anne O Hehir, Dr Martyn Jolly, Robyn Beeche, Robyn Stacey and Helen Ennis.

## Performances, Screenings and Workshops

A variety of performances held at the National Gallery throughout the year provided audiences with alternative ways to experience the collection and exhibitions.

A program of Indonesian dance was arranged with the Embassy of the Republic of Indonesia in connection with the exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art*. The program included 16 dancers from the Sanggar Isti Dance group performing dances from different regions in Indonesia.

Street artists demonstrated their techniques and distinctive styles through a number of events during This Is A Stick Up!, a one-day festival associated with the exhibition *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*. The event included the Capital Letters 'zine fair, which featured over 30 stallholders from around the country, and a graffiti, stencil and paste-up installation by the

Everfresh crew. Jaklyn Babington, Acting Curator, International Prints, Drawings and Illustrated Books, interviewed artists Vexta and Nails about the issues around showing street art in the gallery context.

The National Gallery's underground carpark was transformed for Digital Jam, which featured multiple video installations by London artist Danny Sangra and music by Melbourne DJ Buttress O'Neill. Presented in association with the *Space invaders* exhibition, Digital Jam connected with Australia's youth culture and was held in partnership with the Australian Graphic Design Association ACT and Studio Spice & Co.

*The light within* was an evening of light, sound and colour to complement James Turrell's skyspace *Within without* 2010. The concert included music by John Luther Adams, Gavin Bryars, George Crumb and Arvo Pärt and was followed by a viewing of Turrell's skyspace.

Sunset Sessions was a five-week series of diverse musical performance inspired by the Ballets Russes. It included renowned European composer Mirsad Giga Jelekovic and his string ensemble, Ukrainian-born virtuoso pianist Evgeny Ukhanov, the Griffyn Ensemble, Gypsy world-fusion band Lolo Lovina and the 24-piece Sydney Balalaika Orchestra.

*Backstage at the Ballets Russes* was a lively theatre performance commissioned especially for the exhibition *Ballets Russes: the art of costume*. Set during a rehearsal in Paris in 1909, the performance introduced the audience to the colourful characters of the Ballets Russes. The performance featured excerpts from key ballets such as the *L'Oiseau de feu*, *Les Sylphides* and *Petrushka*. Schools, industry colleagues and local Probus groups were invited to ten performances throughout the week and there were two weekend public performances.

Beginning at dusk in the Australian Garden, *Bluebird* and *120 Birds* formed a double act by dancer and choreographer Liz Lea. This program was especially adapted by Liz Lea to draw on the costumes and history of the Ballets Russes.

*Surprisingly unRussian! Music for the Ballets Russes* was presented by Larry Sitsky, Emeritus Professor at the Australian National University,

who researched and presented a program of piano music designed to surprise audiences with the rich diversity of 'non-Russian' (particularly French and Spanish) composers commissioned by Sergei Diaghilev's Ballets Russes.

Dr Joko Susilo, eighth generation Javanese master puppeteer (*dalang*), presented a lively shadow puppet performance (*wayang kulit*) sponsored by the Indonesian Embassy and accompanied by a traditional orchestra (*gamelan*). The performance combined traditional storytelling with social and political comment. Ambassador for the Republic of Indonesia His Excellency Primo Alui Joelianto introduced the event.

During 2010–11, the Gallery regularly screened films about art and artists. Over 17 films and videos were presented in conjunction with the exhibition program and permanent collection.

A total of 43 workshops related to exhibitions and various aspects of the collection were delivered.

## COLLECTION STUDY ROOM

Works of art in the national collection that are not currently on public display are available for viewing in the Collection Study Room. During 2010–11, 1350 visitors viewed a total of 6357 works of art in the Collection Study Room.

Curators and other staff from local institutions—including the National Portrait Gallery, Canberra Museum, Australian War Memorial and Drill Hall Gallery—visited the National Gallery of Australia to view works of art.

Interstate visitors included staff from the Heide Museum of Modern Art, National Gallery of Victoria, Art Gallery of New South Wales, Museum of Contemporary Art, University Art Gallery, Art Gallery of Western Australia, Art Gallery of South Australia, Queensland Art Gallery and Art Collections at Sydney University Museums.

International visitors included staff from the Royal Academy of Art in London and Metropolitan Museum of Art in New York.

Many bookings over the past year have been for tertiary education groups and academic researchers from around Australia.

RESEARCH LIBRARY STATISTICS	2009–10	2010–11
Reference and research requests	4758	3604*
Interlibrary loans and exchange	1254	1145
Loans	2032	2477
Acquisitions: monographs	3469	3327
Acquisitions: artist files	11 319	11 438
Cataloguing: artist files	8356	18 258

\* In 2010–11, 45% of reference requests were direct to the public by telephone, email or internet.

## MEMBERS PROGRAMS

During 2010–11, a total of 2232 National Gallery of Australia members attended 34 events specially developed and delivered for members and their guests. Exclusive exhibition viewings, dinners and other programs allow members special access and a closer connection with the Gallery, the national collection and exhibitions.

## RESEARCH LIBRARY

The Research Library's primary objective is to foster research and learning by enriching art scholarship through its distinguished collections and research expertise. The Library's collections and programs support the work of the Gallery's curatorial, education, conservation, library and research staff, the work of scholars, the varied clientele of the Gallery, and the scholarly community in Australia and abroad.

The major focus in the Research Library this year was on creating visibility of the collections through documentation and publishing on the web to an international audience. The Art and Artist Files held in the Research Library are extensive, including over 45 000 artists and art organisations in Australia. It is a unique and important research collection that is being documented to create visibility by adding catalogue records on Trove (NLA), Worldcat (USA) and Artlibraries.net (Federated catalogue of the most significant art libraries in the world). During 2010–11, 18 280 Australian Artist Files have been catalogued.

The James Gleeson Oral History collection of interviews of Australian artists held in the National

Gallery of Australia's collection was published on the Gallery's website and made available through iTunes, increasing accessibility for learning about the Gallery's art collection and for primary research.

The archives of the Research Library continue to be developed. Many have been rehoused over the year for preservation and finding aids created for accessibility. Four significant archives have been published on the web to maximise access to information related to the national art collection and include the papers of the Print Council of Australia, Studio One, Betty Churcher and Grahame King.

Nationally, the Research Library has initiated participation in the preservation and publication of visual arts websites on the PANDORA archive at the National Library of Australia.

Value of gifts to the Research Library in 2010–11 totalled \$127 200.

## PROMOTION OF GALLERY PROGRAMS

Marketing and publicity campaigns to drive visitation to the Gallery focused on the opening of the Stage 1 South Entrance and Australian Indigenous Galleries building extension. Special exhibition marketing was undertaken within the Opening Season campaign for *Robert Dowling: Tasmanian son of Empire, Life, death and magic: 2000 years of Southeast Asian ancestral art, Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers, In the spotlight: Anton Bruehl photographs 1920s–1950s, Ballets Russes: the art of costume* and *Varilaku: Pacific arts from the Solomon Islands*.

The Gallery's marketing activities were recognised in the industry awards with the Gallery receiving the ACT Tourism Marketing Award, Australian Marketing Institute ACT Chapter Award and the Australian Hotels Association Award for the marketing campaign staged for *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond*.

Marketing support was also provided for key public programs, travelling exhibitions commercial operations and membership events throughout the year. Highlights included Sculpture Garden Sunday, National Summer Scholarship, Big Draw and Live at the Sculpture Garden events and the Sculpture Bar featuring Veuve Clicquot.

## BRAND DEVELOPMENT

This year saw the launch of the new visual identity, including a new logo for the Gallery, to coincide with the opening of the extended building. The new logo was created to be highly identifiable and to reflect the sense of creativity, professionalism and energy associated with the Gallery.

A television campaign featuring iconic works of art in the collection was designed to encourage all Australians to 'experience the big picture' and to come and see the 11 new Aboriginal and Torres Strait Islander galleries. The television commercials aired nationally and will continue to be utilised to raise the profile of the National Gallery of Australia brand and to encourage engagement with the national art collection.

In addition to the television commercial, a major national marketing campaign involving print advertising and outdoor advertising was undertaken to promote the 'new look' National Gallery. An evaluation of this second phase of the brand strategy will be undertaken in 2011–12 with ongoing activity to be guided by this research.

## MEDIA RELATIONS

The Gallery continued to strengthen relationships with key media outlets and representatives to build the profile of the Gallery.

Highlights of the year included the media preview of the Stage 1 South Entrance and Australian Indigenous Galleries project, which included a

number of live crosses and live broadcasts from the Gallery with media partners WIN Television, Nine Network Australia, ABC TV and 666 ABC Canberra. Print-media coverage for the opening was also strong, with feature articles secured in *The Sydney Morning Herald*, *The Age*, and the *Qantas* inflight magazine.

Other highlights included the announcement of the two inaugural Wesfarmers Arts Indigenous Fellows and of the participants in the new Indigenous Art Leadership Program, the announcement of the legacy gift of \$7 million from John Gandel AO and Pauline Gandel and the opening of the James Turrell skyspace *Within without* 2010.

Key exhibitions were all supported with significant media relations activity.

A new partnership with national ABC network Triple J for the exhibition *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* was a tremendous success in reaching new audiences for the Gallery and will assist in broadening the reach of the exhibition as it travels to other states. ABC Classic FM also became a partner of the Gallery. ABC Classic FM breakfast presenter Emma Ayres and ABC Local Radio network presenter Tony Delroy were both involved with a national promotion for *Ballet Russes: the art of costume*. ABC Radio continued support at this national level and, through 666 ABC Canberra, has added greatly to the Gallery's ability to connect with Australians in every state and territory.

Key media partnerships with Nine Network Australia, WIN Television, Canberra Times, The Age, Sydney Morning Herald, JC Decaux and ABC Local Radio continued to develop with fresh ideas for joint promotions and activities implemented throughout the year. The ongoing support of these media partnerships adds significant value to the Gallery's marketing campaigns.

## PUBLISHING

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



## Print

Seven new books were published, including *Face: Australian portraits 1880–1960*, *Life, death and magic: 2000 years of Southeast Asian ancestral art*, *Aboriginal and Torres Strait Islander art: collection highlights*, *In the spotlight: Anton Bruehl photographs 1920s–1950s*, *Space invaders: australian .street . stencils . posters . paste-ups . zines . stickers*, *Ballet Russes: the art of costume* and *Varilaku: Pacific arts from the Solomon Islands*.

The Publishing team produced four issues of the Gallery's quarterly magazine *Artonview* and four issues of the Gallery's public programs brochure *Artevents*—the content for which is reformatted for publication online. The design and content for both *Artonview* and *Artevents* were revamped, after an extensive consultation process in consideration of the Gallery's new brand, for the spring release (September 2010) to coincide with the opening of Stage 1.

The 2009–10 annual reports for the National Gallery of Australia and National Gallery of Australia Foundation were edited and produced during the 2010–11 period.

The Print publishing team consulted on, edited and designed secondary school education resources for the exhibitions *Australian portraits 1880–1960*, *In the spotlight* and *Space invaders* as well as four exhibition discovery trails for children. Numerous other brochures, posters and flyer were edited and designed to promote education initiatives such as the National Summer Art Scholarship, the Big Draw and Sculpture Garden Sunday and to educate the public on the collection and the Gallery's exhibitions program.

*Looking at art* series II was published on 2010 and comprised two books, *ABC* and *123*, designed to encourage children to look at art.

Postcards, booklets, flyers, advertisements and posters were produced throughout the year to promote the Gallery's public programs, including booklets on the public programs for *Ballets Russes: the art of costume* and *Space invaders*.

Many advertisements and other promotional materials were designed to support major marketing campaigns for the Gallery's exhibitions throughout the year and for the opening of Stage 1

South Entrance and Australian Indigenous Galleries on 30 September.

Brochures and other print materials were produced for fundraising activities such as the Members Acquisition Fund and Masterpieces for the Nation Fund. A booklet to promote the Gallery's Bequest Circle initiative was edited and a Members benefits brochure was produced for the Gallery's Membership Office. Other materials edited and designed for the National Gallery of Australia Foundation or for the Membership Office were published or in development throughout the year.

Three front-of-house brochures were developed, edited and designed for release for the Stage 1 opening and others were in development during 2010–11. A large amount of merchandise for sale in the Gallery Shop or in major exhibition shops. Merchandise included greeting cards, postcards, wrapping-paper, posters many other designs for non-print product such as T-shirts and tea towels. Signage was also regularly produced for the Gallery Shop.

Event and exhibition invitations, placement cards, tickets, menus and other materials were produced during the year.

See Appendix 15 for details on major publications.

## Online

The Gallery's websites <[nga.gov.au](http://nga.gov.au)> and <[artsearch.nga.gov.au](http://artsearch.nga.gov.au)> are important tools in providing access to the collection, for promoting its exhibitions, education and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences. The Gallery has further expanded its online activities in social media (Facebook, Flickr, Twitter and YouTube) and iTunes U to make available its podcasts and audiotours. The Gallery reached 5000 fans on Facebook and 4380 followers on Twitter this year.

Website usage declined against the previous year, with 5.6 million pages viewed and 1.7 million visits. This decline is attributable to the spike of visitation achieved during the 2009–10 exhibition *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond*. Nonetheless, an increase was recorded against the 2008–09 figures, demonstrating a year on year growth trend.

Significantly, traffic to the Gallery's websites from mobile devices increased by 115%. Traffic from mobile devices now represents nearly 3% of total site visitation.

Enhancements were made to the collection search <artsearch.nga.gov.au> during 2010–11, with approx 12 000 images and 322 articles uploaded. The website now has 159 647 entries on works of art, 45 379 of these with images.

A comprehensive usability study was undertaken and the results informed improvements to navigation menus and site structure, which will continue into the new financial year.

The Online team developed education subsites, a subsite for the Wesfarmers Arts Indigenous Fellowship and five exhibition subsites, including *Ballets Russes*, *Space invaders*, *In the spotlight*, *Life, death and magic* and *Varilaku*.

Another significant achievement was the production of 117 video 'vignettes', each relating to highlights within the Australian and Aboriginal and Torres Strait Islander collections. These are available from the Gallery website, YouTube and iTunes as vodcasts and podcasts. The Gallery's presence on iTunes is now considerable, with over 550 episodes in total. The Online team commenced development of iPhone and iPad apps.

The Artonline database exceeded 55 000 subscribers, largely due to the response to the competition kiosks developed by the Online team for *Ballets Russes*. A total 12 issues of the Gallery's e-newsletter Artonline were published.



## GOAL 3 CREATE A WELCOMING AND ENGAGING VISITOR EXPERIENCE

### KEY STRATEGIES

- 3.1.1 Ensure quality visitor experiences through improved building services and facilities, staff training, improved wayfinding and directional signage.
- 3.1.2 Undertake ongoing audience research and implement findings.
- 3.1.3 Review and revise the retail strategy and presentation of the Gallery Shop.
- 3.1.4 Develop productive relationships with external catering suppliers.
- 3.2.1 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.
- 3.2.2 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.
- 3.2.3 Develop a business case and secure funding for Stage 2.

### VISITOR RESEARCH

Visitor evaluation to understand interest in and satisfaction with the experience of a visit to the National Gallery of Australia, engagement with the national art collection and the online experience was undertaken throughout the year.

Varying methodologies are used, including exit surveys, online surveys and focus groups to gain insights and feedback from visitors, members and non-members.

Focus groups were held with members and non-members in Sydney, Melbourne and Canberra to test the new visual identity and guide the development of the new National Gallery of Australia logo and the tagline 'experience the big picture'.

Key findings for visitors to the Gallery during 2010–11 identified that 73% of visitors to the Gallery were from interstate, representing an increase from 71% the previous year. The primary motivator for interstate visitation in 2010–11 was identified as the opening of the 11 new Indigenous galleries as well as the major summer exhibition *Ballet Russes: the art of costume*. In both cases, paid advertising in print media and television was identified as the key source of influence for a visit to the National Gallery of Australia.

### MERCHANDISING

#### Retail Store

The shop at the National Gallery of Australia performed well during the year, 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.

In October 2010, a new purpose-built shop opened as part of the Stage 1 South Entrance and Australian Indigenous Galleries building project.

The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for the range of exhibitions.

The most popular merchandise continues to be the ranges developed by the Gallery and includes postcards, greeting cards, magnets, posters, framed prints, T-shirts and tea towels.

Sales of National Gallery of Australia publications were strong. *Aboriginal and Torres Strait Islander art: collection highlights* performed exceptionally well, and sales for the exhibition books *Life, death and magic: 2000 years of Southeast Asian ancestral art*, *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* and *Ballets Russes: the art of costume* were also particularly good.

## Trade Sales

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

## Retail Strategy

A retail strategy was implemented for the new retail outlet on completion of the Stage 1 building project that opened in October 2010.

The strategy provides an emphasis on books and design in the product offering, together with a range of special events for Gallery Members such as the annual Christmas shopping evening in November and a quarterly Book Club.

## VENUE HIRE

Venue hire continued to be popular with corporate clients. Events ranged from working breakfast seminars to gala corporate dinners and presentations.

The new multifunction Gandel Hall included in the Stage 1 South Entrance and Australian Indigenous Galleries project, which opened in October 2010, has provided a very popular and majestic venue for conference and event organisers, particularly with the experience of the new Indigenous galleries. It opens out onto the new Australian Garden in which James Turrell's monumental skyspace *Within without* 2010 offers guests an extraordinary experience of Canberra's skies.

## CATERING

Ten and a Half Pty Ltd, with James Kidman as executive chef, provides food and beverages in all the Gallery venues. The Members Lounge and NGA Cafe continue to be popular with visitors to the Gallery. The NGA Cafe was mentioned for the first time in the *Sydney Morning Herald Good Food Guide 2011*.

The new Street Cafe at the entry to the Gallery opened in November 2010 and proved extremely popular over summer, with visitors enjoying casual dining in the relaxed alfresco setting.

The Sculpture Bar featuring Veuve Clicquot opened every Friday evening for the duration of

the summer exhibition *Ballets Russes: the art of costume*. The Sculpture Bar offered art, food, drink and music in the Sculpture Garden.

## ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

Ecologically Sustainable Development (ESD) 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 Gallery's operations. The following is a summary of the Gallery's activities in 2010–11 in accordance with *Environment Protection and Biodiversity Conservation Act 1999*.

### How the Gallery's activities accord with the principles of ESD—Section 516A(6)(a)

The Gallery works closely with the Department of Climate Change and Energy Efficiency (DCCEE) and other national cultural institutions to assist in the development of policies relating to the operation of public buildings that house national collections.

Cultural institutions are required to maintain temperature and relative humidity within set parameters resulting in significant use of electricity, water and gas. The Gallery closely monitors the operation of plant and equipment to ensure maximum efficiency is achieved, endeavouring to reduce the total amount of resources used. A consultant was engaged to undertake an energy audit and develop an energy conservation plan.

The Gallery has participated in meetings and forums hosted by the DCCEE in relation to developing targets for savings in the use of water, gas and electricity. Consideration is being given to the possibility of seasonal variation of set points for temperature and relative humidity to achieve savings in utility costs.

The Gallery continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. A strategy was developed to reuse wastewater from the Reverse Osmosis plant such that the water is returned to a storage tank and then used for irrigation and for bathroom amenities in the new Gallery building.

The Gallery has participated, in conjunction with other cultural institutions, in a joint gas-procurement exercise to achieve a competitive price for supply of natural gas. The Gallery is also a party to a Whole of Government electricity procurement exercise undertaken in conjunction with the DCCEE.

### How the administration of legislation accords with the principles of ESD—Section 516A(6)(b)

The Gallery's outcome is 'increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about works of art locally, nationally and internationally'. The Gallery achieves this outcome through on program, 'Collection Development, Management, Access and Promotion'.

While ESD is not noted as a specific criterion, the Gallery acknowledges the implications to ESD, particularly in the area of Collection Management. This relates to the requirement to maintain environmental conditions within set parameters of temperature and relative humidity.

### The effect of the Gallery's activities on the environment—Section 516A(6)(c)

The Gallery's operations, in meeting its outcome does have a negative impact on the environment through the use of non-sustainable resources—gas, water, electricity, paper and other materials as well as the generation of waste products.

However, the impact on the environment is kept to a minimum due to the highly efficient operation of plant and equipment, excellent maintenance regimes and careful use of resources.

### Measures the Gallery is taking to minimise the impact of its activities on the environment—Section 516A(6)(d)

The Gallery maintains a strong commitment to improving its environmental performance. The Gallery continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. Activities undertaken to improve environmental performance include:

- continuously monitoring plant and equipment performance so as to maximise efficiency of operation
- implementing recommendations for energy conservation from an energy audit
- sending photocopier and printer toner cartridges to Planet Ark for recycling
- setting printers to print in duplex by default
- recycling office paper and cardboard
- leasing fleet vehicle, which takes into account the green vehicle guide produced by the Australian Greenhouse Office
- recycling restaurant cooking oil
- using recycled paper as much as possible in office operations
- harvesting water from the roof and storing and using that water to minimise external water usage.

### Mechanisms for reviewing and increasing the effectiveness of these measures—Section 516A(6)(e)

The Gallery's recording of its use of gas, water, electricity and of the volume of recycled materials enable comparable assessments to be undertaken each year and will determine where improvements can be made. The Gallery complies with the Australian Government's energy efficiency policies and reports annually to DCCEE on its annual energy performance through the Online System for Comprehensive Activity Reporting (OSCAR).

## HERITAGE MANAGEMENT

With the assistance of specialist consultants, the Gallery prepared a heritage strategy in accordance with its obligations under Section 341ZA of the *Environmental Protection and Biodiversity Conservation Act 1999*.

This heritage strategy meets both the Gallery's specific obligations in relation to the land it manages, and provides a strategy to meet its general obligations under the 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 Sustainability, Environment, Water, Population and Communities.

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

## KEY STRATEGIES

- 4.1.1 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.
- 4.1.2 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.
- 4.1.3 Acknowledge and honour acts of benefaction and support.
- 4.1.4 Revalue the national art collection and the Research Library's collection in accordance with accounting standards.
- 4.2.1 Develop and implement a lifecycle asset management plan and sound facilities maintenance programs.
- 4.2.2 Adopt environmentally sustainable policies and practices.
- 4.2.3 Integrate information and communication technology infrastructure across Gallery activities and implement the recommendations of the 2007 Review of Information Technology.
- 4.3.1 Adopt appropriate risk management practices.
- 4.3.2 Ensure currency of the endorsed Risk Management Plan, Business Continuity Management Plan and related plans.
- 4.3.3 Ensure currency of the Disaster Recovery plans.

## FINANCIAL OPERATIONS

Financial reports for the year 2010–11 are included on pages 67 to 103.

Income from operations totalled \$60.019 million compared with \$59.889 million in the previous financial year. The Australian Government provided \$32.598 million (54%) and other sources totalled \$27.421 million (46%). This compares with \$31.492 million (55%) and \$28.397 million (47%) respectively in the previous year.

Expenses totalled \$54.403 million, compared to \$62.22 million in the previous year. A net operating surplus of \$5.616 million was achieved. This surplus was achieved primarily through contributions of \$14.240 million less depreciation of \$11.317 million charged on the Gallery's Heritage and Cultural assets.

Capital outlays of \$13.790 million included expenditure on property, plant and equipment, building refurbishment, the Stage 1 South Entrance and Australian Indigenous Galleries project and \$19.486 million on collection acquisitions, including purchases 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 (\$3.87 billion) and the Research Library collection (\$33.54 million). Works of art on display and works of art valued over \$1 million are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings, including the completed Stage 1 building, are valued at \$323.682 million. Infrastructure, plant and equipment are valued at \$2.497 million.

## GOVERNMENT FUNDING

The Australian Government funding to the Gallery in 2010–11 totalled \$50.373 million: \$32.598 million for operational expenses and a \$17.775 million equity injection. The equity injection comprised \$15.775 million for collection development and \$2 million for the Stage 1 South Entrance and Australian Indigenous Galleries 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, including those through the National Gallery of Australian Foundation, and sponsorship of the Gallery's activities totalled \$15.478 million, compared to \$14.463 million in the previous year.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION

The National Gallery of Australia Foundation is a non-profit organisation established to support the Gallery. It is a company limited by guarantee under the Corporations Law. The Gallery governs the Foundation through its appointment of the Foundation's Board. The Gallery's Director, the Council Chair and two Council members are also Directors of the Foundation.

The activities of the Foundation are focused on generating funds for the acquisition of works of art in accordance with the Gallery's published Acquisitions Policy and the ten-year acquisition strategy. The Gallery's Financial Reports incorporate the financial activities of the Foundation.

In October 2010, Charles Curran AC, Deputy Chairman of Council and Chairman of the Foundation, concluded his tenure. He was succeeded in the role of Foundation Chairman by John Hindmarsh.

The Foundation gratefully received cash donations in support of a number of campaigns, including Masterpieces for the Nation, Members Acquisition Fund and the Founding Donors 2010 program that raised in excess of \$1.3 million for the acquisition of 11 works of art for the new Stage 1 galleries.

The Foundation also received many generous gifts of important works of art and a number of significant bequests that greatly assisted the Gallery to make strategic acquisitions and further develop the national art collection.

The *National Gallery of Australia Foundation Annual Report 2010–11* lists the Board of Directors and details the Foundation's operations and activities. Further information can be obtained by contacting the Foundation Office via telephone, (02) 6240 6454, or email, [foundation@nga.gov.au](mailto:foundation@nga.gov.au).

## AMERICAN FRIENDS OF THE NATIONAL GALLERY OF AUSTRALIA

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation in the United States of America. Since it was established in 1983, the Friends organisation has made generous donations to the Gallery in support of events, activities and acquisitions, and has facilitated loans of significant works of art. The Friends organisation recently enjoyed the generous support of donors such as Kenneth E Tyler, Marabeth Cohen-Tyler, David Knaus and Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation.

On 17 March 2011, 14 guests from the American Friends organisation arrived in Canberra. The group included the current President and Vice President of the Friends Board and long-term Board members and supporters. Over the course of six days, guests participated in an active program of events in Canberra and Sydney to deepen their connection with the Gallery, expand their understanding of the national art collection and familiarise them with the visual arts in Australia more broadly.

## 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, venue hire 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 and to exhibitions enables the Gallery to engage with audiences within and beyond the building in Canberra.

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

Total revenue earned from commercial operations in 2010–11 was \$2.826 million, compared with \$7.686 million in the previous year.

## CONSULTANCY SERVICES

The number of consultants paid more than \$10 000 to undertake work for the Gallery during the year totalled 31. The total cost of these consultancies was \$1.573 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 2010–11 are provided at Appendix 17.

## COMPETITIVE TENDERING AND CONTRACTING

The Gallery is committed to achieving best value for money in its procurement practices. Purchasing practices and procedures are consistent with the Commonwealth Procurement Guidelines and best practice 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 2011 the number of financial members of the Gallery totalled 22 498 (equivalent to 13 911 memberships). All Australian states and territories are represented in the national membership. The majority of memberships outside the ACT are in New South Wales and Victoria. Internationally,

there are members in New Zealand, the United Kingdom, Asia, North America and Europe.

The second Members Acquisition Fund campaign was launched in September 2010 to raise funds for the acquisition of an important watercolour painting by Hans Heysen, *Spring 1925*. This program yielded a strong response with over 460 contributions totalling nearly \$56 000.

This year saw a new membership card featuring Clarice Beckett's delightful *Sandringham Beach* c 1933. This image was carried through to a new membership application form and the newly developed Members Benefits booklet, which provides members with a complete overview of all the benefits that membership offers.

## 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 is used to facilitate maintenance activities. A waste management strategy has also been implemented.

Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support. Care and maintenance of the Gallery's Sculpture Garden has been brought back to the management of the Gallery and a local landscape company has been contracted to undertake this work. Significant improvement continues to be made within the garden and surrounds.



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

## KEY STRATEGIES

- 5.1.1 Attract, develop and retain skilled staff.
- 5.1.2 Provide a work environment in which staff members are encouraged and provided with opportunities to contribute to the maximum of their abilities.
- 5.1.3 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.
- 5.1.4 Review and implement the Workplace Diversity Program.
- 5.1.5 Increase opportunities for Aboriginal traineeship and employment.
- 5.2.1 Ensure staff operate within the Gallery's endorsed policies related to the Occupational Health and Safety legislative framework.

## COLLECTIVE AGREEMENT

A Union Collective Agreement, covering the period October 2008 to June 2011, continued its operation. Negotiations for a new Enterprise Agreement commenced in May 2011.

## POLICIES AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs. The Gallery continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network.

The network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their values and code of conduct as well as strategies and techniques for ethical decision-making in public sector employment.

## WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

During 2010–11, there were 21 resignations, 5 retirements, 2 redundancies and 1 termination of ongoing staff, this represents a turnover rate of ongoing staff of 13.35%.

## STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2011, the Gallery employed 296 staff, made up of 201 ongoing staff (84 male and 117 female), 35 non-ongoing staff (10 male and 25 female) and 60 casual employees (28 male and 32 female). The 201 ongoing staff, a decrease from 212 in 2009–10, comprised 178 full-time and 23 part-time employees.

The average staffing level during the year was 262.07 full-time equivalent staff, including staff engaged to service major exhibitions, a decrease from 269.1 in 2009–10.

## WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives. The strategies of the Workplace Diversity Plan for the period 2009 to 2011, continues to be implemented.



## SOCIAL INCLUSION

The Commonwealth Disability Strategy has been overtaken by a new National Disability Strategy, which sets out a ten-year national policy framework for improving life for Australians with disability, their families and carers. A high-level report to track progress for people with disability at a national level will be produced by the Standing Council on Community, Housing and Disability Services to the Council of Australian Governments and will be available at the Department of Families, Housing, Community Services and Indigenous Affairs website <fahcsia.gov.au>.

## 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.

## LEARNING AND DEVELOPMENT

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

A number of targeted, Gallery-specific training packages were provided, including Brand Workshops, Care of the Collection, Art Handling, Building Management Systems, Disaster Recovery, Risk Management Training and Business Continuity Planning.

General learning and development activities covered a wide range of programs, including: Information Technology, Productivity and Time Management, Writing, Effective People Management, Copyright, AQIS Accreditation, Legal Training for Global Art Collection Management, Leadership Journey for Women and Developing Effective Bequest Strategies for the Arts. Additionally, a number of Gallery staff attended a variety of conferences, seminars and symposiums.

Expenditure on staff learning and development during the year totalled \$149 071.

## 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 in relation to the key areas of work health and safety, caring for the collection and risk management.

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 includes formal feedback every six months as to the individual's performance against key activities.

## AUSTRALIAN WORKPLACE AGREEMENTS

Three Australian Workplace Agreements and one Common Law Agreement were current at 30 June 2011, with only SES staff remaining on these agreements. All other staff are now covered by the conditions of the Collective Agreement.

## PERFORMANCE PAY

During 2010–11, performance bonuses totalling \$78 637 were paid to eligible employees. The amount of each bonus is determined by performance review.

## WORK HEALTH AND SAFETY

### Executive Commitment

The Gallery recognises that the achievement of corporate goals is through healthy and productive workers and acknowledges that the health, safety and welfare of its workers are of primary importance. The Gallery strives for the highest health and safety standards to achieve best practice in work health and safety (WHS) and is committed to providing and maintaining a safe and healthy workplace

for all of its workers in accordance with the requirements of legislation.

Best practice in WHS does not occur by chance; it is the result of careful attention to all corporate activities by those who are directly and indirectly involved. Consultation with relevant parties at all levels in the Gallery is directed at achieving a high standard of WHS at all times. The Gallery requires its workers not to work in conditions that the workers have reasonable cause to believe are unhealthy and unsafe and to inform the responsible person of these unsafe conditions and/or practices.

The Gallery maintained its focus on continuous improvement of its WHS management framework and received a 4-star rating (maximum 5 stars) from the annual audit undertaken by the National Safety Council of Australia.

## Health and Safety Management Arrangements

Health and Safety Management Arrangements (HSMA) are related to the management of WHS in the Gallery. The HSMA were reviewed and amended in January 2011 in consultation with all employees to better facilitate the ongoing and effective cooperation between the Gallery and its employees in promoting and developing measures to ensure the health, safety and welfare at work for employees, and the health and safety of visitors and contractors. The topics covered in the HSMA are:

- WHS Policy
- Statement of Commitment
- Objectives
- Effective Cooperation
- Consultation
- Roles and Responsibilities of Assistant Directors, Managers, Supervisors, Workers, Visitors, Health and Safety Representatives and the Health and Safety Committee
- Risk Management
- Designated Work Groups
- Procedures for The Review and Variation of The HSMA
- Procedure for WHS Dispute Resolution.

## Health and Safety Committee

The Health and Safety Committee (HSC) comprising four appointed management representatives, five Health and Safety Representatives and the Manager, Work Health and Safety, is the consultative forum used for all WHS matters. The HSC Terms of Reference outlines:

- the purpose, scope and composition of the committee
- roles and responsibilities
- training arrangements
- frequency of meetings and tabling agenda items and disseminating minutes.

The HSC convened on five occasions during the year and the minutes of each meeting are made available to employees via the intranet.

## Consultative Arrangements for Developing and Reviewing the HSMA

The effectiveness of the HSMA is reviewed annually by the HSC. The review includes an assessment of compliance with the arrangements and the adequacy of information and training provided during the previous twelve months.

The HSC or Manager, Work Health and Safety may vary the HSMA as a result of reviews or upon the request of a HSC member or employee. Where a variation of the HSMA is required, the Manager, Work Health and Safety varies the HSMA and distributes the draft variation to all employees using the intranet and staff bulletin, allowing a minimum period of 14 days for review and comments to be received.

A summary of all feedback received is provided to the HSC and the varied HSMA is, on a majority vote of HSC members, endorsed by the HSC.

Employees are informed about the HSMA as part of the induction process into the Gallery.

## Dispute Resolution Mechanisms

Employees are encouraged to discuss any concerns they may have in relation to the consultative process with their Health and Safety Representative (HSR), and appropriate procedures are in place to assist resolution of issues in dispute.

## Initiatives Taken during the Year

There has been a strong focus on risk management to ensure the health, safety and welfare of employees, visitors and contractors. Achievements include:

- reviewing and amending 52 WHS policies
- developing and implementing 4 new WHS policies
- expanding Gallery-wide registers covering:
  - risk assessments
  - standard work procedures
  - job safety analysis
- implementing, where reasonably practicable to do so, the implementation of the recommendations from both internal and external audits
- reviewing and recording statistics on workplace injuries and illnesses to identify trends
- providing WHS training.

## Positive Performance Indicators

Positive Performance Indicators (PPIs) show the level of uptake of positive WHS management processes and demonstrates the Gallery's performance, giving a better indication of the preventative actions implemented to minimise harm in the workplace. The following table shows the relationships between initiatives, measures and outcomes when using PPIs.

## Accidents or Dangerous Occurrences

These statistics represent those events that were notifiable to Comcare under Section 68 of the *Occupational Health and Safety Act 1991* (OHS Act).

## Investigations Conducted

There were no investigations conducted by the regulatory authority for the period 2010–11. The Gallery was not issued with notices or directions under Sections 29, 45, 46 or 47 of the OHS Act.

INITIATIVES	OUTCOME MEASURES	OUTCOMES
Workplace inspections	260 workplace inspections were undertaken, with 202 hazards being identified. 68% of the identified hazards have had corrective actions applied with the remainder scheduled for completion where reasonably practicable to do so.	
WHS training	267 staff attended WHS training. 21 different courses were offered for training.	
Health programs	The following health programs were made available for staff participation: Canberra Fun Run, influenza vaccination, health checks and yoga.	Reduced illness and injury
Workstation assessments	All staff employed for 5 months or more received an ergonomic workstation assessment. A total of 36 ergonomic assessments were undertaken.	Reduced costs Increased productivity
Development of safe work procedures and ongoing risk management strategies	133 incidents were reported, with 1.5% being of a dangerous nature and 1% resulting in serious injury. The notifiable incidents incidence rate is 2.04%. <sup>1</sup>	
Early intervention for lost-time injuries	The lost-time injury incidence rate was 16%. <sup>2</sup> The target was set as 40%. The average weeks of lost time rate was 1%. <sup>3</sup> The target was set as 3.6%.	

1) The notifiable incidents incidence rate is calculated using the number of notifiable incidents per 1000 FTE employees.

2) The lost-time injury incidence rate is calculated by the number of lost-time injuries per 1000 FTE employees.

3) The average weeks of lost time rate is calculated using the average weeks of lost time per 1000 FTE employees.

INCIDENT CLASSIFICATION	INCIDENT DESCRIPTION	NUMBER OF INCIDENTS REPORTED		
		2008-09	2009-10	2010-11
Death	An incident resulting in the death of any person, whether or not it occurred at a workplace, that arose from the undertaking conducted by an employer or out of work performed by an employee in connection with their employer's undertaking.	Nil	Nil	Nil
Serious personal injury	An injury, or disease in, a person that is caused in the course of work and for which the person needs to be given emergency treatment by a registered medical practitioner, treated in hospital as a casualty or admitted to hospital.	Nil	3	2
Dangerous occurrence	An occurrence that resulted from operations that arose from the undertaking conducted by an employer and could have caused: <ul style="list-style-type: none"> <li>▪ the death of, or serious personal injury to any person</li> <li>▪ the incapacity of an employee for the duration of 30 or more successive working days or shifts.</li> </ul>	3	6	2
Incapacity	An injury or disease that causes the employee to be incapable of performing work for 30 or more consecutive working days or shifts.	Nil	Nil	Nil

## GOAL 6 ENSURE THE HIGHEST STANDARDS OF CORPORATE GOVERNANCE

### KEY STRATEGIES

- 6.1.1 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 meets with the Minister for the Arts annually to review the Gallery's performance.

### CHARTER OF OPERATIONS

The *Charter of Operations 2010–11* is the Gallery's commitment to the public of our role, key relationships and key priorities and provides the framework for collaboration across national collecting institutions and within the broader visual arts sector.

The *Charter of Operations* was published on the Gallery's website and the Gallery was accountable for meeting the priorities expressed in the Charter.

### SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES

The Gallery's Director and four Program Managers comprise the senior management team. This team meets weekly to develop strategies, review policies, advise the Director and Council and coordinate the Gallery's activities.

### SENIOR EXECUTIVE SERVICE

On 30 June 2011, the Gallery had four male and one female Senior Executive Service equivalent officers. The Director is Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent, the Deputy Director is APS SES Band 2 equivalent, and the three Assistant Director positions are APS SES Band 1 equivalent.

### SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The key senior management committee is the Program Managers Group, consisting of the Director, Deputy Director and Assistant Directors. The Program Managers Group meets on a weekly basis and provides the Gallery's strategic and operational leadership, monitors the achievement of corporate strategies and objectives, oversees financial management and coordinates activities across all areas of the organisation.

A senior management committee comprised of the Program Managers Group and the Department Heads Forum meets as required in relation to specific strategic or operational matters. The Department Heads Forum is a monthly gathering of all Department Heads in which a wide range of operational and strategic matters are discussed.

## GOAL 7 BUILD PRODUCTIVE RELATIONSHIPS WITH GOVERNMENT AND OTHER STAKEHOLDERS

### KEY STRATEGIES

- 7.1.1 Be responsive to Government and to the Parliament while fulfilling our functions.
- 7.1.2 Work cooperatively with the Department of the Prime Minister and Cabinet, Office for the Arts, and with other portfolio agencies.
- 7.1.3 Consult and act collaboratively with other portfolio collecting agencies on preservation issues.
- 7.2.1 Build productive relationships with other collecting institutions.
- 7.2.2 Build appropriate productive relationships with the private sector.
- 7.2.3 Build appropriate relationships with the media.

### RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

The Gallery has been responsive to the Government and the Parliament. Gallery representatives appeared before the Senate Standing Committee on Finance and Public Administration.

### WORKING COOPERATIVELY AND COLLABORATIVELY

The Gallery has worked cooperatively with the Department of the Prime Minister and Cabinet, Office for the Arts, and other portfolio agencies and continues to consult and act collaboratively.

The Gallery works collaboratively and cooperatively with other agencies through the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum. The purpose of the forum is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest. The forum met on

four occasions during the year and considered such issues as collection depreciation arrangements, collective agreements and workplace legislation, the efficiency dividend and financial management, risk management and facilities management.

The forum's working groups met on a total of 12 occasions and focused on operational issues related to financial management, facilities management, human resource management, risk management and insurance and information technology.

### DEVELOP AND MAINTAIN STRATEGIC RELATIONSHIPS WITH NON-GOVERNMENT STAKEHOLDERS

The Gallery continues to develop and maintain positive relationships and to work collaboratively and cooperatively with colleagues in other collecting institutions, the private sector and the media.





# FINANCIAL STATEMENTS



## **INDEPENDENT AUDITOR'S REPORT**

### **To the Minister for the Arts**

I have audited the accompanying financial statements of National Gallery of Australia and the consolidated entity for the year ended 30 June 2011, which comprise: the Statement by the Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and Forming Part of the Financial Statements, including a Summary of Significant Accounting Policies. The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year.

### ***Councils' Responsibility for the Financial Statements***

The members of the Council of the National Gallery of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as the directors determine is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

### ***Auditor's Responsibility***

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate 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 about 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 of the financial statements that give a true and fair view 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 the accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

***Independence***

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

***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 positions as at 30 June 2011 and of their financial performance and cash flows for the year then ended.

Australian National Audit Office



Sean Benfield

Senior Director

Delegate of the Auditor-General

Canberra


1 September 2011


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


In our opinion, the attached financial statements for the year ended 30 June 2011 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*, as amended.

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  
31 August 2011

Signed   
Ron Radford AM  
Director  
31 August 2011

Signed   
David Perceval  
Chief Financial Officer  
31 August 2011

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2011

	Notes	Consolidated		NGA	
		2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>EXPENSES</b>					
Employee benefits	3A	19,652	21,162	19,652	21,162
Supplier expenses	3B	18,371	23,518	18,357	23,480
Depreciation and amortisation	3C	16,340	17,280	16,340	17,280
Write-down and impairment of assets	3D	82	283	54	283
Losses from asset sales	3E	-	14	-	14
<b>Total expenses</b>		<b>54,445</b>	<b>62,257</b>	<b>54,403</b>	<b>62,219</b>
<b>LESS:</b>					
<b>OWN-SOURCE INCOME</b>					
<b>Own-source revenue</b>					
Sale of goods and rendering of services	4A	4,120	15,900	4,120	15,900
Contributions	4B	10,155	11,802	14,240	6,639
Interest	4C	251	835	88	737
Works of Art Gifts	4D	5,447	3,342	5,501	3,396
Other	4E	3,652	1,748	3,623	1,724
<b>Total own-source revenue</b>		<b>23,625</b>	<b>33,627</b>	<b>27,572</b>	<b>28,396</b>
<b>Gains</b>					
Sale of assets	4F	-	23	-	-
Other Gains	4G	-	152	-	-
<b>Total gains</b>		<b>-</b>	<b>175</b>	<b>-</b>	<b>-</b>
<b>Total own-source income</b>		<b>23,625</b>	<b>33,802</b>	<b>27,572</b>	<b>28,396</b>
<b>Net cost of services</b>		<b>(30,820)</b>	<b>(28,455)</b>	<b>(26,831)</b>	<b>(33,823)</b>
Revenue from Government	4H	32,598	31,492	32,598	31,492
<b>Surplus (Deficit) Attributable to the Australian Government</b>		<b>1,778</b>	<b>3,037</b>	<b>5,767</b>	<b>(2,331)</b>
<b>OTHER COMPREHENSIVE INCOME</b>					
Changes in asset revaluation reserves		(32,437)	117,467	(32,437)	117,467
<b>Total other comprehensive income</b>		<b>(32,437)</b>	<b>117,467</b>	<b>(32,437)</b>	<b>117,467</b>
<b>Total comprehensive income attributable to the Australian Government</b>		<b>(30,659)</b>	<b>120,504</b>	<b>(26,670)</b>	<b>115,136</b>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
**BALANCE SHEET**  
*As At 30 June 2011*

	Notes	Consolidated		NGA	
		2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>ASSETS</b>					
<b>Financial assets</b>					
Cash and cash equivalents	5A	5,015	11,057	2,477	4,450
Trade and other receivables	5B	1,745	1,432	1,678	1,414
Other investments	5C	1,299	1,260	-	-
Other	5D	13	132	5	116
<b>Total financial assets</b>		<b>8,072</b>	<b>13,881</b>	<b>4,160</b>	<b>5,980</b>
<b>Non-financial assets</b>					
Land and buildings	6A/E	323,682	299,131	323,682	299,131
Property, plant and equipment	6B/E	1,994	2,073	1,994	2,073
Heritage and cultural assets	6C/E	3,902,475	3,942,634	3,902,475	3,942,634
Intangibles	6D/E	503	317	503	317
Inventories	6F	1,339	778	1,339	778
Other	6G	-	145	-	145
<b>Total non-financial assets</b>		<b>4,229,993</b>	<b>4,245,078</b>	<b>4,229,993</b>	<b>4,245,078</b>
<b>Total Assets</b>		<b>4,238,065</b>	<b>4,258,959</b>	<b>4,234,153</b>	<b>4,251,058</b>
<b>LIABILITIES</b>					
<b>Payables</b>					
Suppliers	7A	(2,198)	(6,346)	(2,191)	(6,339)
Other	7B	(1,571)	(2,177)	(1,571)	(2,177)
<b>Total payables</b>		<b>(3,769)</b>	<b>(8,523)</b>	<b>(3,762)</b>	<b>(8,516)</b>
<b>Interest Bearing Liabilities</b>					
Loans	8A	(6,000)	(9,000)	(6,000)	(9,000)
<b>Total interest bearing liabilities</b>		<b>(6,000)</b>	<b>(9,000)</b>	<b>(6,000)</b>	<b>(9,000)</b>
<b>Provisions</b>					
Employee Provisions	9A	(5,219)	(5,475)	(5,219)	(5,475)
<b>Total provisions</b>		<b>(5,219)</b>	<b>(5,475)</b>	<b>(5,219)</b>	<b>(5,475)</b>
<b>Total Liabilities</b>		<b>(14,988)</b>	<b>(22,998)</b>	<b>(14,981)</b>	<b>(22,991)</b>
<b>Net Assets</b>		<b>4,223,077</b>	<b>4,235,961</b>	<b>4,219,172</b>	<b>4,228,067</b>
<b>EQUITY</b>					
Contributed equity		199,941	182,166	199,941	182,166
Reserves		3,352,040	3,384,477	3,352,040	3,384,477
Retained surplus		671,096	669,318	667,191	661,424
<b>Total Equity</b>		<b>4,223,077</b>	<b>4,235,961</b>	<b>4,219,172</b>	<b>4,228,067</b>

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

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**STATEMENT OF CHANGES IN EQUITY**  
*For the year ended 30 June 2011*

	Consolidated Retained Surplus		Consolidated Asset Revaluation Reserve		Consolidated Contributed Equity/Capital		Consolidated Total Equity	
	2011	2010	2011	2010	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening Balance</b>	669,318	666,281	3,384,477	3,267,010	182,166	149,210	4,235,961	4,082,501
Balance carried forward from previous period								
Adjustment for changes in Accounting policies								
<b>Adjusted Opening Balance</b>	669,318	666,281	3,384,477	3,267,010	182,166	149,210	4,235,961	4,082,501
<b>Comprehensive Income</b>	-	-	(32,437)	117,467	-	-	(32,437)	117,467
Revaluation adjustment								
Surplus for the period	1,778	3,037	-	-	-	-	1,778	3,037
<b>Total Comprehensive Income</b>	671,096	669,318	3,352,040	3,384,477	182,166	149,210	4,205,302	4,203,005
<b>Transactions with owners</b>								
Contributions by Owners	-	-	-	-	17,775	32,956	17,775	32,956
Equity Injection								
<b>Sub-total transactions with Owners</b>	-	-	-	-	17,775	32,956	17,775	32,956
<b>Closing balances as at 30 June</b>	671,096	669,318	3,352,040	3,384,477	199,941	182,166	4,223,077	4,235,961

	NGA Retained Surplus		NGA Asset Revaluation Reserve		NGA Contributed Equity/Capital		NGA Total Equity	
	2011	2010	2011	2010	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening Balance</b>	661,424	663,755	3,384,477	3,267,010	182,166	149,210	4,228,067	4,079,975
Balance carried forward from previous period								
Adjustment for changes in Accounting policies								
<b>Adjusted Opening Balance</b>	661,424	663,755	3,384,477	3,267,010	182,166	149,210	4,228,067	4,079,975
<b>Comprehensive Income</b>	5,767	(2,331)	(32,437)	117,467	-	-	(32,437)	117,467
Revaluation adjustment								
(Deficit)/Surplus for the period	667,191	661,424	3,352,040	3,384,477	182,166	149,210	4,201,397	4,195,111
<b>Total Comprehensive Income</b>	667,191	661,424	3,352,040	3,384,477	182,166	149,210	4,201,397	4,195,111
<b>Transactions with owners</b>								
Contributions by Owners	-	-	-	-	17,775	32,956	17,775	32,956
Equity Injection								
<b>Sub-total transactions with Owners</b>	-	-	-	-	17,775	32,956	17,775	32,956
<b>Closing balances as at 30 June</b>	667,191	661,424	3,352,040	3,384,477	199,941	182,166	4,219,172	4,228,067

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



NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
**CASH FLOW STATEMENT**  
For the year ended 30 June 2011

	Notes	Consolidated		NGA	
		2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>OPERATING ACTIVITIES</b>					
<b>Cash received</b>					
Goods and services		17,316	21,467	14,398	16,524
Receipts from Government		29,598	31,492	29,598	31,492
Interest		286	830	115	746
Net GST received		1,732	-	1,725	-
<b>Total cash received</b>		<b>48,932</b>	<b>53,789</b>	<b>45,836</b>	<b>48,762</b>
<b>Cash used</b>					
Employees		(22,810)	(22,136)	(22,810)	(22,136)
Suppliers		(20,820)	(15,226)	(13,723)	(15,194)
Net GST paid		-	(281)	-	(285)
<b>Total cash used</b>		<b>(43,630)</b>	<b>(37,643)</b>	<b>(36,533)</b>	<b>(37,615)</b>
<b>Net Cash from or (used by) operating activities</b>	10	<b>5,302</b>	<b>16,146</b>	<b>9,303</b>	<b>11,147</b>
<b>INVESTING ACTIVITIES</b>					
<b>Cash received</b>					
Proceeds from sale of property, plant & equipment		-	1	-	1
Proceeds from sale of shares		-	301	-	-
<b>Total cash received</b>		<b>-</b>	<b>302</b>	<b>-</b>	<b>1</b>
<b>Cash used</b>					
Payments for property, plant & equipment		(17,664)	(58,135)	(17,664)	(58,135)
Payments for collection assets		(11,387)	(11,672)	(11,387)	(11,672)
Payments for shares		(68)	(17)	-	-
<b>Total cash used</b>		<b>(29,119)</b>	<b>(69,824)</b>	<b>(29,051)</b>	<b>(69,807)</b>
<b>Net Cash from or (used by) investing activities</b>		<b>(29,119)</b>	<b>(69,522)</b>	<b>(29,051)</b>	<b>(69,806)</b>
<b>FINANCING ACTIVITIES</b>					
<b>Cash received</b>					
Contributed Equity		17,775	32,956	17,775	32,956
Proceeds from loans		-	9,000	-	9,000
<b>Total cash received</b>		<b>17,775</b>	<b>41,956</b>	<b>17,775</b>	<b>41,956</b>
<b>Net Cash from or (used by) financing activities</b>		<b>17,775</b>	<b>41,956</b>	<b>17,775</b>	<b>41,956</b>
<b>Net increase or (decrease) in cash held</b>		<b>(6,042)</b>	<b>(11,420)</b>	<b>(1,973)</b>	<b>(16,703)</b>
Cash and cash equivalents at the beginning of the reporting period		11,057	22,477	4,450	21,153
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>5,015</b>	<b>11,057</b>	<b>2,477</b>	<b>4,450</b>

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
SCHEDULE OF COMMITMENTS

As At 30 June 2011

	Consolidated		NGA	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>BY TYPE</b>				
<b>Commitments Receivable</b>				
Net GST recoverable on commitments	77	1,155	77	1,155
<b>Total commitments receivable</b>	<b>77</b>	<b>1,155</b>	<b>77</b>	<b>1,155</b>
<b>Commitments Payable</b>				
<b>Capital commitments</b>				
Land and buildings <sup>1</sup>	(737)	(11,005)	(737)	(11,005)
Property, plant and equipment <sup>2</sup>	(371)	(390)	(371)	(390)
Works of Art	(1,676)	(1,030)	(1,676)	(1,030)
<b>Total capital commitments</b>	<b>(2,784)</b>	<b>(12,425)</b>	<b>(2,784)</b>	<b>(12,425)</b>
<b>Other commitments</b>				
Operating leases <sup>3</sup>	(42)	(208)	(42)	(208)
Other commitments <sup>4</sup>	(60)	(73)	(60)	(73)
<b>Total other commitments</b>	<b>(102)</b>	<b>(281)</b>	<b>(102)</b>	<b>(281)</b>
<b>Net commitments by type</b>	<b>(2,809)</b>	<b>(11,551)</b>	<b>(2,809)</b>	<b>(11,551)</b>
<b>BY MATURITY</b>				
<b>Commitments Receivable</b>				
One year or less	77	1,155	77	1,155
<b>Total commitments receivable</b>	<b>77</b>	<b>1,155</b>	<b>77</b>	<b>1,155</b>
<b>Commitments Payable</b>				
<b>Capital commitments</b>				
One year or less	(2,784)	(12,425)	(2,784)	(12,425)
From one to five years	-	-	-	-
<b>Total capital commitments</b>	<b>(2,784)</b>	<b>(12,425)</b>	<b>(2,784)</b>	<b>(12,425)</b>
<b>Operating lease commitments</b>				
One year or less	(42)	(121)	(42)	(121)
From one to five years	-	(87)	-	(87)
<b>Total operating lease commitments</b>	<b>(42)</b>	<b>(208)</b>	<b>(42)</b>	<b>(208)</b>
<b>Other commitments</b>				
One year or less	(60)	(73)	(60)	(73)
<b>Total other commitments</b>	<b>(60)</b>	<b>(73)</b>	<b>(60)</b>	<b>(73)</b>
<b>Net commitments by maturity</b>	<b>(2,809)</b>	<b>(11,551)</b>	<b>(2,809)</b>	<b>(11,551)</b>

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project.
2. Plant and equipment commitments are primarily purchase orders for the purchase of equipment.
3. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
4. Other commitments include purchase orders raised as at 30 June 2011 where the goods or services have not been provided.

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
SCHEDULE OF CONTINGENCIES  
As At 30 June 2011

	Consolidated					NGA		
	Land and buildings		Total		2010 \$'000	Land and buildings		2010 \$'000
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000		2011 \$'000	Total	
Balance from previous period	11	750	750	750	750	750	750	750
New	-	-	-	-	-	-	-	-
<b>Total contingent Assets</b>		<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>
	Consolidated					NGA		
	Land and buildings		Total		2010 \$'000	Land and buildings		2010 \$'000
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000		2011 \$'000	Total	
Balance from previous period	-	-	-	-	-	-	-	-
New	-	-	-	-	-	-	-	-
<b>Total contingent Liabilities</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net contingent Assets</b>		<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>

Details of each class of contingent liabilities and assets are shown in note 11: Contingent Liabilities and Assets.

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
 SCHEDULE OF ASSET ADDITIONS  
 For the year ended 30 June 2011

The following non-financial non-current assets were added in 2010-11:

	Consolidated			NGA			Total
	Buildings \$'000	Heritage & Cultural \$'000	Other property, plant & equipment \$'000	Buildings \$'000	Heritage & Cultural \$'000	Other property, plant & equipment \$'000	
<b>Additions funded in the current year</b>							
By purchase - Government Funding	12,717	13,985	766	12,717	13,985	766	27,775
By purchase - donated funds	-	1,000	-	-	1,000	-	1,000
By purchase - other	-	-	-	-	-	-	-
Assets received as gifts/donations	-	4,501	-	-	4,501	-	4,501
From acquisition of entities or operations (including restructuring)	-	-	-	-	-	-	-
<b>Total Additions</b>	<b>12,717</b>	<b>19,486</b>	<b>766</b>	<b>12,717</b>	<b>19,486</b>	<b>766</b>	<b>33,276</b>

The following non-financial non-current assets were added in 2009-10:

	Consolidated			NGA			Total
	Buildings \$'000	Heritage & Cultural \$'000	Other property, plant & equipment \$'000	Buildings \$'000	Heritage & Cultural \$'000	Other property, plant & equipment \$'000	
<b>Additions funded in the current year</b>							
By purchase - Government Funding	57,087	12,022	487	57,087	12,022	487	69,783
By purchase - donated funds	-	904	-	-	904	-	904
By purchase - other	-	-	-	-	-	-	-
Assets received as gifts/donations	-	3,396	-	-	3,396	-	3,396
From acquisition of entities or operations (including restructuring)	-	-	-	-	-	-	-
<b>Total Additions</b>	<b>57,087</b>	<b>16,322</b>	<b>487</b>	<b>57,087</b>	<b>16,322</b>	<b>487</b>	<b>74,083</b>

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 2011*

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<b>Note</b>	<b>Description</b>
1	Summary of Significant Accounting Policies
2	Events After the Reporting Period
3	Expenses
4	Income
5	Financial Assets
6	Non-Financial Assets
7	Payables
8	Interest Bearing Liabilities
9	Provisions
10	Cash Flow Reconciliation
11	Contingent Liabilities and Assets
12	Executive Remuneration
13	Remuneration of Council Members
14	Remuneration of Auditors
15	Related Party Disclosures
16	Financial Instruments
17	Compensation and Debt relief
18	Reporting Outcomes
19	Comprehensive Income Attributable to the entity

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

*For the year ended 30 June 2011*

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**1. Summary of Significant Accounting Policies**

**1.1 Objective of the National Gallery of Australia**

The National Gallery of Australia is an Australian Government controlled entity. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

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

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 Government revenues for the National Gallery of Australia's administration and programs.

**1.2 Basis of preparation of the Financial Statements**

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

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 2010; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

The financial statements 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 statements are 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 executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an Accounting Standard, revenues and expenses are recognised in the statement of comprehensive income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

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 2010 to 30 June 2011 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 New Australian Accounting Standards**

##### Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. The new standards, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer, and were applicable to the current reporting period, do not have a material financial impact on the National Gallery of Australia.

Other new standards, revised or amended standards or interpretations that were issued prior to the signing of the statement by the chief executive and chief finance officer and are applicable to the current reporting period did not have a financial impact, and are not expected to have a future financial impact on the entity.

##### Future Australian Accounting Standards Requirements

New standards, revised or amended standards, or interpretations issued by the Australian Accounting Standards Board prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer have been considered and it is estimated that the impact of adopting these pronouncements, when effective, will have no material financial impact on future reporting periods.

#### **1.5 Revenue**

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 no 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.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- The amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- The probable economic benefits associated with the transaction will flow to the entity.

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 is recognised when received.

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

Donation revenue received by the National Gallery of Australia is recognised as revenue when received.

Membership revenue is recognised as revenue in accordance with the membership category and length of term.

##### Revenue from Government

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to the National Gallery of Australia) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

##### Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as revenue in the statement of comprehensive income 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 that are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.



**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2011*

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**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 developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

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 Borrowing Costs**

All borrowing costs are expensed as incurred.

**1.11 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.

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2011*

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### **1.12 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 statement of comprehensive income.

### **1.13 Financial Liabilities**

Financial liabilities are classified as either financial liabilities at fair value through profit and loss or other financial liabilities. Financial liabilities are recognised and derecognised upon trade date.

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

#### Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

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).

### **1.14 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.

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2011*

**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:

<b>Asset Class</b>	<b>Fair Value Measured at</b>
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 infrastructure, property plant and equipment assets are written-off to their estimated residual values over their estimated useful lives 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 price changes only when assets are revalued.

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

	<b>2010/2011</b>	<b>2009/2010</b>
Buildings	<b>10 to 200 years</b>	10 to 200 years
Infrastructure, Plant and equipment	<b>3 to 20 years</b>	3 to 20 years
Heritage and cultural assets	<b>20 to 480 years</b>	20 to 480 years

The National Gallery of Australia has heritage and cultural assets that have limited useful lives and are depreciated.

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3C.

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2011*

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Impairment

All assets were assessed for impairment at 30 June 2011. 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.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Heritage and Cultural assets

The entity has 155,180 items (2010:147,461) in the collection of heritage and cultural assets with an aggregated fair value of \$3,902b (2010:\$3,943b) comprising sculpture, objects, paintings, drawings, prints, books, and photography. The entity has classified them as heritage and cultural assets as they were primarily used for purposes that relate to their cultural significance. The entity has adopted appropriate curatorial and preservation policies for the heritage and cultural assets which are depreciated according to the assessment of useful lives. The Gallery's curatorial and preservation policies are publicly available at: <http://www.nga.gov.au/Collection/AquPolicy.pdf> and <http://nga.gov.au/Conservation/paintings/index.cfm>.

**1.17 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 to 5 years. (2009/2010: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2011.

**1.18 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.

**1.19 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 except 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
- for receivables and payables.

**1.20 Restricted Assets**

The National Gallery of Australia 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 2011 is \$2,096,313.03 (30 June 2009: \$3,999,677).

**2. Events After the Reporting Period**

There are no events that occurred after balance date that have an impact on the 2010/11 financial statements.

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

For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>3. Expenses</b>				
<b>3A. Employee Benefits</b>				
Wages and salaries	(14,718)	(15,781)	(14,718)	(15,781)
Superannuation				
Defined benefit plans	(1,606)	(1,733)	(1,606)	(1,733)
Defined contribution plans	(1,027)	(964)	(1,027)	(964)
Leave and other entitlements	(1,575)	(1,989)	(1,575)	(1,989)
Separation and redundancies	(95)	-	(95)	-
Other employee benefits	(426)	(485)	(426)	(485)
<b>Total employee benefits</b>	<b>(19,447)</b>	<b>(20,952)</b>	<b>(19,447)</b>	<b>(20,952)</b>
Council fees	(205)	(210)	(205)	(210)
<b>Total employee benefits</b>	<b>(19,652)</b>	<b>(21,162)</b>	<b>(19,652)</b>	<b>(21,162)</b>
<b>3B. Suppliers</b>				
<b>Goods and Services</b>				
Insurance	(1,042)	(1,187)	(1,042)	(1,187)
Workers compensation premiums	(308)	(184)	(308)	(184)
Operating lease expenses	(3)	(5)	(3)	(5)
Freight and Travel	(2,129)	(2,662)	(2,129)	(2,653)
Advertising	(2,725)	(4,046)	(2,725)	(4,046)
Cost of goods sold	(1,119)	(2,607)	(1,119)	(2,607)
Utilities	(3,195)	(2,277)	(3,195)	(2,277)
Repairs and maintenance	(1,417)	(1,468)	(1,417)	(1,468)
Information technology	(903)	(927)	(889)	(927)
Exhibition services	(975)	(4,518)	(975)	(4,518)
Other goods and services	(4,555)	(3,638)	(4,555)	(3,608)
<b>Total goods and services</b>	<b>(18,371)</b>	<b>(23,518)</b>	<b>(18,357)</b>	<b>(23,480)</b>
Goods from:				
External entities	(3,674)	(4,704)	(3,671)	(4,696)
<b>Total goods received</b>	<b>(3,674)</b>	<b>(4,704)</b>	<b>(3,671)</b>	<b>(4,696)</b>
Services from:				
Related entities	(1,350)	(1,448)	(1,350)	(1,448)
External entities	(13,347)	(17,366)	(13,336)	(17,336)
<b>Total services received</b>	<b>(14,697)</b>	<b>(18,814)</b>	<b>(14,686)</b>	<b>(18,784)</b>
<b>Total goods and services</b>	<b>(18,371)</b>	<b>(23,518)</b>	<b>(18,357)</b>	<b>(23,480)</b>
<b>3C. Depreciation and Amortisation</b>				
Depreciation:				
Property, plant and equipment	(845)	(830)	(845)	(830)
Buildings	(4,057)	(3,968)	(4,057)	(3,968)
Works of art	(10,911)	(11,999)	(10,911)	(11,999)
Library collection	(406)	(405)	(406)	(405)
Amortisation:				
Intangibles	(121)	(78)	(121)	(78)
<b>Total depreciation and amortisation</b>	<b>(16,340)</b>	<b>(17,280)</b>	<b>(16,340)</b>	<b>(17,280)</b>
<b>3D. Write-Down of Assets</b>				
Provision for slow moving and obsolete stock	(50)	(283)	(50)	(283)
Bad debt expense	(4)	-	(4)	-
Net Loss from remeasuring financial assets held at fair value	(28)	-	-	-
<b>Total write-down of assets</b>	<b>(82)</b>	<b>(283)</b>	<b>(54)</b>	<b>(283)</b>
<b>3E. Losses from sale of assets</b>				
Property, plant & equipment				
Carrying value of assets sold	-	(14)	-	(14)
<b>Net loss from sale of assets</b>	<b>-</b>	<b>(14)</b>	<b>-</b>	<b>(14)</b>
<b>3F. Operating Expenditure for Heritage and Cultural Assets</b>				
Operating Expenditure	(3,709)	(2,076)	(3,709)	(2,076)
<b>Total</b>	<b>(3,709)</b>	<b>(2,076)</b>	<b>(3,709)</b>	<b>(2,076)</b>

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

For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>4. Revenue</b>				
<b>4A. Sale of Goods and Rendering of Services</b>				
Admissions	1,020	8,597	1,020	8,597
Membership	728	354	728	354
Catering facility	189	253	189	253
Merchandising	2,183	6,696	2,183	6,696
<b>Total sale of goods and rendering of services</b>	<b>4,120</b>	<b>15,900</b>	<b>4,120</b>	<b>15,900</b>
Provision of goods to:				
External entities	2,183	6,696	2,183	6,696
<b>Total sale of goods</b>	<b>2,183</b>	<b>6,696</b>	<b>2,183</b>	<b>6,696</b>
Rendering of services to:				
External entities	1,937	9,204	1,937	9,204
<b>Total rendering of services</b>	<b>1,937</b>	<b>9,204</b>	<b>1,937</b>	<b>9,204</b>
<b>Total sale of goods and rendering of services</b>	<b>4,120</b>	<b>15,900</b>	<b>4,120</b>	<b>15,900</b>
<b>4B. Contributions</b>				
Donations (excluding works of art - in kind)	8,454	7,878	12,716	3,396
Sponsorship	1,523	3,243	1,524	3,243
Dividends and distributions	178	681	-	-
	<b>10,155</b>	<b>11,802</b>	<b>14,240</b>	<b>6,639</b>
<b>4C. Interest</b>				
Deposits	251	835	88	737
<b>Total interest</b>	<b>251</b>	<b>835</b>	<b>88</b>	<b>737</b>
<b>4D. Art Acquisitions - Gifts</b>				
Works of art donations - in kind	5,447	3,342	5,501	3,396
	<b>5,447</b>	<b>3,342</b>	<b>5,501</b>	<b>3,396</b>
Donations for works of art totalling \$8,860,858 (2009/10: \$6,484,393) were received by the National Gallery of Australia in 2010/11 comprising \$3,360,045 in donations of cash and \$5,500,813 in donations of works of art. This sum which is recognised as operating revenue must be applied to capital purposes.				
<b>4E. Other Revenue</b>				
Other	1,486	735	1,457	711
Grants and subsidies	2,106	848	2,106	848
Exhibition management	60	165	60	165
<b>Total other revenue</b>	<b>3,652</b>	<b>1,748</b>	<b>3,623</b>	<b>1,724</b>
<b>4F. Sales of Assets</b>				
Investments - shares				
Proceeds from sale	-	301	-	-
Net book value at sale	-	(278)	-	-
Selling expense	-	-	-	-
<b>Total net gains from sale of assets</b>	<b>-</b>	<b>23</b>	<b>-</b>	<b>-</b>
<b>4G. Other Gains</b>				
Net Gains from revaluation of financial assets	-	152	-	-
<b>Total Other Gains</b>	<b>-</b>	<b>152</b>	<b>-</b>	<b>-</b>
<b>REVENUE FROM GOVERNMENT</b>				
<b>4H. Revenues from Government</b>				
Revenue from Government	32,598	31,492	32,598	31,492
<b>Total revenues from Government</b>	<b>32,598</b>	<b>31,492</b>	<b>32,598</b>	<b>31,492</b>

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

For the year ended 30 June 2011

	Consolidated		NGA	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>5. Financial Assets</b>				
<b>5A. Cash and Cash Equivalents</b>				
Cash on hand or on deposit	5,015	11,057	2,477	4,450
<b>Total cash and cash equivalents</b>	<b>5,015</b>	<b>11,057</b>	<b>2,477</b>	<b>4,450</b>
<b>5B. Trade and Other Receivables</b>				
Goods and services - related entities	921	70	921	70
Goods and services - external parties	650	587	650	587
	<b>1,571</b>	<b>657</b>	<b>1,571</b>	<b>657</b>
<b>Other receivables:</b>				
GST receivable from Australian Taxation Office	113	762	112	762
Withholding tax receivable	66	18	-	-
<b>Total other receivables</b>	<b>179</b>	<b>780</b>	<b>112</b>	<b>762</b>
<b>Total receivables (gross)</b>	<b>1,750</b>	<b>1,437</b>	<b>1,683</b>	<b>1,419</b>
Less impairment allowance account:				
Goods and services	(5)	(5)	(5)	(5)
<b>Total receivables (net)</b>	<b>1,745</b>	<b>1,432</b>	<b>1,678</b>	<b>1,414</b>
Receivables (gross) are aged as follows:				
Not overdue	248	793	181	775
Overdue by:				
Less than 30 days	992	303	992	303
31 to 60 days	39	19	39	19
61 to 90 days	42	297	42	297
More than 90 days	429	25	429	25
<b>Total receivables (gross)</b>	<b>1,750</b>	<b>1,437</b>	<b>1,683</b>	<b>1,419</b>
The impairment allowance account is aged as follows:				
Overdue by:				
More than 90 days	(5)	(5)	(5)	(5)
<b>Total impairment allowance account</b>	<b>(5)</b>	<b>(5)</b>	<b>(5)</b>	<b>(5)</b>
All receivables are current.				
<b>Reconciliation of the impairment allowance account:</b>				
	<b>Total</b>	<b>Total</b>	<b>Total</b>	<b>Total</b>
	<b>Goods</b>	<b>Goods</b>	<b>Goods</b>	<b>Goods</b>
	<b>&amp; Services</b>	<b>&amp; Services</b>	<b>&amp; Services</b>	<b>&amp; Services</b>
	<b>2011</b>	<b>2010</b>	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
Opening balance	(5)	(5)	(5)	(5)
Amounts written off	-	-	-	-
Increase/(Decrease) recognised in net surplus	-	-	-	-
<b>Closing balance</b>	<b>(5)</b>	<b>(5)</b>	<b>(5)</b>	<b>(5)</b>
<b>5C. Other Investments</b>				
Equities	1,299	1,260	-	-
<b>Total investments</b>	<b>1,299</b>	<b>1,260</b>	<b>-</b>	<b>-</b>
All investments are current and are treated as financial assets at fair value through the profit and loss.				
<b>5D. Other - Financial assets</b>				
Accrued income	13	132	5	116
<b>Total other financial assets</b>	<b>13</b>	<b>132</b>	<b>5</b>	<b>116</b>
All accrued income is expected to be recovered in no more than 12 months.				



NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
 For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>6. Non-Financial Assets</b>				
<b>6A. Land and Buildings</b>				
<b>Land</b>				
- fair value	11,000	11,075	11,000	11,075
<b>Total land</b>	<b>11,000</b>	<b>11,075</b>	<b>11,000</b>	<b>11,075</b>
<b>Buildings</b>				
- work in progress	-	105,456	-	105,456
- fair value	312,682	182,600	312,682	182,600
accumulated depreciation	-	-	-	-
<b>Total buildings</b>	<b>312,682</b>	<b>288,056</b>	<b>312,682</b>	<b>288,056</b>
<b>Total land and buildings</b>	<b>323,682</b>	<b>299,131</b>	<b>323,682</b>	<b>299,131</b>

An independent valuation of land and buildings was carried out by CB Richard Ellis and the Australian Valuation Office to provide a fair value as at 30 June 2011. Revaluation increments of \$15,966,000 for buildings (2010: \$7,066,000), and revaluation decrement adjustments of \$75,000 (2010: nil) for land were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet.

No indicators of impairment were found for land and buildings in 2010-11.

No land or buildings are expected to be sold or disposed of within the next 12 months.

**6B. Property, Plant and Equipment**

<b>Property, Plant and Equipment</b>				
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
- fair value	3,937	3,171	3,937	3,171
accumulated depreciation	(1,943)	(1,098)	(1,943)	(1,098)
<b>Total property plant and equipment</b>	<b>1,994</b>	<b>2,073</b>	<b>1,994</b>	<b>2,073</b>

No indicators of impairment were found for property, plant and equipment in 2010-11.

No property, plant and equipment are expected to be sold or disposed of within the next 12 months.

**6C. Heritage and Cultural Assets**

<b>Works of art</b>				
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
- fair value	3,868,931	3,910,408	3,868,931	3,910,408
accumulated depreciation	-	(148)	-	(148)
<b>Total works of art</b>	<b>3,868,931</b>	<b>3,910,260</b>	<b>3,868,931</b>	<b>3,910,260</b>
<b>Library</b>				
- fair value	33,544	32,378	33,544	32,378
accumulated depreciation	-	(4)	-	(4)
<b>Total library</b>	<b>33,544</b>	<b>32,374</b>	<b>33,544</b>	<b>32,374</b>
<b>Total heritage and cultural assets (non current)</b>	<b>3,902,475</b>	<b>3,942,634</b>	<b>3,902,475</b>	<b>3,942,634</b>

In accordance with Note 1.16 an independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2011. Revaluation decrements of \$48,327,652 for heritage and cultural assets (2010: increment of \$110,401,000) were debited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet.

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

**6D. Intangible Assets**

<b>Computer software at cost</b>				
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
accumulated amortisation	(1,859)	(1,738)	(1,859)	(1,738)
<b>Total intangibles (non current)</b>	<b>503</b>	<b>317</b>	<b>503</b>	<b>317</b>

No indicators of impairment were found for intangible assets in 2010-11.

No intangibles are expected to be sold or disposed of within the next 12 months.

**THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2011*

**6E. Analysis of Property, Plant & Equipment, Heritage and Cultural and Intangibles Assets (Consolidated and National Gallery of Australia)**  
**TABLE A - Reconciliation of the Opening and Closing balances**  
**For the year ended 30 June 2011**

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2010</b>							
Gross book value	11,075	288,056	299,131	3,171	3,942,786	2,055	4,247,142
Accumulated depreciation/amortisation	-	-	-	(1,098)	(152)	(1,738)	(2,987)
<b>Net book value 1 July 2010</b>	<b>11,075</b>	<b>288,056</b>	<b>299,131</b>	<b>2,073</b>	<b>3,942,634</b>	<b>317</b>	<b>4,244,155</b>
Additions							
by purchase	-	12,717	12,717	766	13,985	307	27,775
by donation/gift	-	-	-	-	5,501	-	5,501
Revaluation and impairment increment/decrement	(75)	15,966	15,891	-	(48,328)	-	(32,437)
Depreciation/amortisation expense	-	(4,057)	(4,057)	(845)	(11,317)	(121)	(16,340)
Disposals	-	-	-	-	-	-	-
other	-	-	-	-	-	-	-
<b>Net book value 30 June 2011</b>	<b>11,000</b>	<b>312,682</b>	<b>323,682</b>	<b>1,994</b>	<b>3,902,475</b>	<b>503</b>	<b>4,228,653</b>
<b>Net book value as of 30 June 2011 represented by:</b>							
Gross book value	11,000	312,682	323,682	3,937	3,902,475	2,362	4,232,455
Accumulated depreciation/amortisation	-	-	-	(1,943)	-	(1,859)	(3,802)
<b>Net book value</b>	<b>11,000</b>	<b>312,682</b>	<b>323,682</b>	<b>1,994</b>	<b>3,902,475</b>	<b>503</b>	<b>4,228,653</b>

**TABLE A - Reconciliation of the Opening and Closing balances**  
**For the year ended 30 June 2010**

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2009</b>							
Gross book value	11,075	227,871	238,946	2,699	3,828,315	1,869	4,071,828
Accumulated depreciation/amortisation	-	-	-	(268)	(1,660)	(1,928)	(3,856)
<b>Net book value 1 July 2008</b>	<b>11,075</b>	<b>227,871</b>	<b>238,946</b>	<b>2,431</b>	<b>3,828,315</b>	<b>209</b>	<b>4,069,900</b>
Additions							
by purchase	-	57,087	57,087	487	12,022	186	69,783
by donation/gift	-	-	-	-	4,300	-	4,300
Revaluation and impairment increment/decrement	-	7,066	7,066	-	110,401	-	117,467
Depreciation/amortisation expense	-	(3,968)	(3,968)	(830)	(12,404)	(78)	(17,280)
Disposals	-	-	-	-	-	-	-
other	-	-	-	(15)	-	-	(15)
<b>Net book value 30 June 2010</b>	<b>11,075</b>	<b>288,056</b>	<b>299,131</b>	<b>2,073</b>	<b>3,942,634</b>	<b>317</b>	<b>4,244,155</b>
<b>Net book value as of 30 June 2010 represented by:</b>							
Gross book value	11,075	288,056	299,131	3,171	3,942,786	2,055	4,247,142
Accumulated depreciation/amortisation	-	-	-	(1,098)	(152)	(1,738)	(2,987)
<b>Net book value</b>	<b>11,075</b>	<b>288,056</b>	<b>299,131</b>	<b>2,073</b>	<b>3,942,634</b>	<b>317</b>	<b>4,244,155</b>

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

For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>6. Non-Financial Assets</b>				
<b>6F. Inventories</b>				
Inventories held for sale				
Finished goods	2,060	1,507	2,060	1,507
Less: provision for slow moving and obsolete inventory	(721)	(729)	(721)	(729)
<b>Total inventories held for sale</b>	<b>1,339</b>	<b>778</b>	<b>1,339</b>	<b>778</b>
<b>Total inventories</b>	<b>1,339</b>	<b>778</b>	<b>1,339</b>	<b>778</b>

During 2010-11 \$1,118,665 of inventory was recognised as an expense (2009-10 \$2,606,872).

No items of inventory were recognised at fair value less cost to sell.

**6G. Other - Non financial assets**

Prepayments	-	145	-	145
<b>Total other non-financial assets</b>	<b>-</b>	<b>145</b>	<b>-</b>	<b>145</b>

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

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

For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>7. Payables</b>				
<b>7A. Suppliers</b>				
Creditors - art acquisitions	(383)	(722)	(383)	(722)
Trade creditors and accruals	(1,571)	(1,477)	(1,564)	(1,470)
Other creditors	(244)	(4,147)	(244)	(4,147)
<b>Total supplier payables</b>	<b>(2,198)</b>	<b>(6,346)</b>	<b>(2,191)</b>	<b>(6,339)</b>
Supplier payables expected to be settled within 12 months:				
External parties	(2,198)	(6,346)	(2,191)	(6,339)
<b>Total</b>	<b>(2,198)</b>	<b>(6,346)</b>	<b>(2,191)</b>	<b>(6,339)</b>
Supplier payables expected to be settled in greater than 12 months:				
External parties	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total supplier payables</b>	<b>(2,198)</b>	<b>(6,346)</b>	<b>(2,191)</b>	<b>(6,339)</b>
Settlement is usually made net 30 days.				
<b>7B. Other Payables</b>				
Salaries and wages	(412)	(374)	(412)	(374)
Unearned income	(1,159)	(1,803)	(1,159)	(1,803)
<b>Total other payables</b>	<b>(1,571)</b>	<b>(2,177)</b>	<b>(1,571)</b>	<b>(2,177)</b>
Total other payables are expected to be settled in:				
Less than 12 months	(1,244)	(1,747)	(1,244)	(1,747)
More than 12 months	(327)	(430)	(327)	(430)
<b>Total other payables</b>	<b>(1,571)</b>	<b>(2,177)</b>	<b>(1,571)</b>	<b>(2,177)</b>
<b>8. Interest Bearing Liabilities</b>				
<b>8A. Loans</b>				
Loans from Government	(6,000)	(9,000)	(6,000)	(9,000)
<b>Total loans</b>	<b>(6,000)</b>	<b>(9,000)</b>	<b>(6,000)</b>	<b>(9,000)</b>
Payable				
Within one year	(3,000)	(3,000)	(3,000)	(3,000)
In one to five years	(3,000)	(6,000)	(3,000)	(6,000)
In more than five years	-	-	-	-
<b>Total loans</b>	<b>(6,000)</b>	<b>(9,000)</b>	<b>(6,000)</b>	<b>(9,000)</b>

The interest rate applicable to borrowings is 5.23%, the Commonwealth 3-Year Bond Rate as at 25 March 2010 from the Reserve Bank of Australia Website. The term of the loan is three years with \$3,000,000 of the loan balance to be forgiven each year on 1 July 2010, 1 July 2011 and 1 July 2012.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
For the year ended 30 June 2011

	Consolidated		NGA	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>9. Provisions</b>				
<b>9A. Employee provisions</b>				
Leave	(5,219)	(5,456)	(5,219)	(5,456)
Other	-	(19)	-	(19)
<b>Total employee provisions</b>	<b>(5,219)</b>	<b>(5,475)</b>	<b>(5,219)</b>	<b>(5,475)</b>
Employee provisions are expected to be settled in:				
Less than 12 months	(5,219)	(4,955)	(4,761)	(4,955)
More than 12 months	-	(520)	(458)	(520)
<b>Total employee provisions</b>	<b>(5,219)</b>	<b>(5,475)</b>	<b>(5,219)</b>	<b>(5,475)</b>
<b>10. Cash Flow Reconciliation</b>				
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow statement:</b>				
<b>Cash and cash equivalents as per:</b>				
Cash Flow Statement	5,015	11,057	2,477	4,450
Balance Sheet	5,015	11,057	2,477	4,450
<b>Difference</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Reconciliation of net cost of services to net cash from operating activities:</b>				
Net cost of services	(30,820)	(28,455)	(26,831)	(33,823)
Add revenue from Government	32,598	31,492	32,598	31,492
<b>Adjusted for non Cash Items</b>				
Depreciation and amortisation	16,340	17,280	16,340	17,280
Loss on sale of non financial assets	-	15	-	15
Gain on sale of shares	-	(23)	-	-
(Loss)/Gain on market revaluation of shares	28	(152)	-	-
Gain from disposal of non-current assets	-	(1)	-	(1)
Gifts of works of art	(5,501)	(3,396)	(5,501)	(3,396)
Capitalisation of salary costs	(2,936)	(1,536)	(2,936)	(1,536)
<b>Change in Assets and Liabilities</b>				
(Increase) decrease in receivables	(251)	(438)	(201)	(462)
(Increase) decrease in inventories	(560)	79	(560)	79
(Increase) decrease in other assets and liabilities	271	67	261	83
Increase (decrease) in creditors	(3,644)	652	(3,644)	854
Increase (decrease) in provisions for employee entitlements	(223)	562	(223)	562
<b>Net cash from/(used by) operating activities</b>	<b>5,302</b>	<b>16,146</b>	<b>9,303</b>	<b>11,147</b>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
 For the year ended 30 June 2011

11. Contingent Assets and Liabilities

	Lands and Buildings		Total	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>Contingent assets</b>				
Balance from previous period	750	750	750	750
New	-	-	-	-
Re-measurement	-	-	-	-
Assets recognised	-	-	-	-
Expired	-	-	-	-
<b>Total contingent assets</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>

	Indemnities		Total	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>Contingent liabilities</b>				
Balance from previous period	-	-	-	-
New	-	-	-	-
Re-measurement	-	-	-	-
Liabilities recognised	-	-	-	-
Expired	-	-	-	-
<b>Total contingent liabilities</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net contingent assets (liabilities)</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>

At 30 June 2011 the National Gallery of Australia has not identified any Quantifiable Contingencies, Unquantifiable Contingencies, or Significant Remote Contingencies.

12. Senior Executive Remuneration

12A. Senior Executive Remuneration Expense for the Reporting Period

	Consolidated		NGA	
	2011	2010	2011	2010
	\$	\$	\$	\$
<b>Short-term employee benefits:</b>				
Salary	(946,862)	(872,348)	(946,862)	(872,348)
Annual leave accrued	(74,392)	(62,454)	(74,392)	(62,454)
Performance bonuses	(75,881)	(42,839)	(75,881)	(42,839)
Motor Vehicle and Other Allowances	(48,967)	(100,614)	(48,967)	(100,614)
Total short-term employee benefits	<u>(1,146,102)</u>	<u>(1,078,255)</u>	<u>(1,146,102)</u>	<u>(1,078,255)</u>
<b>Post-employment benefits:</b>				
Superannuation	(107,804)	(109,689)	(107,804)	(109,689)
Total post-employment benefits:	<u>(107,804)</u>	<u>(109,689)</u>	<u>(107,804)</u>	<u>(109,689)</u>
<b>Other long-term employee benefits:</b>				
Long-service leave	(33,477)	(28,105)	(33,477)	(28,105)
Total other long-term employee benefits:	<u>(33,477)</u>	<u>(28,105)</u>	<u>(33,477)</u>	<u>(28,105)</u>
<b>Termination benefits</b>	-	-	-	-
<b>Total</b>	<u>(1,287,383)</u>	<u>(1,216,049)</u>	<u>(1,287,383)</u>	<u>(1,216,049)</u>

Notes:

- Note 12A was prepared on an accruals basis.
- Note 12A excludes acting arrangements and part year service where remuneration expensed for a senior executive was less than \$150,000.



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

For the year ended 30 June 2011

**12B. Average Annualised Remuneration Packages and Bonus Paid for Substantive Senior Executives as at the end of the Reporting Period**

	As at 30 June 2011					As at 30 June 2010				
	No. SES	Salary	Allowances	Total	Bonus Paid	No. SES	Salary	Allowances	Total	Bonus Paid
Total remuneration:										
less than \$150,000										
\$150,000 to \$179,999	3	146,695	16,284	162,980	6,782	3	140,361	21,315	161,677	4,771
\$180,000 to \$209,999	1	212,459	114	212,572	8,431	1	172,725	36,668	209,392	5,661
\$210,000 to \$239,999										
\$240,000 to \$269,999										
\$270,000 to \$299,999	1	294,316	-	294,316	47,104		278,539	-	278,539	22,866
<b>Total</b>	<b>5</b>					<b>5</b>				

**Notes:**

1. This table reports substantive senior executives who were employed by the entity at the end of the reporting period. Fixed elements were based on the employment agreement of each individual. Each row represents an average annualised figure (based on head count) for the individuals in that remuneration package band.
2. This represents average actual bonuses paid during the reporting period in that remuneration package band. The 'Bonus paid' was excluded from the 'Total' calculation (for the purpose of determining remuneration package bands). The 'Bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.

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

*For the year ended 30 June 2011*

**13. Remuneration of Council Members**

Total remuneration received or due and receivable by Council members of the National Gallery of Australia was \$143,522 in 2010-11 (\$141,697 in 2009-10).

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

	<b>2011</b>	2010
	<b>Number</b>	Number
\$Nil - \$29,999	<b>11</b>	10
\$30,000 - \$59,999	<b>1</b>	-
	<b>12</b>	10

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

**14. Remuneration of Auditors**

	<b>Consolidated</b>		<b>NGA</b>	
	<b>2011</b>	2010	<b>2011</b>	2010
	\$	\$	\$	\$
Amounts received or due and receivable by the Auditor-General as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation.	<b>(66,600)</b>	(66,600)	<b>(59,000)</b>	(59,000)
<b>Total fair value of services provided</b>	<b>(66,600)</b>	(66,600)	<b>(59,000)</b>	(59,000)

RSM Bird Cameron have been contracted by the Auditor-General to provide audit services on the Auditor-General's behalf. Fees for these services are included above. No other services were provided by the auditors.

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

*For the year ended 30 June 2011*

**15. Related Party Disclosures**

**15A. 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.

	2011	2010
	\$'000	\$'000
Balance at 1 July	4,000	2,979
Income		
Donations	9,764	3,636
Interest	199	163
	13,963	6,778
Expenditure		
Acquisition of works of art	7,266	2,437
Other expenses	4,600	341
Balance at 30 June	2,097	4,000

**15B. 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.

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation \$480,826 (\$425,317 in 2009-10) 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 \$6,563,370 (\$861,622 in 2009-10) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art and the extension of the Gallery building. This donation is eliminated on consolidation.

**15C. 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 National Gallery of Australia 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.

The Gordon Darling Australia Pacific Print Fund contributed \$54,030 (\$54,443 in 2009-10) to the development of the national collection of the National Gallery of Australia during the year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

**15D. Council Members**

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

Name	Date commenced	Date retired
Mrs R Bracher AM	19.08.04	05.09.10
Mr I Callinan AC	26.09.07	25.09.10
Mr J Calvert-Jones AM	01.08.06	
Mr C Curran AC (Deputy Chairman - since 26.6.07)	24.09.03	28.10.10
Mrs A Dawson-Damer	22.04.05	
Mr W Hemsley	13.12.06	
Ms J Hylton	15.06.10	
Mr C Morton	14.05.09	
Mr R Myer AM (Chairman - since 20.12.05)	24.09.03	
Mrs R Packer AO	26.06.02	25.06.11
Mr J Hindmarsh	10.03.11	
Mr T Fairfax AO	10.03.11	
Dr R Radford AM	20.12.04	

No Council member has received or become entitled to receive a benefit by reason of a 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*.

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

For the year ended 30 June 2011

16. Financial Instruments

16A. Categories of financial instruments

Financial Assets	Consolidated		NGA	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
Fair value through the profit and loss				
Investments	1,299	1,260	-	-
Loans and receivables				
Cash and cash equivalents	5,015	11,057	2,477	4,450
Receivables for goods and services	1,571	657	1,571	657
Other	13	132	5	116
<b>Carrying amount of financial assets</b>	<b>7,898</b>	<b>13,106</b>	<b>4,053</b>	<b>5,223</b>
<b>Financial Liabilities</b>				
At amortised cost:				
Suppliers	(2,198)	(6,346)	(2,191)	(6,339)
Loans	(6,000)	(9,000)	(6,000)	(9,000)
<b>Carrying amount of financial liabilities</b>	<b>(8,198)</b>	<b>(15,346)</b>	<b>(8,191)</b>	<b>(15,339)</b>

16B. Net income and expense from financial assets

<b>Loans and receivables</b>				
Interest revenue	251	835	88	737
<b>Net gain loans and receivables</b>	<b>251</b>	<b>835</b>	<b>88</b>	<b>737</b>
<b>Fair value through profit and loss</b>				
Dividend and distribution revenue	178	681	-	-
Change in fair value	28	152	-	-
Gain/(loss) on sale	-	23	-	-
<b>Net gain/(loss) through profit and loss</b>	<b>206</b>	<b>856</b>	<b>-</b>	<b>-</b>
<b>Net gain/(loss) from financial assets</b>	<b>457</b>	<b>1,691</b>	<b>88</b>	<b>737</b>

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

16C. Net income and expense from financial liabilities

<b>Financial liabilities - at amortised cost</b>				
Interest expense	(314)	(78)	(314)	(78)
<b>Net loss financial liabilities - at amortised cost</b>	<b>(314)</b>	<b>(78)</b>	<b>(314)</b>	<b>(78)</b>
<b>Net loss financial liabilities</b>	<b>(314)</b>	<b>(78)</b>	<b>(314)</b>	<b>(78)</b>

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

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

For the year ended 30 June 2011

**16D. 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 (2010/11: \$1,506,104 and 2009/10 \$657,274). The National Gallery of Australia has assessed the risk of the default on payment and has allocated \$5,000 in 2010/11 (2009/10: \$5,000) 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 the debt recovery process.

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

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

**Consolidated**

	Not Past Due Nor Impaired	Not Past Due Nor Impaired
	2011 \$'000	2010 \$'000
Cash and cash equivalents	5,015	11,057
Receivables for goods and services	248	793
<b>Total</b>	<b>5,263</b>	<b>11,850</b>

Past due nor Impaired	Past due nor Impaired
2011 \$'000	2010 \$'000
-	-
1,502	644
<b>1,502</b>	<b>644</b>

Ageing of financial assets that are past due but not impaired for 2011

	0 to 30 days	31 to 60 days
	\$'000	\$'000
Receivables for goods and services	992	39
<b>Total</b>	<b>992</b>	<b>39</b>

61 to 90 days	90+ days	Total
\$'000	\$'000	\$'000
42	429	1,502
<b>42</b>	<b>429</b>	<b>1,502</b>

Ageing of financial assets that are past due but not impaired for 2010

	0 to 30 days	31 to 60 days
	\$'000	\$'000
Receivables for goods and services	303	19
<b>Total</b>	<b>303</b>	<b>19</b>

61 to 90 days	90+ days	Total
\$'000	\$'000	\$'000
297	25	644
<b>297</b>	<b>25</b>	<b>644</b>

**NGA**

	Not Past Due Nor Impaired	Not Past Due Nor Impaired
	2011 \$'000	2010 \$'000
Cash and cash equivalents	2,477	4,450
Receivables for goods and services	181	657
<b>Total</b>	<b>2,658</b>	<b>5,107</b>

Past due nor Impaired	Past due nor Impaired
2011 \$'000	2010 \$'000
-	-
1,502	644
<b>1,502</b>	<b>644</b>

Ageing of financial assets that are past due but not impaired for 2011

	0 to 30 days	31 to 60 days
	\$'000	\$'000
Receivables for goods and services	992	39
<b>Total</b>	<b>992</b>	<b>39</b>

61 to 90 days	90+ days	Total
\$'000	\$'000	\$'000
42	429	1,502
<b>42</b>	<b>429</b>	<b>1,502</b>

Ageing of financial assets that are past due but not impaired for 2010

	0 to 30 days	31 to 60 days
	\$'000	\$'000
Receivables for goods and services	303	19
<b>Total</b>	<b>303</b>	<b>19</b>

61 to 90 days	90+ days	Total
\$'000	\$'000	\$'000
297	25	644
<b>297</b>	<b>25</b>	<b>644</b>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
For the year ended 30 June 2011

16E. Fair Values of Financial Instruments

	Note	Consolidated			
		2011 Total Carrying Amount	Fair Value	2010 Total Carrying Amount	Fair Value
<b>Financial Assets</b>					
Cash and cash equivalents	5A	5,015	5,015	11,057	11,057
Trade & other receivables	5B	1,566	1,566	652	652
Other investments	5C	1,299	1,299	1,260	1,260
Other	5D	13	13	132	132
<b>Total Financial Assets</b>		<b>7,893</b>	<b>7,893</b>	<b>13,101</b>	<b>13,101</b>
<b>Financial Liabilities</b>					
Suppliers	7A	(2,198)	(2,198)	(6,346)	(6,346)
Loans	8A	(6,000)	(6,000)	(9,000)	(9,000)
<b>Total Financial Liabilities</b>		<b>(8,198)</b>	<b>(8,198)</b>	<b>(15,346)</b>	<b>(15,346)</b>

	Note	NGA			
		2011 Total Carrying Amount	Fair Value	2010 Total Carrying Amount	Fair Value
<b>Financial Assets</b>					
Cash and cash equivalents	5A	2,477	2,477	4,450	4,450
Trade & other receivables	5B	1,566	1,566	652	652
Other investments	5C	-	-	-	-
Other	5D	5	5	116	116
<b>Total Financial Assets</b>		<b>4,048</b>	<b>4,048</b>	<b>5,218</b>	<b>5,218</b>
<b>Financial Liabilities</b>					
Suppliers	7A	(2,191)	(2,191)	(6,339)	(6,339)
Loans	8A	(6,000)	(6,000)	(9,000)	(9,000)
<b>Total Financial Liabilities</b>		<b>(8,191)</b>	<b>(8,191)</b>	<b>(15,339)</b>	<b>(15,339)</b>

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

For the year ended 30 June 2011

**16F. Liquidity Risk**

The National Gallery of Australia's financial liabilities are payables and borrowings from Government. 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 National Gallery of Australia (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:

2011	On	within 1	1 to 5	> 5	Total
	demand	year	years	years	
	2011	2011	2011	2011	2011
	\$'000	\$'000	\$'000	\$'000	\$'000
Suppliers	-	2,198	-	-	2,198
Loans	-	3,000	3,000	-	6,000
<b>Total</b>	-	<b>5,198</b>	<b>3,000</b>	-	<b>8,198</b>

2010	On	within 1	1 to 5	> 5	Total
	demand	year	years	years	
	2010	2010	2010	2010	2010
	\$'000	\$'000	\$'000	\$'000	\$'000
Suppliers	-	6,346	-	-	6,346
Loans	-	3,000	6,000	-	9,000
<b>Total</b>	-	<b>9,346</b>	<b>6,000</b>	-	<b>15,346</b>

The National Gallery of Australia receives funding from the Australian Government. The National Gallery of Australia 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.

**16G. 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.

Equity Price risk

The National Gallery of Australia 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.

Interest Rate risk

The interest rate applicable to loans is fixed at 5.23%, the Commonwealth 3-Year Bond Rate and is not exposed to interest rate fluctuations. The term of the loan is three years with \$3,000,000 of the loan balance to be forgiven each year on 1 July 2010, 1 July 2011 and 1 July 2012.

The National Gallery of Australia has assessed nil interest rate risk in relation to the loan from the Commonwealth.

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. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2011. The fair value of the investment portfolio as at 30 June 2011 amounted to \$1,299,000. A hypothetical 6% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of \$78,000 (such a gain/(loss) would be recognised through the Statement of Comprehensive Income).

**17. Compensation and Debt Relief**

The National Gallery of Australia made no payments in relation to compensation and debt relief in 2010-11 (2009-10: nil).



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

For the year ended 30 June 2011

18. Reporting of Outcomes

18A. Outcomes of the National Gallery of Australia

The National Gallery of Australia is structured to meet one outcome:

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

18B. Net Cost of Outcome Delivery

	Outcome 1	
	2011	2010
	\$'000	\$'000
<b>Expenses</b>	<b>(54,403)</b>	<b>(62,219)</b>
<b>Income from non-government sector</b>		
Sale of goods and rendering of services	4,120	15,900
Contributions	14,240	6,639
Interest	88	737
Works of Art Gifts	5,501	3,396
Other	3,623	1,724
<b>Total</b>	<b>27,571</b>	<b>28,396</b>
<b>Net cost/(contribution) of outcome</b>	<b>(26,832)</b>	<b>(33,823)</b>

18C. Major Classes of Expenses, Income, Assets and Liabilities by Outcomes

Outcome 1	Program 1.1		Total	
	2011	2010	2011	2010
	\$'000	\$'000	\$'000	\$'000
<b>Expenses</b>				
Employees	(19,652)	(21,162)	(19,652)	(21,162)
Suppliers	(18,357)	(23,480)	(18,357)	(23,480)
Depreciation and amortisation	(16,340)	(17,280)	(16,340)	(17,280)
Write down of assets	(54)	(283)	(54)	(283)
Net loss from disposal of assets	-	(14)	-	(14)
<b>Total Expenses</b>	<b>(54,403)</b>	<b>(62,219)</b>	<b>(54,403)</b>	<b>(62,219)</b>
<b>Income</b>				
Sale of goods and rendering of services	4,120	15,900	4,120	15,900
Contributions	14,240	6,639	14,240	6,639
Interest	88	737	88	737
Works of Art Donation	5,501	3,396	5,501	3,396
Other	3,623	1,724	3,623	1,724
Revenues from Government	32,598	31,492	32,598	31,492
<b>Total Income</b>	<b>60,169</b>	<b>59,888</b>	<b>60,169</b>	<b>59,888</b>
<b>Assets</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	2,477	4,450	2,477	4,450
Trade and other receivables	1,678	1,414	1,678	1,414
Other	5	116	5	116
<b>Total Financial Assets</b>	<b>4,160</b>	<b>5,980</b>	<b>4,160</b>	<b>5,980</b>
<b>Non Financial Assets</b>				
Land and buildings	323,682	299,131	323,682	299,131
Property, plant and equipment	1,994	2,073	1,994	2,073
Heritage and cultural assets	3,902,475	3,942,634	3,902,475	3,942,634
Intangibles	503	317	503	317
Inventories	1,339	778	1,339	778
Other	-	145	-	145
<b>Total Non-Financial Assets</b>	<b>4,229,993</b>	<b>4,245,078</b>	<b>4,229,993</b>	<b>4,245,078</b>
<b>Total Assets</b>	<b>4,234,153</b>	<b>4,251,058</b>	<b>4,234,153</b>	<b>4,251,058</b>
<b>Liabilities</b>				
Employees	(5,219)	(5,475)	(5,219)	(5,475)
Suppliers	(3,762)	(8,516)	(3,762)	(8,516)
Interest Bearing Liabilities	(6,000)	(9,000)	(6,000)	(9,000)
<b>Total Liabilities</b>	<b>(14,981)</b>	<b>(22,991)</b>	<b>(14,981)</b>	<b>(22,991)</b>

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

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

For the year ended 30 June 2011

19. Comprehensive Income attributable to the entity	Consolidated		NGA	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>Total Comprehensive Income Attributable to the entity</b>				
Total comprehensive income	(30,659)	120,504	(26,670)	115,136
Australian Government (1)				
Plus: non-appropriated expenses				
Depreciation and amortisation expenses	(11,317)	(12,404)	(11,317)	(12,404)
<b>Total comprehensive income attributable to the entity</b>	<b>(41,976)</b>	<b>108,100</b>	<b>(37,987)</b>	<b>102,732</b>

1. As per the Statement of Comprehensive Income



# 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 2011. The Council met on 6 occasions in the year, the Finance, Risk Management and Audit Committee on 6 occasions, the Acquisitions Committee on 6 occasions and the Building Committee on 7 occasions.

## COUNCIL

### **Mr Rupert Myer AM (Chairman)**

Master of Arts, Cambridge University, England; Bachelor of Commerce (Hons) (Melb)

Chairman, The Myer Family Company Ltd

Chairman, Kaldor Public Art Projects

Chairman, The Aranday Foundation

Director, The Yulgilbar Foundation

Director, National Gallery of Australia Foundation

Member, Felton Bequests' Committee

Director, Australian International Cultural Foundation Limited

Director, The Myer Foundation

### **Mr Charles Curran AC (Deputy Chairman to 28.10.10)**

Bachelor of Law

Fellow, Australian Society of CPAs

Chairman, Capital Investment Group Pty Limited

Member, Financial Sector Advisory Council

International Advisor to Goldman Sachs

Chairman, National Gallery of Australia Foundation (until 28.10.10)

Chairman of Trustees, Curran Foundation (St Vincent's Hospital, Sydney)

### **Dr Ron Radford AM (Director)**

Doctor of Letters; Affiliate Professor, University of Adelaide; Hon Doctorates RMIT University and University of South Australia

Director, National Gallery of Australia Foundation

### **Mrs Roslynne Bracher AM**

Chairman, Bracher Group of Companies

Director, Paspaley Group of Companies

Honorary Consul General of Japan

### **The Hon Ian Callinan AC, QC**

Retired Justice of the High Court of Australia 1998–2007

### **Mr John Calvert-Jones AM**

Chairman, Seafirst Australia Pty Ltd

Trustee, Calvert-Jones Foundation

Director, Kimberley Foundation

Director, Young Endeavour Youth Scheme

Director, McClelland Gallery

### **The Hon Mrs Ashley Dawson-Damer**

Bachelor of Economics (Syd)

Diploma of Decorative Arts, Dr Anna Clark's School of Decorative Arts, Sydney

Director, Yuills Group of Companies

Member, Opera Australia Capital Fund Council of Governors

Director, National Gallery of Australia Foundation

Member, Australian Institute of Company Directors

### **Mr Tim Fairfax AM**

Hon DUniv (Sunshine Coast)

Chairman, Vincent Fairfax Family Foundation

Chairman, Tim Fairfax Family Foundation

Chairman, National Portrait Gallery

Trustee, Queensland Art Gallery

President, Queensland Art Gallery Foundation

Chairman, Salvation Army Brisbane Advisory Board

Director, Building Solutions Pty Ltd

Director, Cambooya Pty Ltd

Fellow, Institute of Company Directors

**Mr Warwick Hemsley**

Bachelor of Commerce (WA); Associate Diploma of Valuation (Curtin—formerly WAIT)

Certified Practising Accountant (Australia)

Fellow, Australian Property Institute

Director, Western Australia Chamber of Commerce and Industry

Chairman West Australian Opera Company

Director, Redfield Holdings Pty Ltd

Director, Westrade Management Pty Ltd

Director, Hemsley Nominees Pty Ltd

**Mr John Hindmarsh**

Bachelor of Building (Hons), University of New South Wales

Fellow, Australian Institute of Building

Adjunct Professor, Building and Construction Management, University of Canberra

Executive Chairman, Hindmarsh and Associated Companies

Chairman, Australian Capital Ventures and Equity Investments

Director, Village Building Company Ltd

Director, Canberra Business Council Ltd

Chairman, National Gallery of Australia Foundation (from 29.10.10)

Director, Hand Across Canberra Charity

**Mrs Jane Hylton**

Diploma of Fine Arts (Painting), SA School of Art

Emeritus Curator, Australian Art, Art Gallery of South Australia

Visual arts and collections consultant

Trustee, Nora Heysen Foundation

**Mr Callum Morton**

Artist; Bachelor of Architecture RMIT; Bachelor of Fine Arts (Painting), Victoria College, Melbourne; Samstag Scholar at Art Center College of Design, Pasadena, California; Master of Fine Arts (Sculpture), RMIT

**Mrs Roslyn Packer AO**

Trustee, St Vincent's Clinic Foundation

Patron, Friends of St Vincent's Private Hospital

**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 2011**

Mr Warwick Hemsley (Chair)

Mr John Calvert-Jones AM

The Hon Mrs Ashley Dawson-Damer

Mr Rupert Myer AM (Ex-officio)

**Acquisitions Committee**

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

**Members as at 30 June 2011**

Mrs Roslyn Packer AO (Chair)

Mrs Roslynne Bracher AM (until 5/9/10)

The Hon Mrs Ashley Dawson-Damer

Mrs Jane Hylton (from 7/12/10)

Mr Rupert Myer AM (Ex-officio)

**Building Committee**

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

**Members as at 30 June 2011**

Mr Charles Curran AC (Chair until 28/10/10)

Mr John Calvert-Jones AM (Chair from 29/10/10)

The Hon Ian Callinan AC, QC (until 25/9/10)

Mr Warwick Hemsley

Mr Callum Morton (from 27/10/10)

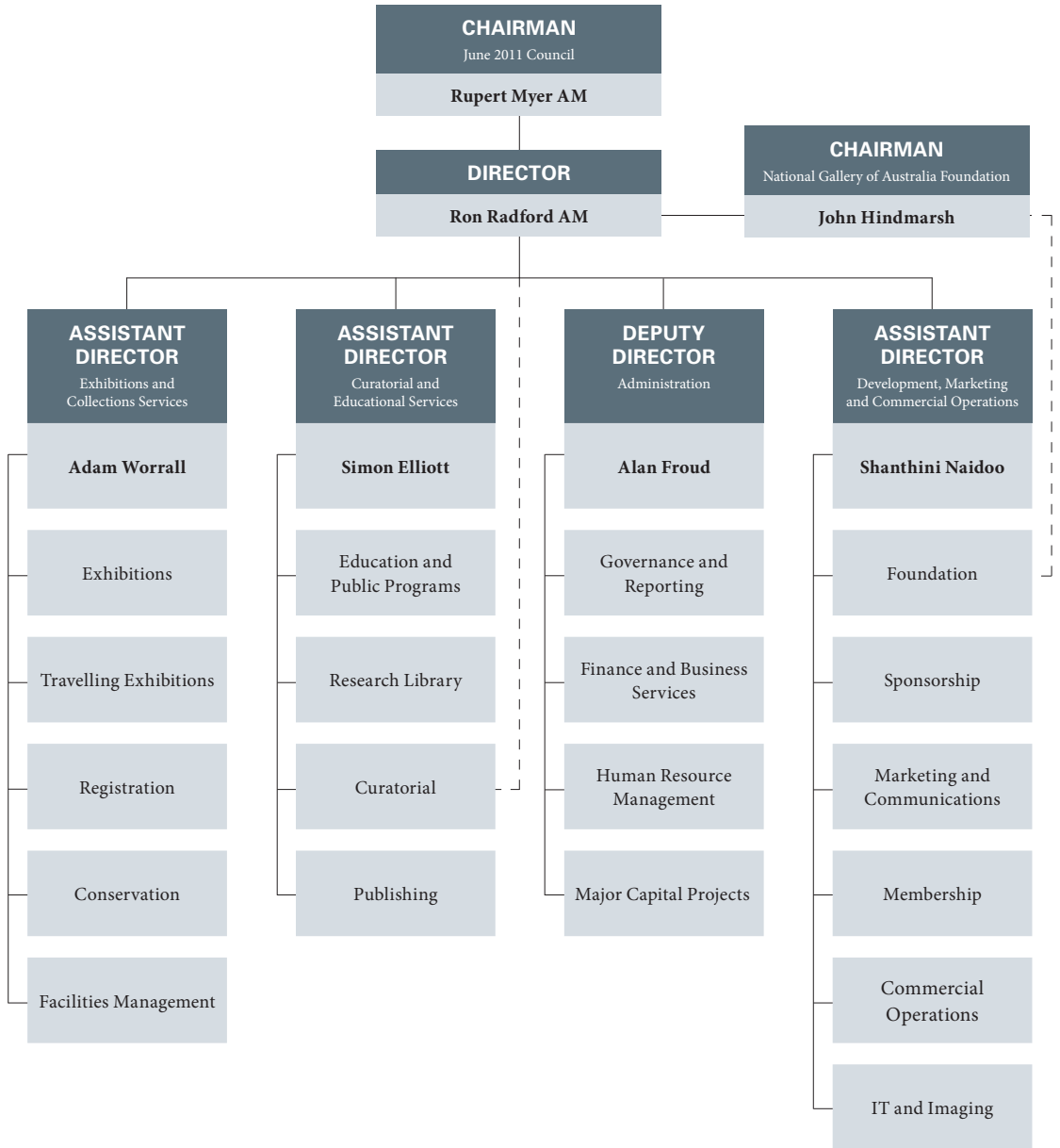
Mr Rupert Myer AM (Ex-officio)

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	Eligible to attend	Attended	Eligible to attend	Attended
Mr Rupert Myer AM* 24/9/03 – 26/9/06 20/10/05 – 19/12/08 20/12/08 – 19/12/11	6	6	25	23
Mr Charles Curran AC** 24/9/03 – 26/9/06 27/9/06 – 26/9/09 29/10/09 – 28/10/10	2	2	2	2
Dr Ron Radford AM (Director) 20/12/04 – 19/12/09 20/12/09 – 19/1/13	6	6	25	24
Mrs Roslyne Bracher AM 19/8/04 – 18/8/07 6/9/07 – 5/9/10	1	1	1	1
The Hon Ian Callinan AC, QC 26/9/07 – 25/9/10	1	1	2	1
Mr John Calvert-Jones AM 1/8/06 – 31/7/09 29/10/09 – 28/10/12	6	6	13	12
The Hon Mrs Ashley Dawson-Damer 22/4/05 – 21/4/08 30/5/08 – 29/5/11 16/6/11 – 15/5/14	6	5	12	10
Mr Tim Fairfax AM 10/3/11 – 9/3/14	2	2	-	-
Mr Warwick Hemsley 13/12/06 – 12/12/09 14/4/10 – 13/4/13	6	5	13	9
Mr John Hindmarsh 10/3/11 – 9/3/14	2	2	-	-
Ms Jane Hylton 15/6/10 – 14/6/13	6	5	4	2
Mr Callum Morton 14/5/09 – 13/5/12	6	5	5	4
Mrs Roslyn Packer AO 26/6/02 – 25/6/05 26/6/05 – 25/6/08 26/6/08 – 25/6/11	6	6	12	12

\* Chairman from 20/12/05

\*\* Deputy Chairman from 27/6/07

# APPENDIX 2 MANAGEMENT STRUCTURE AS AT 30 JUNE 2011





## APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AS AT 30 JUNE 2011

### EXECUTIVE

Ronald Radford, Director  
Hester Gascoigne  
Sophie Ross  
Alan Froud, Deputy Director  
Kirsti Partridge

### ADMINISTRATION

Helen Gee, Manager, Governance  
and Reporting  
David Perceval, Chief Finance  
Officer  
Mehran Akbari  
Zoe Hutchison  
John Kearns  
Anne Lupton  
Rory McQuinn  
Kirsten Pace  
Trinity Poonpol  
Barbara Reinstadler  
John Santolin  
Roberto Thomas  
Tony Rhynehart, Head of Human  
Resource Management  
Amanda Corbett  
Debra Luck  
Janine Ossato  
Michael Pettit  
Manolita Ramsey  
Joanne Sultana  
Helen Ward

### EXHIBITIONS AND COLLECTIONS SERVICES

Adam Worrall, Assistant Director  
Dominique Nagy, Head of Exhibitions  
Jing-Ling Chua  
Emma Doy  
Lloyd Hurrell  
Derek O'Connor  
Katrina Power  
Patrice Riboust  
Salesi Tahī  
David Turnbull  
Ben Taylor  
Peter Vandermark  
Belinda Cotton, Manager, Travelling Exhibitions  
Bronwyn Campbell  
Georgia Connolly  
Mary-Lou Nugent  
Dean Marshall, Head of Facilities Management  
Doris Acoymo  
Sylvain Brudo  
Debbie Bulger  
Jose Campuzano  
Joye Dawe  
Michael Edgerton  
Jalal Elmoudawar  
Phillip Essam  
Larry Geraghty  
Sue Howland  
Alan Hulford  
Paul Hulford

Michelle Izzard  
Ross James  
Phillip Jeffries  
Steve Jones  
Brendan Jordan  
Len Kershaw  
Peter Lavery  
Paula Leglise (on leave)  
Darrel Lord  
Mark Mandy  
Sam Matic  
Mark Mayne  
Gail McAllister (on leave)  
Andrew McLeod  
Gale Millwood (on leave)  
John O'Malley  
James Parker  
Dennis Penny  
Peter Petryk  
Patrick Pulbrook  
Kadrinka Ratajkoska  
Brett Redfern  
Morrie Renton  
Svetlana Rodic  
Mark Rowson  
Josip Rukavina  
Taron Scholte  
Eduardo Serrano  
David Sharrock  
Zec Stefek  
Ian Stuart  
Charles Summerell  
Anne Topic  
Erik Wilson

Natalie Beattie, Head of Registration  
Valerie Alfonzi  
Pam Bailey  
Nicolette Black  
Mark Bradley  
Kate Buckingham  
Tess Cashmore (on leave)  
David Cover  
Pam Debenhan  
Bruce Egan  
Lee Grant  
John Gryniewicz  
Christopher Harman  
Deborah Hill  
Andrew Kaminski  
Adam Mann  
Jane Marsden  
Phil Murphy  
Rebecca Nielson  
Tedd Nugent  
Aaron Pollock  
Jane Saker  
Joel Smith  
Mark Van Veen  
Debbie Ward, Head of Conservation  
Megan Absolom  
Lisa Addison  
Sharon Alcock  
Hannah Barrett  
Shulan Birch  
Micheline Ford  
Scott Franks  
Greg Howard  
Fiona Kemp  
Blaide Lallemand  
Noel Lane  
Roy Marchant  
Cheree Martin  
Sarah McHugh

Jael Muspratt  
Kassandra O'Hare  
Sheridan Roberts  
Beata Tworek-Matuszkiewicz  
James Ward  
Jane Wild  
Andrea Wise  
David Wise

## **CURATORIAL AND EDUCATIONAL SERVICES**

Simon Elliott, Assistant Director  
Lucy Davis  
Peter Naumann, Head of Education  
and Public Programs  
Michele Belford  
Adriane Boag  
Rose Cahill  
Sally Collignon  
Michelle Fracaro  
Camilla Greville  
Gwen Horsfield  
Joanna Krabman  
Rose Montebello  
Christine Nicholas  
Egidio Ossato  
Andrew Powrie  
Dorothy Rollins  
Katie Russell  
Kate Vassallo  
Joanne Walsh  
Frances Wild  
Victoria Worley  
Edith Young  
Joye Volker, Chief Librarian  
Kate Brennand  
Kathleen Collins  
Gillian Currie

Charmane Head  
Helen Hyland  
Peta Jones  
Vicki Marsh  
Cheng Phillips  
Samantha Pym  
Adrian Reid  
Kirsty Morrison, Publishing  
Carla Da Silva Pastrello  
Eric Meredith  
Nick Nicholson  
Sarah Robinson  
Kristin Thomas  
Robert Bell, Senior Curator,  
Decorative Arts and Design  
Roger Butler, Senior Curator,  
Australian Prints, Drawings and  
Illustrated Books  
Francesca Cubillo, Senior Curator,  
Aboriginal and Torres Strait  
Islander Art  
Christine Dixon, Senior Curator,  
International Painting and  
Sculpture  
Anna Gray, Head of Australian Art  
and Senior Curator, Australian  
Painting and Sculpture pre-1920  
Michael Gunn, Senior Curator,  
Pacific Art  
Deborah Hart, Senior Curator,  
Australian Painting 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  
Tina Baum  
Kelli Cole  
Emma Colton

Melanie Eastburn

Lucie Folan

Kate Groves

Crispin Howarth

Miriam Kelly

Simeran Maxwell

Sarina Noordhuis-Fairfax

Anne O’Hehir

Emilie Owens

Elsbeth Pitt

Rebecca Scott

Beatrice Thompson

Niki van den Heuvel

Lucina Ward

Karie Wilson

Daniela Dwyer

Anne Frisch

Steven Lawlis

Stephen Roberts

Anna Saboisky

Tanya Wienke

Luke Marks, Head of IT and  
Imaging

Anthony Bezos

Alanna Bishop

Tara Cartland

Robert Cheeseman

Marcus Hayman

Lorraine Jovanovic

Barry le Lievre

Eleni Kypridis

David Pang

John Tassie

Wilhelmina Kemperman

## **DEVELOPMENT, MARKETING AND COMMERCIAL OPERATIONS**

Shanthini Naidoo, Assistant  
Director

Lizzy Brien

Maryanne Voyazis, Executive  
Director, Foundation

Corinna Cullen

Eleanor Kirkham

Nicole Short

Liz Wilson, A/g Manager  
Membership

Irene Delofski

Christopher Hastings

Joanne Tuck-Lee

Jane Scott, Head of Marketing and  
Communications

David Edghill

Siobhan Ion

Elizabeth Malone, Manager,  
Commercial Operations

Annette Connor

## APPENDIX 4 AGENCY RESOURCE STATEMENT AND RESOURCE FOR OUTCOMES 2010–11

AGENCY RESOURCE STATEMENT 2010–11		ACTUAL AVAILABLE APPROPRIATIONS 2010–11 (A)	PAYMENTS MADE 2010–11 (B)	BALANCE REMAINING (A) - (B)
<b>Ordinary Annual Services<sup>1</sup></b>				
Opening balance/reserves at bank		4 450	4 450	-
Departmental appropriation	Departmental appropriation	29 598	29 598	-
	Revenues from other sources	16 238	13 761	2 477
Total ordinary annual services		45 836	43 359	2 477
<b>Other services<sup>2</sup></b>				
Departmental non-operating	Equity injections	17 775	17 775	-
Total other services		17 775	17 775	-
<b>Total resourcing and payments</b>		<b>68 061</b>	<b>65 584</b>	<b>2 477</b>

1) Appropriation Bill (No 1) 2010–11 and Appropriation Bill (No 3) 2010–11.

2) Appropriation Bill (No 2) 2010–11 and Appropriation Bill (No 4) 2010–11.

## APPENDIX 5 ACQUISITIONS 2010–11

### ABORIGINAL & TORRES STRAIT ISLANDER ART

#### Decorative arts

**JAMES, Jeanette**

Palawa people  
born Australia 1952

*Palawa Echidna Quill necklace* 2010  
Tasmanian Echidna quills and  
Echidna claw toggle with woven flax  
string  
length 62 cm  
2010.605

**THOMPSON, Bevan**

Yamatji/Nyoongar peoples  
born Australia 1947

*Sea Urchin* 2010  
glazes on ceramic  
38 x 35 cm  
2010.603

#### Drawing

**MELLOR, Danie**

Mamu/Ngagen/Ngajan peoples  
born Australia 1971

*Paradise in the sun* 2010  
pastel, pencil and wash with glitter  
and Swarovski crystal; on Saunders  
Waterford paper  
192.5 x 153.5 cm  
2011.11

*An Elysian city (of Picturesque  
Landscapes and Memory)* 2010  
pastel, pencil and wash with glitter  
and Swarovski crystal; on Saunders  
Waterford paper  
143 x 186 cm  
2011.16

*A Transcendent Vision (of life, death  
and resurrection)* 2010  
pastel, pencil and wash with glitter  
and Swarovski crystal; on Saunders  
Waterford paper  
207 x 80 cm  
gift of Danie Mellor  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.921

**NAMATJIRA, Albert**

Arrarnta people  
Australia 1902–1959

*Mt Giles in the MacDonnell Ranges*  
c 1955  
watercolour over pencil; on paper  
sheet (sight) 25.6 x 35.8 cm  
frame 43.6 x 58.7 cm  
gift of Charles Curran AC in memory  
of his father, 2011  
2011.204

#### Object

**CURRY, Georgia**

Kaurareg people  
born Australia 1949

*Basket* 2008  
shells on synthetic string  
40 x 30 cm  
gift of Tina Baum, 2011  
2011.809

**GANAMBARR, Mavis Warrngilna**

Datiwuy people  
born Australia 1966

*Mana (Shark)* 2010  
pandanus, bush string and shark teeth  
30 x 65 x 30 cm  
2011.13

**GITJPULU, Julianne**

Malimbirr people  
born Australia 1978  
*Dilly bag* 2010  
natural dyes on pandanus  
45 x 38 cm  
2010.553  
*Dilly bag* 2010  
natural dyes on pandanus  
42 x 34 cm  
2010.601

**GREENO, Rex**

Tasmanian Aboriginal people  
born Australia 1942

*Paperbark canoe* 2011  
paperbark and wood  
350 x 70 x 30 cm  
2011.911

**JAMES, Jimmy**

Wangkajunga/Walmajarri peoples  
born & died Australia

*Untitled (Ceremonial Headdress)*  
c 1989

natural earth pigments, natural  
binders, straw, clay, feathers, natural  
and synthetic fibres  
66 x 100 cm  
2010.550

**LAWYER, Maureen Beeron**

Girramay people  
born Australia 1979

*Eel trap* 2010  
lawyer cane  
40 x 10 cm  
2011.804

**LAWYER, Tonya Grant**

Jirrbal people  
born Australia 1976

*Cane basket* 2010  
lawyer cane  
30 x 15 cm  
2011.805

**MAKER, Unknown**

Torres Strait Islander people  
born & died Australia  
not titled (*Club*) 19th century  
wood  
68 cm  
2010.552

**MAKER, Unknown**

Victorian Aboriginal people  
born & died Australia  
not titled (*Shield*) 19th century  
wood  
85 cm  
2010.668  
not titled (*Club*) 19th century  
wood  
31 cm  
2010.669

**MAKER, Unknown**

Tiwi Aboriginal people  
born & died Australia  
not titled (*Spear*) 20th century  
wood  
70 x 12 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.977

**MYE, Jenny**

Meriam Mer people  
born Australia 1934  
*Basket* 2008  
synthetic packing tape  
40 x 15 cm  
gift of Tina Baum, 2011  
2011.810

**NGALLAMETTA, Mavis**

Wik/Kunjen peoples  
born Australia 1944  
*Ghost net basket with beach thong and  
sea life* 2010  
nylon fishing net, raffia and plastic  
48 x 43 x 43 cm  
2011.196.A–B  
*Mat* 2009  
natural fibres, dyes and emu feathers  
34 x 34 x 0.4 cm  
gift of Andrew Baker, 2011  
2011.210

*Basket* 2009

natural fibres, dyes and emu feathers  
6 x 29 cm  
gift of Andrew Baker, 2011  
2011.211

**NGANJMIRRA, Clara**

Kunwinjku people  
born Australia 1959

**DJORLOM, Doreen**

Kunwinjku people  
born Australia 1971

**NABEGEYO, Garnbaladj**

Kunwinjku people  
born Australia 1951

*Yawk Yawk* 2009

pandanus  
350 x 170 x 90 cm  
2011.212

**RARRU, Margaret**

Liyagawumirr people  
born Australia 1940

*Pandanus mat* 2009

natural dyes on Pandanus  
210 x 110 cm  
2010.602

**WILSON, Regina**

Marathiel/Ngangikurrungurr peoples  
born Australia 1948

*Sun mat* 2010

natural dyes on pandanus (*Pandanus  
spiralis*)  
90 x 90 cm  
2010.1082

**Painting****AMPEBEGAN, Dale**

Wik people  
Australia 1970–2010

*Bonefish Story Place* 2010

synthetic polymer paint on canvas  
56 x 61 cm  
gift of Andrew Baker in memory  
of Dale Ampebegan and his Uncle  
Arthur Koo'ekka Pambejan Jr, 2011  
2011.920

**ARTIST, Unknown**

Kunwinjku people  
born & died Australia  
*Wambiddyer anteatery* pre 1928  
natural earth pigments on eucalyptus  
bark  
49.8 x 50 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.554

**BALBAL, Lydia**

Mangala people  
born Australia 1956

*Winpa* 2010

synthetic polymer paint on canvas  
183 x 112 cm  
2011.216

*Martakulu* 2010

synthetic polymer paint on canvas  
122 x 122 cm  
2011.217

**BONSON, Joshua**

Jawoyn/Kala Lagaw Ya peoples  
born Australia 1988

*Skin* 2010

synthetic polymer paint on canvas  
100 x 85 cm  
2011.913

**BULUNBULUN, John**

Ganalbingu people  
Australia 1946–2010

*Bakarra* 2008

natural earth pigments on bark  
143 x 70 cm  
2011.200

**CANN, Churchill**

Gija people  
born Australia 1944

*Yurrenull* 2009

natural earth pigments on canvas  
100 x 80 cm  
2011.199

**COOK, Timothy**

Tiwi people  
born Australia 1958

*Kulama* 2009

natural earth pigments on canvas  
120 x 90 cm  
2010.1115

- Kulama* 2009  
natural earth pigments on canvas  
120 x 90 cm  
2010.1116
- Tunga* 2008  
natural earth pigments on Eucalyptus bark  
83 x 55 x 27 cm  
2010.1117
- CUMPSTON, Nici**  
Barkindji/Paakintji peoples  
born Australia 1963
- Campsite V, Nookamka Lake* 2008  
inkjet print on canvas, hand-coloured  
with pencil and watercolour  
77 x 206 cm  
2011.194
- GANAMBARR, Gunybi**  
Ngaymil people  
born Australia 1973
- Baraltja* 2008  
natural earth pigments on bark  
237 x 64 cm  
2010.1112
- Baraltja* 2009  
natural earth pigments on bark  
165 x 55 cm  
2010.1113
- Munbi* 2009  
natural earth pigments and bark  
sawdust on bark  
105 x 90 cm  
2010.1114
- GUMANA, Dhapa**  
Dhalwanu people  
born Australia 1978
- Marranu* 2010  
natural earth pigments on bark  
118 x 55 cm  
2010.654
- JULI, Mabel**  
Gija people  
born Australia 1931
- Garnkiny Ngarrangkarni* 2009  
natural earth pigments on canvas  
80 x 100 cm  
2011.198
- JUWARNDA, Mirdidingkingathi (Sally GABORI)**  
Kayardild/Kaiadilt peoples  
born Australia 1922
- My Grandfather's Country* 2009  
synthetic polymer paint on canvas  
137 x 122 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.657
- Nyinyilki* 2009  
synthetic polymer paint on canvas  
196 x 608 cm  
2011.12
- McIVOR, Roy**  
Guugu Yimithirr people  
born Australia 1934
- Dynamic Order #4* 2010  
synthetic polymer paint on canvas  
106 x 82 cm  
2011.174
- MERIBIDA, Mary**  
Yulparija people  
born Australia 1928
- Illyara* 2010  
synthetic polymer paint on canvas  
91 x 91 cm  
2011.218
- NADJAMERREK, Lofty Bardayal**  
Kundedjnenghmi people  
Australia 1924–2009
- The Artist's Country, Liverpool River*  
1975  
natural earth pigments on Eucalyptus bark  
101 x 34.5 cm  
2010.1161
- NAPALTJARRI, Wintjiya**  
Pintupi people  
born Australia 1918
- The Site of Watanuma* 2010  
synthetic polymer paint on canvas  
153 x 122 cm  
2011.195
- NAPANANGKA, Lorna KELLY**  
Pintupi people  
born Australia 1961
- Majarrdi Jukurrpa* 2010  
synthetic polymer paint on canvas  
76 x 122 cm  
2010.661
- NUNGURRAYI, Naata**  
Pintupi people  
born Australia 1930
- Untitled* 2010  
synthetic polymer paint on canvas  
122 x 122 cm  
2010.1233
- PAREROULTJA, Otto**  
Arrarnta people  
Australia 1914–1973
- Landscape near Hermannsburg* c 1952  
watercolour  
30 x 40 cm  
2010.604
- TIMMS, Freddie**  
Gija/Kija peoples  
born Australia 1944
- Sally-Malay, Storey Creek* 2005  
natural earth pigments and synthetic  
binders on canvas  
each 178 x 150 cm  
overall 178 x 300 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.606.A–B
- WANAMBI, Boliny**  
Marrakulu people  
born Australia 1957
- Bamurrunu* 2008  
natural earth pigments on bark  
221 x 81 cm  
2010.655
- Bamurrunu* 2009  
natural earth pigments on bark  
193 x 68 cm  
2010.656
- WARD, Fred**  
Pintupi people  
Australia 1900–1990
- Wirrintjunku* 2008  
synthetic polymer paint on canvas  
152 x 152 cm  
2011.213

**WUNUNGMURRA, Djirrira**

Dhalwangu/Narrkala peoples  
born Australia 1968

*Buyka* 2009

natural earth pigments on bark

214 x 77 cm

2010.659

*Buyka* 2008

natural earth pigments on bark

156 x 61 cm

2010.660

*Yukuwa* 2010

natural earth pigments on bark

117 x 34 cm

2010.662

**YIRAWALA**

Kuninjku people  
Australia 1895–1976

*Kundaagi—Red Plains Kangaroo* 1962

natural earth pigments on eucalyptus  
bark

101 x 45 cm

2010.1160

**YUNUPINGU, Nyapanyapa**

Gumatj people  
born Australia 1943

*Sydney Hotel* 2010

natural earth pigments on bark

59 x 120 cm

2010.1105

*Driving around Sydney* 2008

natural earth pigments on bark

47 x 206 cm

2010.1106

*Sydney Harbour Bridge*

natural earth pigments on bark

40 x 79 cm

2010.1107

*White painting #2* 2010

natural earth pigments on bark

162 x 56 cm

2010.1108

*Mangutji #5*

natural earth pigments on bark

106 x 76 cm

2010.1109

**Photography****COOK, Michael**

Bidjara people  
born Australia 1968

*Undiscovered* 2010

digital colour photographs

image (each) 125 x 100 cm

2010.1133.1–10

*Through my Eyes* 2010

digital colour photographs

image (each) 50 x 40 cm

2010.1134.1–27

*Broken Dreams* 2010

digital colour photographs

image (each) 125 x 100 cm

2011.173.1–10

**CROFT, Brenda L**

Gurindji/Malgnin/Mutpurra peoples  
born Australia 1964

*Oh look the Antichrist* 1998

direct positive colour photograph

image 126 x 99 cm

gift of Gael Newton

donated through the Australian

Government's Cultural Gifts

Program, 2010

2010.1198

**Print****KANTILLA (Kutuwalumi  
PURAWARRUMPATU), Kitty**

Tiwi people  
Australia 1924–2003

*Untitled* 2009

etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove Arches paper

image 32 x 64 cm

2010.1103

*Untitled* 2009

etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove Arches paper

plate-mark 32.6 x 64.6 cm

sheet 57.2 x 75.8 cm

2010.1104

**MISSI, Billy**

Kala Lagaw Ya people  
born Australia 1970

*Dhanghal au Beral* 2009

lithograph, printed in black ink, from  
one stone; hand-coloured; on white

wove paper

sheet 58 x 37 cm

2011.802

*Dheori ar Dhid adhib* 2009

lithograph, printed in black ink, from  
one stone; hand-coloured; on white

wove paper

printed image 100 x 65 cm

sheet 100 x 65 cm

2011.803

**TIPUNGWUTI, Conrad**

Tiwi people  
born Australia 1966

*Taparra* 2009

etching and aquatint, printed in  
colour with plate-tone, from multiple

plates; on medium-weight smooth

off-white wove Arches paper

plate-mark 49.5 x 32.4 cm

sheet 76.4 x 56.8 cm

2011.202

**Sculpture****BARKER, Roy**

Muruwari people  
born Australia 1928

not titled (*boomerang*) c 1985  
wood

50 x 24 x 0.3 cm

gift of Barton Place Pty Ltd, Trustees

for the Albert Wong Family Trust

donated through the Australian

Government's Cultural Gifts

Program, 2011

2011.741

not titled (*boomerang*) c 1985  
wood

66.2 x 13.3 x 0.3 cm

gift of Barton Place Pty Ltd, Trustees

for the Albert Wong Family Trust

donated through the Australian

Government's Cultural Gifts

Program, 2011

2011.749



**BULUNBULUN, John**

Ganalbingu people  
Australia 1946–2010  
*Lorrkon* 2008  
natural earth pigments on wood  
227 x 21 cm  
2011.201

**BURRUWAL, Bob**

Rembarrnga people  
born Australia 1952  
**YARINKURA, Lena**  
Rembarrnga/Kune peoples  
born Australia 1948

*Wyarra Family group* 2010  
natural earth pigments on Kurrajong  
wood, paperbark and natural feathers  
dimensions variable 211 x 190 cm  
2010.1234.A–F.A–G

**DJOLPA, Willy**

Burarra/Ana-wurrulja peoples  
Australia 1935–1995  
*Untitled* unknown  
natural earth pigments on hardwood  
146.5 cm  
2010.551

**GANAMBARR, Gunybi**

Ngaymil people  
born Australia 1973  
*Baraltja* 2009  
natural earth pigments on wood  
210 cm  
2010.1110

*Baraltja* 2009  
natural earth pigments on wood  
268 cm  
2010.1111

**IYUNA, James**

Kuninjku (eastern Kunwinjku) people  
born Australia 1959  
*Lorrkon* 2009  
natural earth pigments on wood  
216 x 20 cm  
2011.215

**MAKER, Unknown**

born & died Australia  
*A group of 30 boomerangs* late 19th –  
late 20th century  
wood  
various sizes  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.736–2011.740, 2011.743, 2011.744,  
2011.750–2011.755, 2011.757–2011.763,  
2011.765–2011.773

**NAMATJIRA, Albert**

Arrarnta people  
Australia 1902–1959  
not titled (*boomerang*) c 1936  
wood  
53.1 x 10 x 0.3 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.756

**NAMIRKKI, Ivan**

Eastern Kunwinjku people  
born Australia 1959  
*Hollow log* 2009  
natural earth pigments on wood  
217.5 x 30.4 cm  
2011.214

**PAUTJIMI, Jock**

Tiwi people  
born Australia 1962  
*Arrow* 2009  
crystal, metal and rubber  
166 x 17 x 17 cm  
2011.912

**THAPICH Gloria Fletcher AO**

Dhaynagwidh (Thaynakwith) people  
Australia 1937–2011  
*Eran* 2010  
aluminium  
2700 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.651

**TIMBERY, Esme**

Bidjigal people  
born Australia 1931  
*Sydney Opera House* 2010  
plywood, synthetic fabric, glitter,  
shells (various), PVA glue and flour  
59 x 33 x 29 cm  
2011.177

**TIMBERY, Joe**

Bidjigal people  
Australia 1912–1978  
not titled (*boomerang*) c 1970  
wood  
69 x 25 x 0.2 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.742  
not titled (*boomerang*) c 1970  
wood  
58.7 x 17 x 0.3 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.746  
not titled (*boomerang*) c 1970  
wood  
60 x 11 x 0.2 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.747  
not titled (*boomerang*) c 1970  
wood  
69 x 8.2 x 0.2 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.748

**TIPOTI, Alick**

Kala Lagaw Ya people  
born Queensland 1975

*Mask* 2009/2010

fibreglass, wood, resin, synthetic  
feathers, Cassowary feathers, Kulup  
seeds, synthetic polymer paint  
130 x 70 x 30 cm  
2010.929

**TJAMPITJINPA, Ronnie**

Pintupi people  
born Australia 1943

not titled (*goanna*) unknown  
wood  
117 x 22 cm  
gift of Barton Place Pty Ltd, Trustees  
for the Albert Wong Family Trust  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.764

**WUNUNGMURRA, Djirrirra**

Dhalwangu/Narrkala peoples  
born Australia 1968

*Buyka* 2008  
natural earth pigments on wood  
218 cm  
2010.658

*Yukuwa* 2009  
natural earth pigments on wood  
156 cm  
2010.663

*Yukuwa* 2009  
natural earth pigments on wood  
150 cm  
2010.664

*Yukuwa* 2009  
natural earth pigments on wood  
154 cm  
2010.665

**YARINKURA, Lena**

Rembarrnga/Kune peoples  
born Australia 1948

*Yawkyawk* 2010  
natural earth pigments, feathers and  
PVA fixative on Pandanus fibre  
160 x 25 cm  
2010.1235

*Untitled* 2010

natural earth pigments on bush string  
and Pandanus fibre  
205 x 214.5 cm  
2011.124

**Textile****FOLEY, Fiona**

Badtjala people  
born Australia 1964

*Stud Gins* 2003  
synthetic polymer paint on wool  
fabric  
dimensions variable  
gift of Fiona Foley  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.831.A–G

**GREEN, Joyce**

Pintupi people  
born Australia 1946

*Tjurkula Pirni* 2009  
synthetic dyes on merino wool  
113 x 90 cm  
2010.653

**HOLLAND, Carol**

Pintupi people  
born Australia 1933

*Karnka Karkalala* 2009  
synthetic dyes on merino wool  
103 x 62 cm  
2010.652

**AUSTRALIAN ART****Decorative arts****ADDIS, George Richard**

Australia 1864–1937

*Pair of cufflinks* 1925  
15 carat gold  
each 1.6 x 1.1 x 3 cm  
gift of Robert and Mandy Haines,  
2010  
2010.1162.A–B

**BAAS-BECKING, Solvig**

Indonesia 1928 – Australia 2011  
to Australia 1963

*New bark* 1982  
wool, linen  
240.2 x 116 cm  
2011.867

**BARTHOLOMEW, Julie**

born Australia 1956

*Swift parrot* 2010  
porcelain, glazed  
50 x 80 x 60 cm  
2010.933.A–D

**BLAKEBROUGH, Les**

born Great Britain 1930  
to Australia 1948

*Contour* 2002  
Southern Ice porcelain, unglazed,  
deep-etched and polished  
20 cm, 21.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.686

*Contour* 2002  
Southern Ice porcelain, unglazed,  
deep-etched and polished  
21.5 cm, 21.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.687

*Contour* 2002  
Southern Ice porcelain, unglazed,  
deep-etched and polished  
23.5 cm, 22.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.688

*Derwent River* 2005  
Southern Ice porcelain, unglazed,  
deep-etched and polished  
12.8 cm, 17.2 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.689

*Derwent River 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

14.5 cm, 21.2 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.690

*Derwent River 2002*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

17.7 cm, 23.1 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.691

*Macdonald Ranges gum 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

12.7 cm, 19.2 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.692

*Macdonald Ranges gum 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

16 cm, 23.8 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.693

*Macdonald Ranges gum 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

18.2 cm, 29 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.694

*Macdonald Ranges gum (curly) 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, clear glaze inside

16 cm, 22.3 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.695

*Macdonald Ranges gum (curly) 2004*

Southern Ice porcelain, unglazed, deep-etched and polished

19.3 cm, 25.3 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.696

*Macdonald Ranges gum (curly) 2005*

Southern Ice porcelain, unglazed, deep-etched and polished

18.7 cm, 29 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.697

*Forest floor 2005*

Southern Ice porcelain, unglazed, deep-etched and polished

13 cm, 19.5 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.698

*Forest floor 2005*

Southern Ice porcelain, unglazed, deep-etched and polished

15.8 cm, 22.7 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.699

*Forest floor 2005*

Southern Ice porcelain, unglazed, deep-etched and polished

17.5 cm, 22 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.700

*In the long grass with Claudia Rose 2000*

slipcast Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside

11.3 cm, 9.5 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.701

*In the long grass with Claudia Rose 2000*

slipcast Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside

13.6 cm, 11.6 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.702

*In the long grass with Claudia Rose 2000*

slipcast Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside

17.3 cm, 14.5 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.703

*In the long grass with Claudia Rose 2000*

slipcast Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside

22.4 cm, 18.5 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.704

*Forest floor 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside

10 x 13 x 10 cm

gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.705

*Forest floor 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
13.2 x 18.5 x 14.8 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.706

*Forest floor 2003*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
13.2 x 18.7 x 14.8 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.707

*Forest floor 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
15.9 x 20 x 15.4 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.708

*Forest floor 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
21.2 x 19.8 x 14.5 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.709

*Forest floor 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
27.2 x 25.5 x 16.5 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.710

*In the long grass with Claudia Rose 2004*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
8 x 11.2 x 9.3 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.711

*Triangles 2003*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
10.2 x 15.3 x 11.4 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.712

*Macdonald Ranges gum 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
13.6 x 18.8 x 13 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.713

*Homage to Sally Sorell 2005*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
16.7 x 21.5 x 13.3 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.714

*Diamonds 2002*

Southern Ice porcelain, unglazed, deep-etched and polished, glazed inside  
12.3 x 21.5 x 12.9 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.715

*The ice 2000*

slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
11.3 cm, 9.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.716

*The ice 2000*

slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
13.6 cm, 11.6 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.717

*The ice 2000*

slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
17.3 cm, 14.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.718

*The ice 2000*

slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
22.4 cm, 18.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.719

*In the long grass with Claudia Rose 2005*

Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
8.7 x 11.2 x 9 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.720

*In the long grass with Claudia Rose* 2005  
Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
14.1 x 19.2 x 14 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.721

*About Tata Tjuta* 2005  
Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
18.8 x 17 x 7.6 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.722

*The ice* 1998  
slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
8.7 cm, 13.5 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.723

*The ice* 1998  
slipcast Southern Ice porcelain, unglazed, polished, metal salts surface, glazed inside  
12.4 cm, 18.4 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.724

*Tea set* 2005  
slipcast Southern Ice porcelain, decals, glaze, gold lustre  
tea pot 16.5 x 23 x 17.8 cm  
jug 6.6 x 12.6 x 10.3 cm  
sugar bowl 8.5 cm, 10.3 cm (diam)  
cup 11 cm, 8.7 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.725.1–9

*The ice* 2000  
Southern Ice porcelain, unglazed, polished, metal salts surface  
14 x 23 cm, 42 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.727

*Forest floor* 2002  
slipcast Southern Ice porcelain, deep-etched, polished, metal salts surface, polished aluminium base  
12 cm, 45 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.728.A–B

*Kyoto flower* 2002  
Southern Ice porcelain, unglazed, deep-etched, polished, glazed inside  
14 x 18 x 13 cm  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.729

**BLAKEBROUGH, Les**  
born Great Britain 1930  
Australia from 1948

**BLACK, Lauren** (illustrator)  
born Australia 1971

*Flora Tasmanica edition 1 (Eucalyptus coccifera—Tasmanian snow peppermint)* 2002  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.730

*Flora Tasmanica edition 2 (Eucryphia lucida—Tasmanian leatherwood)* 2003  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.731

*Flora Tasmanica edition 3 (Brachyglottis brunonis)* 2003  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.732

*Flora Tasmanica edition 4 (Nothofagus gunnii)* 2004  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.733

*Flora Tasmanica edition 5 (Lomatia tasmanica—King's lomatia)* 2004  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.734

*Flora Tasmanica edition 6 (Telopea truncata—Tasmanian waratah)* 2005  
slipcast Southern Ice porcelain, decals, lustres, clear glaze  
3 cm, 30 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.735

**BLAKEBROUGH, Les**  
born Great Britain 1930  
Australia from 1948  
**WARNER, Lynda** (design, artwork)

*Tasmanian Tiger tea set* 2005  
slipcast Southern Ice porcelain, gold lustre, glaze  
tea pot 16.5 x 23 x 17.8 cm  
jug 6.6 x 12.6 x 10.3 cm  
sugar bowl 8.5 cm, 10.3 cm (diam)  
cup 11 cm, 8.7 cm (diam)  
saucer 16.4 cm (diam)  
gift of Les Blakebrough, 2011  
donated through the Australian Government's Cultural Gifts Program 2011.726.1–7

**CHAN, Hookum** (attributed maker)  
India c 1803 – Australia 1903  
arrived Australia 1829

*Regency style sideboard* 1870–79  
jarrah

90.6 x 198.2 x 54 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.969.A–C

*Music stand* c 1870  
jarrah, brass and cedar mounts,  
retractable brass candle holders  
overall 125 x 59 x 55 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.970.A–F

**COCKBURN, Cobi**  
born Australia 1979

*Quiescence- a quiet mind* 2010  
glass  
113 x 113 x 5 cm  
gift of Sandy and Phillip Benjamin,  
2010  
2010.932

**DALY, Greg**  
born Australia 1954

*Moon light* 2010  
porcelain, lustre glaze  
33 cm, 30 cm (diam)  
2010.930

**DEBOOS, Janet**  
born Australia 1948

*Qing tree vase* 2010  
porcellaneous stoneware with stains,  
sgraffito, glaze and decals  
42 x 18 x 22 cm  
2011.15

**ENGLUND, Ivan**  
Australia 1915–2007

*Bowl* c 1966  
stoneware, temmoku glaze  
14 cm, 26 cm (diam)  
gift of Bill Hamilton, 2011  
2011.208

**FEATHERSTON, Grant** (designer)  
Australia 1922–1995

**EMERSON BROS PTY LTD**  
(manufacturer)  
established Australia 1948

*Contour R160 armchair* c 1953  
silky oak (*Grevillea robusta*),  
plywood, cotton, rubber, horsehair,  
wool  
93 x 66 x 80 cm  
donated through the Australian  
Government's Cultural Gifts Program  
by Bill Hamilton, 2011  
2011.205

**FRIES, Ernst**  
born Germany 1934  
to Australia 1959

*Necklace* 1965  
sterling silver, rock crystal cabochon  
36 x 7.3 x 1.1 cm  
gift of Michael Coghlan and  
Chrysanthi Papadopoulos, 2010  
2010.928

**GAZZARD, Marea**  
born Australia 1928

*Totem* 1969  
stoneware, oxides  
54 x 34 x 15 cm  
donated through the Australian  
Government's Cultural Gifts Program  
by Michael Ingamells, 2011  
2011.817

**GOULDER, Jon**  
born Australia 1970

*Glissando credenza* 2009  
American black walnut, stainless steel  
76 x 230 x 50 cm  
2010.589.A–C

*Amore Mio low chair* 2009  
American black walnut, wool  
upholstery  
54 x 67 x 74 cm  
2010.590

**GRACE, Holly**  
born Australia 1969

*Deadhorse Gap* 2010  
glass  
58 x 52 x 10 cm  
purchased 2010 with funds from the  
Meredith Hinchliffe Fund  
2010.587.A–B

**HAMBLIN, Joseph**  
Great Britain 1820 – Australia 1899  
to Australia 1842

*Circular pedestal table with tilting top*  
c 1849  
jarrah, veneers, brass  
75 cm, 135 cm (diam)  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.968.A–B

**HEPPINGSTONE, Robert**  
(attributed maker)  
Great Britain 1787 – Australia 1835

*Cabinet* 1830–39  
jarrah  
119 x 132.5 x 65 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.975

**HOSKING, Marian**  
born Australia 1948

*Buds, flowers, nut necklace* 2010  
925 silver, Australian black sapphires,  
stainless steel  
variable 26 x 20 x 0.5 cm  
purchased 2010 with funds from the  
Meredith Hinchliffe Fund  
2010.1164

**LEE, Cinnamon**  
born Australia 1977

*Photon lamp 1* 2010  
anodised aluminium, monel, white  
HBLEDs, electronics  
50 cm (diam)  
2010.586

**LEVY, Col**

born Australia 1933

*Flask* c 1966

stoneware, partially glazed

43 cm, 14 cm (diam)

gift of Bill Hamilton, 2011

2011.206

**NANKERVIS, Tony**

born Australia 1944

*Fat vase* 2010

stoneware, dry Shino-style glaze

19 cm, 19 cm (diam)

2010.931

**NICHOLS, Gail**

born United States of America 1953

to Australia 1979

*Storm clouds* 2010

stoneware, soda vapour glaze

32 x 38 x 38 cm

2011.14

**O'CONNELL, Louisa**

Great Britain 1866 – Australia 1899

to Australia c 1893

*Quilt* 1898

cotton, wool, silk, paper

150 x 80 cm

gift of Christine Goonrey, 2010

2011.6

**PRINSEP, Henry**

India 1844 – Australia 1922

Australia from 1866

*Table* 1904

jarrah

46.2 x 51 x 23 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.972

**SPRAGUE, Ian**

Australia 1920–1994

*Bowl* c 1966

stoneware, glazed

14 cm, 39.5 cm (diam)

gift of Bill Hamilton, 2011

2011.207

**TILDEN, Blanche**

born Australia 1968

*Palais, necklace* 2010

borosilicate glass, 925 silver

2 cm, 22 cm (diam)

gift of Sandy and Phillip Benjamin,

2010

2010.1163

**UENO, Fukutoshi** (designer)

born Japan 1969

Australia from 1993

**ISOGAWA, Akira** (pattern design)

born Japan 1964

Australia from 1986

**GL CREATION** (manufacturer)

established Australia 2010

*Dress Code: Botan* 2010

silver ash, digital print

47 x 36 x 36 cm

2010.1368

*Dress Code: Kiku* 2010

silver ash, digital print

47 x 36 x 36 cm

2010.1369

*Dress Code: Tsubaki* 2010

silver ash, digital print

4 x 36 x 36 cm

2010.1370

*Dress Code: Ume* 2010

silver ash, digital print

47 x 36 x 36 cm

2010.1371

**UNKNOWN WESTERN**

**AUSTRALIAN CABINETMAKER**

died Australia

*Regency style chair* c 1845

jarrah

82.8 x 49 x 42.5 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.967

**UNKNOWN WESTERN**

**AUSTRALIAN CABINETMAKER**

died Australia

*Armchair* 1870–90s

jarrah, velvet upholstery

101.8 x 36 x 86 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.971

**UNKNOWN WESTERN**

**AUSTRALIAN CABINETMAKER**

died Australia

*Kitchen carver chair* 1830–40

jarrah

83.5 x 56 x 51 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.973

**UNKNOWN WESTERN**

**AUSTRALIAN CABINETMAKER**

died Australia

*Rectangular pedestal table* c 1840

jarrah

64.5 x 58 x 49.5 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.974

**WEBB, AB** (designer)

England 1887 – Australia 1944

Australia from 1915

**CALYX POTTERY** (manufacturer)

Australia 1921–1923

*21-piece tea set* c 1923

earthenware with underglaze

transfer-printed decoration

various sizes

2010.1165.1–4

**WILLIAMS, Gladys Victoria**

Australia 1911–2001

*Quilt* 1957

cotton, silk

180 x 140 cm

gift of Neil and Margaret Williams,

2011

2011.5



**WIRDNAM, Nick**

born United Kingdom 1956  
to Australia 1983

*... for protection from lightning* 2010  
glass

14 x 80 x 17 cm  
2010.588.A–B

**Drawing****ARTIST UNKNOWN**

*Prospect of Perth, Western Australia*  
c 1852

watercolour; on paper  
image 29.6 x 38.6 cm  
sheet 29.6 x 38.6 cm  
Mount Non-Standard 53 x 59.6 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.993

*Police station, Bunbury* 1870–80  
watercolour; on paper  
image 18.2 x 26.3 cm  
sheet 21.3 x 23.4 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.996

**BALDESSIN, George**

Italy 1939 – Australia 1978  
Australia from 1949; England, Italy  
1962–63; Japan 1966; Brazil, France  
1975–77

*M.M. of Rue St Denis, No. 2* 1976  
charcoal and red and black conté  
crayon; on paper  
image 120 x 81 cm  
sheet 120 x 81 cm  
2010.563

**BECKER, Ludwig**

Germany 1808 – Australia 1861  
Australia from 1851

*Kanjawerkie* 1852  
watercolour with highlights in white  
bodycolour; on paper  
sheet 12 x 9.5 cm  
2011.855

*Dinudara (Sarah)* 1852  
watercolour with highlights in white  
bodycolour; on paper  
sheet 12 x 9.5 cm  
2011.856

*Naplomata (Henriette)* 1852  
watercolour with highlights in white  
bodycolour; on paper  
sheet 12 x 9.5 cm  
2011.857

**BLACKMAN, Charles**

born Australia 1928  
England 1961–66; France 1970–71

*Sunbather* 1951  
charcoal on paper; on paper  
sheet 25 x 35 cm  
gift of Barbara Blackman, 2010  
2010.566

*You and yellow air* 1964  
pen and ink and watercolour; on  
paper  
sheet 73.5 x 55.5 cm  
gift of Barbara Blackman, 2010  
2010.567

*Shaw Neilson suite* 1964  
pastel, pen and ink and watercolour;  
on paper  
sheet 76 x 55.6 cm  
gift of Barbara Blackman, 2010  
2010.568

**BOURNE, George WR**

active 1895–1910

*Dempster's Point, Esperance Bay*  
c 1898  
watercolour; on paper  
image 10 x 14.4 cm  
sheet 10.6 x 14.6 cm  
backing sheet 15.6 x 20.6 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.998

*Esperance Bay* c 1898  
pen and ink, watercolour and  
gouache; on paper  
image 18 x 67.6 cm  
sheet 18.4 x 67.6 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.1003

**BRODZKY, Horace**

Australia 1885 – England 1969  
United States of America 1905–07;  
England 1908–14; United States of  
America 1915–22;  
England from 1923

not titled (*Group of three women and  
three men, standing*) 1967  
red crayon; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.840

**BROWNE, Thomas**

1818–1882  
arrived Australia 1863

*Rose Hotel, Bunbury* 1863  
watercolour and pencil; on paper  
image 23.8 x 43 cm  
sheet 29.2 x 48.8 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.985

**CAMPBELL, John**

United Kingdom 1855 – Australia  
1924  
Australia from 1880

*St George's Terrace, looking west* 1904  
watercolour, pen and ink and pencil;  
on paper  
image 40.6 x 65 cm  
sheet 47 x 71.8 cm  
2011.934

**CARRINGTON, Tom**

England 1843 – Australia  
Australia from c 1860s

*Invitation to the opening of the first  
Federal Parliament* 1901  
watercolour; on cream paper  
image 50.8 x 63.3 cm  
sheet 50.8 x 63.3 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.990



**CHAUNCY, Philip Lamothe Snell**

England 1816 – Australia 1880  
Australia from 1839

*Extracts from various authors; begun  
AD 1793*

pen and brown ink; on white laid  
paper book (closed) 20 x 17 cm  
book (open) 20 x 34 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.989

*Aborigines of King George Sound taken  
by Philip Chauncy Esq. in 1852* 1852

pen and brush and black ink; on thin  
smooth cream wove paper  
image 20.6 x 25.7 cm  
sheet 24.7 x 31.8 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.991

not titled (*notebook including '11  
sketches of King Georges Sound native  
1844 & 1852'*) c 1852

pencil drawings and manuscript  
notes; on paper  
book (closed) 9.3 x 5 cm  
book (open) 18 x 5 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.992.1.1–29

not titled (*sketchbook*) and *calling card*  
1844–52

pencil; on paper  
The Wordsworth Collection,  
purchased, 2010  
2010.992.1–2

**CLIFTON, Louisa**

England 1814 – Australia 1880  
Australia from March 1841

not titled (*Map of Leschenault inlet,  
with meeting of Aboriginal and  
European on opened out envelope*)  
pen and sepia ink; on thin off white  
paper envelope  
sheet (open) 23.2 x 19 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.981

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

not titled (*head of robot, smiling:  
matrix*) c 1990

black felt-tip pen on thin plastic sheet  
image (irregular) 20 x 26 cm  
sheet (irregular) 33.4 x 33 cm  
gift of Tony Coleing, 2011  
2011.275

not titled (*full-length portrait of  
long-limbed creature: matrix*) c 1993  
black felt-tip pen on thin plastic sheet  
image (irregular) 14.8 x 9.1 cm  
sheet (irregular) 14.8 x 9.1 cm  
gift of Tony Coleing, 2011  
2011.276

not titled (*visage of long-haired girl:  
matrix*) c 1993  
black felt-tip pen on thin plastic sheet  
image (irregular) 28 x 26 cm  
sheet (irregular) 28 x 26 cm  
gift of Tony Coleing, 2011  
2011.277

not titled (*abstract composition 3:  
filaments of circular motif radiating  
outwards: matrix*) c 1993  
black felt-tip pen on thin plastic sheet  
image (irregular) 14.5 x 18 cm  
sheet (irregular) 14.5 x 18 cm  
gift of Tony Coleing, 2011  
2011.326

not titled (*nude, jumping: matrix*)  
c 1993  
black felt-tip pen on thin plastic sheet  
image (irregular) 14.6 x 10.6 cm  
sheet (irregular) 14.6 x 10.6 cm  
gift of Tony Coleing, 2011  
2011.680

not titled (*wide-eyed and screaming:  
matrix*) c 1993  
black felt-tip pen on thick glass sheet  
image (irregular) 21.4 x 14.7 cm  
sheet (irregular) 21.4 x 14.7 cm  
gift of Tony Coleing, 2011  
2011.682

not titled (*woman in back-bend:  
matrix*) c 1993

black felt-tip pen on thick glass sheet  
image (irregular) 11.2 x 15.8 cm  
sheet (irregular) 11.2 x 15.8 cm  
gift of Tony Coleing, 2011  
2011.683

not titled (*wide-eyed and bearing  
teeth: matrix*) c 1993  
black felt-tip pen on thick glass sheet  
image (irregular) 15.4 x 12.6 cm  
sheet (irregular) 15.4 x 12.6 cm  
gift of Tony Coleing, 2011  
2011.684

not titled (*bug-eyed bust and lightning  
bolts: matrix*) c 1993  
black felt-tip pen on thick glass sheet  
image (irregular) 12.6 x 23 cm  
sheet (irregular) 12.6 x 23 cm  
gift of Tony Coleing, 2011  
2011.685

**COLLOT D'HERBOIS, René**

France 1833 – Australia 1960  
Australia from 1916

*Near Albany* c 1928–31  
watercolour and pen and black ink on  
paper; on paper  
sheet 24.5 x 34 cm  
purchased through the Alex Hemsley  
and Warwick Hemsley Fund, 2011  
2011.166

**COSTANTINI, CHT**

France 1803–1860  
Australia from 1824

*Tasmanian family* 1850s  
watercolour; on thick smooth cream  
wove paper  
image 15.6 x 18.4 cm  
sheet 26 x 20.4 cm  
2010.618

**CROOKE, Ray**

born Australia 1922

*Soldiers at Albury Railway Station*  
1944

watercolour and pen and ink; on

paper

sheet 27.2 x 35 cm

gift of the Hon Ian Callinan AC, QC,  
2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.847

**DADSWELL, Lyndon**

Australia 1908–1986

England, Europe 1934–37; United  
States, United Kingdom, Europe  
1957–58

*Ink study* 1977

pen and ink drawing; on paper

sheet 27.2 x 35 cm

gift of the Hon Ian Callinan AC, QC,  
2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.844

**DAVIES, David**

Australia 1864 – England 1939

France, England 1890–93, from 1897

*Canal scene* c 1910

watercolour; on paper

sheet 27.2 x 35 cm

gift of the Hon Ian Callinan AC, QC,  
2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.845

**DOWLING, Robert**

England 1827–1886

Australia 1834–1857 1884–1886

*An Egyptian fellah in a sugarcane field,*  
*winter of 1872–73* 1876

watercolour; on paper on card

image 54 x 33.1 cm

sheet 69.9 x 39.7 cm

2010.958

**DuCANE, Edmund**

1830–1903

*Toodyay, Greenmount* 1854

watercolour; on thick wove textured  
paper

image 24.8 x 52.5 cm

sheet 24.8 x 52.5 cm

Mount Non-Standard 39 x 66.6 cm

The Wordsworth Collection,

purchased, 2010

2010.984

**EAGER, Helen**

born Australia 1952

Europe USA 1980–82

not titled (*bathtub and tiled floor*)

1975

pencil on paper; on medium-weight

smooth off-white wove paper

sheet (irregular) 20.4 x 29.7 cm

gift of Tony Coleing, 2011

2011.575

not titled (*hairbrush, toothbrushes*)

1975

coloured pencil on paper; on

medium-weight smooth off-white

wove paper

sheet (overall) 25.5 x 20.8 cm

gift of Tony Coleing, 2011

2011.576

not titled (*beetroot*) 1975

coloured pencil on paper; on

medium-weight smooth off-white

wove paper

sheet (overall) 20.7 x 25.5 cm

gift of Tony Coleing, 2011

2011.577

not titled (*T.V.*) 1975

coloured pencil on paper; on

medium-weight smooth off-white

wove paper

sheet (overall) 17.2 x 23.2 cm

gift of Tony Coleing, 2011

2011.579

**FFARINGTON, Richard Atherton**

England 1823–1855

Australia 1841–1847

*Perth, Swan River, as viewed from*  
*Melville Water* 1846–47

watercolour; on off-white paper

image 11.8 x 21.8 cm

sheet 12.6 x 23 cm

The Wordsworth Collection,

purchased, 2010

2010.1002

**FRASER, James Tatton**

Australia from 1852

*On Canning River, Western Australia*  
c 1880

black ink; on cream wove paper

image 17.2 x 36 cm

sheet 17.2 x 36 cm

The Wordsworth Collection,

purchased, 2010

2010.997

**GARLING, Frederick**

England 1806 – Australia 1873

Australia from 1815

*HMS Challenger* c 1840

watercolour; on paper

image 30.6 x 48.1 cm

sheet 30.6 x 48.1 cm

Mount C 52 x 71.5 cm

The Wordsworth Collection,

purchased, 2010

2010.995

**GHOSTPATROL**

born 1985

*Costa friend included* 2010

brush and ink, ink wash; on thin

smooth brown wove paper

gift of the artist, 2010

2010.510.A–B

**GIBBONS, Tom**

born Australia 1928

*Still life: Dorothy Lamour (maquette)*  
1983

collage of cut paper; on thick grey  
card

image 51 x 40.8 cm

sheet 51 x 40.8 cm

gift of the artist, 2010

2010.1214

*Homage to Duccio Series (maquettes)*  
1987–89  
collage of cut paper; on thick smooth  
white card  
sheet (each) 64.4 x 42.4 cm  
sheet (each) 64.4 x 42.4 cm  
gift of the artist, 2010  
2010.1216.1–15

**GIBBS, Herbert**

England 1852 – Australia 1940  
Australia from 1881

*Fremantle from the sea* 1896  
gouache over hand-printed  
background over white chalk ground;  
on off-white wove paper  
image 19.5 x 29.6 cm  
sheet 26 x 35.8 cm  
Mount B 40.5 x 55.8 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.1001

**GLOVER, John**

England 1767 – Australia 1849  
Australia from 1831

*Cattle in lakeland landscape* c 1810  
watercolour; on thick smooth cream  
wove paper  
image 23.7 x 33.1 cm  
sheet 23.7 x 33.1 cm  
backing sheet 35.6 x 44.8 cm  
2010.957

**HAYNES, George**

born Kenya 1938  
England 1958–62; Australia from  
1962

*Industrial beach* 1987  
charcoal and pastel on paper; on  
medium-weight smooth off-white  
wove Arches paper  
image 57.2 x 76.2 cm  
sheet (deckle-edged) 57.2 x 76.2 cm  
2011.935

**HELE, Ivor**

Australia 1912–1993  
Europe 1927–29; Europe 1932–34;  
Middle East 1940–42; PNG 1942–45

*Portrait*

conte and pastel; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.849

**HENDERSON, Edmund**

England 1821–1896  
Australia 1850–1863

*Perth, West Australia* 1862  
watercolour; on paper  
image 34.6 x 50.6 cm  
sheet 35 x 50.6 cm  
Mount Non-Standard 51 x 65 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.987

**HEREL, Petr**

born Czechoslovakia 1943  
France 1971; Australia from 1973;  
France 1976–78 1985–86

*Six angels for Christmas* 2001  
ink and coloured pencil; on  
medium-weight smooth white wove  
Rives BFK Arches paper  
sheet (folded) 27.6 x 22.6 cm  
sheet (overall) 27.6 x 45.4 cm  
gift of Anna Gray, 2011  
2011.800.A–A

**HEYSEN, Hans**

Germany 1877 – Australia 1968  
Australia from 1884; Europe, England  
1899–1903

*Spring* 1925  
watercolour; on paper  
image 39.3 x 49.2 cm  
sheet 39.3 x 49.2 cm  
2010.573

**HUGGINS, JW (or)**

1781 – England 1845  
**CLAUSE, Frederick Rushbrook (or)**  
1791 – United Kingdom 1852

**GARLING, Frederick (or)**

England 1806 – Australia 1873  
Australia from 1815

*Swan River* c 1828–29  
pencil; on hot-pressed white wove  
paper  
image 9.9 x 15 cm  
sheet 9.9 x 15 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.982

**IRONSIDE, Adelaide**

Australia 1831 – Italy 1867  
England 1855; Italy 1856–65; England  
1865–66; Italy from 1866

*Ideal (portrait of a woman)* 1855  
grey and black charcoal with  
highlights in conté crayon; on thick  
smooth buff wove paper  
image 36.4 x 25.6 cm  
sheet 38.2 x 27.4 cm  
2010.1121

*Ideal (portrait of a man)* 1855  
grey and black charcoal with  
highlights in conté crayon; on thick  
smooth buff wove paper  
image 34 x 26 cm  
sheet 38 x 27.4 cm  
2010.1122

**JENNER, Isaac Walter**

England 1836 – Australia 1902  
Australia from 1883

not titled (*Landscape with river and  
sugarcane, possibly the Tweed River*)  
c 1900

watercolour; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.841

not titled (*Sand dune and clouds*)  
c 1890s  
watercolour; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.850

**KILL PIXIE**

born Australia 1983  
*24 hour lockdown* 2010  
acrylic, ink, gouache and glitter; on  
paper  
sheet (sight) 34 x 44 cm  
2010.1130

**MADDOCK, Bea**

born Australia 1934  
England, Europe 1959–61, Canada  
1978

*Card to Mary Page: iceberg* 1987  
black felt-tip pen; on gloss white card  
card (closed) 10.5 x 8.4 cm  
gift of Mary Page, 2010  
2011.134

**MAUBERT, Edouard**

1806–1879  
*Acacia glauca* c 1840  
watercolour; on thick smooth cream  
wove paper  
image 18.4 x 9.3 cm  
sheet 24 x 15.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.56

**McAUSLAN, Gordon**

Aotearoa New Zealand 1913 –  
Australia 1996  
Australia 1936–41; Overseas army  
service 1941–46;  
Scotland 1947–49; New Zealand  
1949–51; Australia from 1951  
*12 sketchbooks and various drawings*  
1945–57  
pen and ink, pencil, coloured pencil,  
gouache, felt-tip pen; collaged  
additions of cut paper; on thin smooth  
cream wove paper  
various sizes  
gift of the McAuslan family, 2010  
2010.1282–2010.1299, 2010.1319–  
2010.1339

**MITELMAN, Allan**

born Poland 1946  
Australia from 1953; Middle East,  
Europe 1969–70  
*16 drawings* 1988–2005  
pen and ink over watercolour on  
paper; on thin smooth off-white wove  
paper  
various sizes  
gift of Matisse Mitelman, 2011  
2011.872–2011.887

**MOFFITT, Ernest**

Australia 1871–1899  
*Little Wharf, Hobart, January 1895* 1895  
pen and ink; on thin smooth cream  
wove paper  
image 14.7 x 20.9 cm  
sheet 19.6 x 23.2 cm  
2010.624  
*A Summer's day* 1897  
pen and ink and traces of pencil; on  
thin smooth cream wove paper  
image 20.1 x 21.2 cm  
sheet 20.1 x 21.2 cm  
2010.625

**MOLVIG, Jon**

Australia 1923–1973  
Europe, England 1950–52  
*Girl with flute* 1960s  
pen and ink; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.839

**PARSONS, Elizabeth** (painter)

England 1831 – Australia 1897  
France undated; Australia from 1870;  
New Zealand c 1883

**HODDLE, Robert** (after)

England 1794 – Australia 1881  
Australia from 1823  
*King George Sound* 1877  
watercolour; on textured off-white  
wove paper  
image 38.4 x 55.2 cm  
sheet 38.4 x 55.2 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.1000

**PECKET, Christine A**

1908–1970  
*Study for Blackheath* 1937  
pencil; on thin smooth cream paper  
on thick buff cardboard  
image 12.8 x 9 cm  
sheet (a) 21.6 x 17.6 cm  
sheet (b) 23.6 x 18.6 cm  
2010.636  
not titled (*self-portrait in profile?*)  
c 1936  
pencil; on thin smooth cream paper  
on thick cream cardboard  
image 10.3 x 5.8 cm  
sheet (a) 18 x 14.8 cm  
sheet (b) 18.6 x 16.6 cm  
2010.637

**PIETERSE, Kirsteen**

born Scotland 1971  
Australia from 2000  
*Fall to leeward* 2007  
watercolour; on medium-weight  
smooth off-white wove paper  
sheet (deckle-edged) 56 x 76 cm  
gift of Mr Joshua Pieterse, 2011  
2011.824  
*Diminution* 2009  
pen and ink; on medium-weight  
smooth off-white wove paper  
sheet 76 x 96 cm  
gift of Mr Joshua Pieterse, 2011  
2011.825

**PRINSEP, Henry**

India 1844 – Australia 1922  
Australia from 1866  
*Ti trees on Rottneest* c 1905  
watercolour and pencil; on off-white  
wove paper  
image 16.6 x 23.6 cm  
sheet 18 x 25.5 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.988  
*Salt lakes, Rottneest* c 1905  
watercolour; on off-white wove  
Whatman paper  
image 17 x 35.4 cm  
sheet 17 x 35.4 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.999

*Geraldton* c 1871

watercolour; on white wove paper  
image 12.7 x 17.8 cm  
sheet 12.7 x 17.8 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.1343

*Serpentine Falls* c 1880

watercolour; on off-white wove paper  
image 24.8 x 36.4 cm  
sheet 27.2 x 38.1 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.1344

#### **RANDS, T**

*The Golden Sheaf Hotel Greenough Flats Western Australia during the flood Feb 4th 1888* 1888

pen and sepia ink; watercolour; on thin off white paper  
image 16.4 x 19 cm  
sheet 21.2 x 23.2 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.983

#### **UNKNOWN ARTIST**

*Ship in drydock* c 1950s

pen and ink on brown paper  
image 27.2 x 35 cm  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
2011.843

#### **SCHRAMM, Alexander**

Germany 1813 – Australia 1864  
Australia from 1849

*Natives of South Australia* c 1850

pencil; on prepared tinted paper  
image 13.5 x 22 cm  
sheet 13.5 x 22 cm  
2010.1190

#### **SCOTT, Helena**

Australia 1832–1910

*Study of a caterpillar for 'Australian Lepidoptera'* 1849

watercolour, over pencil; on thin smooth buff wove paper  
image 26.8 x 21.4 cm  
sheet 27.2 x 21.6 cm  
2010.1124

#### **SELIG, Sandra**

born Australia 1972

*Tips on preparing to explore the universe (1–9)* 2007

ink and acrylic on paper cutouts  
sheet (each) 32 x 21 cm  
purchased through the Rotary  
Collection of Australian Art Fund,  
2011  
2011.17.1–9

*Elemental dreaming (1–3)* 2007

acrylic on found image  
purchased through the Rotary  
Collection of Australian Art Fund,  
2011  
2011.18.1–3

#### **SELLS, Alfred**

England 1822–1908

Australia from 1876–1888

*Album of sketches (views of Adelaide and the Barossa Valley, South Australia; scenes from voyage on S.S. Somersetshire)* 1876–79

pencil, pen and ink and watercolour and bodycolour; on white paper on medium-weight smooth off-white wove paper  
book (closed) 43 x 33 x 4.6 cm  
book (open) 43 x 66.6 cm  
2010.926

#### **SIBLEY, Andrew**

born England 1933

Australia from 1948; PNG 1955;  
Europe 1972; India 1978

*Figure* 1960s

pencil drawing; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.846

#### **STANNAGE, Miriam**

born Australia 1939

Europe UK, Canada 1962–63; France  
1970–71

*Leicester Square (maquette)* c 1976

collaged cut paper; on thin cream card  
image 13.8 x 17.6 cm  
sheet 15.9 x 20.4 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1224

*Letter from Australia (maquette)*  
c 1976

collaged cut paper; on thin cream card  
image 31.2 x 21 cm  
sheet 34.4 x 24.4 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1225

*Gallery visitor (maquette)* c 1976

collaged cut paper; on thin smooth  
glossy wove paper  
image 20.2 x 14.6 cm  
sheet 30.4 x 25 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1227

*Homage to van Eyck (maquette)* c 1976

collaged cut paper; on thin smooth  
glossy wove paper  
image 20.8 x 17.2 cm  
sheet 30.5 x 25.4 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1228

*Letter from Australia 2* 1977

cut paper collage; hand-coloured; on  
thin smooth cream wove paper  
image 64.2 x 43.4 cm  
sheet 80 x 57.2 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1232

**TURNER, Thomas**

England 1813 – Australia 1895  
Australia from 1830

*South south west view of Augusta, Western Australia, October 1833* 1833  
watercolour; on black wove paper  
image 19.2 x 48.2 cm  
sheet 20.8 x 55.9 cm  
Mount Non-Standard 43.6 x 70 cm  
label 7 x 14.8 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.986

**UNKNOWN**

*Gingin, Western Australia* 1891  
watercolour; on paper  
image 21.2 x 32 cm  
sheet 21.2 x 32 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.994

**UNKNOWN ARTIST**

*Panorama of Fremantle* c 1868  
watercolour  
sheet 42.9 x 60.5 cm  
2011.933

**WEBB, AB**

England 1887 – Australia 1944  
Australia from 1915  
*Moonlight, Perth* c 1925  
image 25.4 x 31 cm  
sheet 25.4 x 31 cm  
gift of Anna Gray, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.171

**WILSON, Eric**

Australia 1911–1946  
England 1937–39  
*Oban (Scotland)* c 1938  
pen and ink and pencil; on paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.842

**WINGATE, Thomas**

Australia 1807–1869  
*In memory of unfortunate individuals*  
c 1854  
watercolour; on thick textured cream  
wove paper  
image 17.6 x 25.4 cm  
sheet 17.6 x 25.4 cm  
2010.1129

**ZAC**

*Roll call after the raid—two missing*  
1943  
watercolour and pen and ink; on  
paper  
sheet 27.2 x 35 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.848

**Multimedia****CHRISTMANN, Gunter**

born Germany 1936  
Canada 1956–58; Australia from 1959  
*Audio-platstik no. 4* 1974–77  
vinyl LP record in printed cardboard  
sleeve  
overall 30.1 x 30.1 cm  
gift of Tony Coleing, 2011  
2011.521.1–3

**FROM SCRATCH**

*From Scratch: three pieces from gung  
ho 1, 2, 3, d* 1982  
vinyl LP record in printed cardboard  
sleeve  
overall 30.1 x 30.1 cm  
gift of Tony Coleing, 2011  
2011.597.A–D

**TINY TIM**

*Keeping my troubles to myself* 1983  
vinyl LP record in printed cardboard  
sleeve  
overall 30.1 x 30.1 cm  
gift of Tony Coleing, 2011  
2011.522.1–3

**Painting****ANGELO, Edward Fox**

India 1836 – Australia 1902  
Australia from c 1880  
*Thomson Bay, Rottneest* 1890s  
oil on wood panel  
18.6 x 29.7 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.978

**ANGUS, Rita**

New Zealand 1908–1970  
*Self-portrait (Wanaka)* 1939  
oil on canvas  
47.5 x 42.9 cm  
purchased with the assistance of  
funds from the Sir Otto and Lady  
Margaret Frankel Bequest, 2010  
2010.562

**ASHTON, James**

England 1859 – Australia 1935  
Australia from 1884; England  
1895–96  
*Evening, Swan River* c 1904  
oil on canvas  
41.4 x 73.1 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.966

**BENSON, William B** (attributed to)  
active 1860s

*Blackwood River, Bridgetown* c 1864  
oil on wood panel  
34 x 75.4 cm  
The Wordsworth Collection,  
purchased, 2010  
2010.980

**BLACKMAN, Charles**

born Australia 1928  
England 1961–66; France 1970–71  
*Baby in a red chair (Auguste)* 1957  
oil and enamel on composition board  
101.6 x 76.2 cm  
gift of Barbara Blackman 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.564



*The family* 1962  
oil on canvas  
165.5 x 150.5 cm  
gift of Barbara Blackman 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.565

**BLANCHFLOWER, Brian**

born England 1939  
Australia from 1972

*In two parts—life edge* 1995  
synthetic polymer paint on canvas,  
steel saw blade  
183.3 x 134.5 cm  
2011.774.A–B

**BOWEN, Stella**

Australia 1893 – England 1947  
England, Europe from 1914

*Julia Madox Ford, the artist's daughter*  
1934/35  
oil on cardboard  
45.4 x 32.5 cm  
2010.964

**COATS, Liz**

born New Zealand 1946  
Australia 1977–99

*Magnetism 7* 1991  
pigment and synthetic polymer  
medium on four canvases  
overall 143.2 x 143.3 cm  
gift of Eric Whitley 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1169

**COLLOT D'HERBOIS, René**

France 1833 – Australia 1960  
Australia from 1916

*From Greenmount c* 1928–31  
oil on paper on composition board  
34.9 x 46.9 cm  
purchased through the Meredith  
Hemsley and Warwick Hemsley  
Fund, 2011  
2011.167

*Landscape, near Albany c* 1928–31  
tempera on paper on composition board  
34.3 x 47 cm  
purchased through the Conor  
Hemsley and Warwick Hemsley  
Fund, 2011  
2011.168

**COOK, William Delafield**

born Australia 1936  
England from 1959, with visits to  
Australia

*Vista* 1970  
synthetic polymer paint on canvas  
152.5 x 364.2 cm  
gift of Rosemary Foot AO 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.8

**DICKERSON, Robert**

born Australia 1924  
England, Europe 1972–73

*Street corner meeting* 1953  
enamel on board  
122.4 x 153.5 cm  
gift of Sam Dickerson 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1066

*Woman at the TAB* 1969  
oil on composition board  
122.6 x 92.7 cm  
gift of Sam Dickerson 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1067

*The executive* 1972  
oil on composition board  
183.8 x 122.9 cm  
gift of Sam Dickerson 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1068

*Pitt Street* 2007  
synthetic polymer paint on canvas  
150.8 x 120.9 cm  
gift of Robert and Jennifer Dickerson  
2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1069

*The dogman* 1996  
synthetic polymer paint on canvas  
150.9 x 121.2 cm  
gift of Robert and Jennifer Dickerson  
2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1070

*Reading by lamplight* (recto); *The street  
corner* (verso) 1947  
enamel on cardboard  
73.8 x 97.9 cm  
gift of Sam Dickerson 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1064 AB

*Woman on a doorstep* (recto); *Pulling  
the fish* (verso) 1947  
enamel on cardboard  
97.7 x 73.8 cm  
gift of Sam Dickerson 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1065 AB

**DOWLING, Robert**

England 1827–1886  
Australia 1834–57 1884–86

*Sabbath in the country* 1859  
oil on canvas  
50.8 x 35.6 cm  
2010.557

*Jack, native of Cape Grim, Van  
Diemen's Land* 1853–56  
oil on cardboard  
oval 17.9 x 14.5 cm  
2011.858

*Jinny, native of Port Sorell, Van  
Diemen's Land* 1853–56  
oil on cardboard  
oval 17.9 x 14.5 cm  
2011.859

**FELS, Carolyn**

born Australia 1941

*Autumn* 1996  
oil and jute string on canvas  
218.5 x 111.2 cm  
gift of Emmanuel Hirsh 2010  
donated through the Australian  
Government's Cultural Gifts Program  
2010.1168

**GIBSON, Bessie**

Australia 1868–1961  
Scotland 1901–02; France, Europe  
1905–47

*Interior, Paris (blue, black and yellow)*  
1918  
oil on canvas  
65.4 x 50.8 cm  
2010.961

**GLOVER, John**

England 1767 – Australia 1849  
Australia from 1831  
*At Matlock—mist rising* 1814  
oil on canvas  
71.2 x 94 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.555

**GOERG, Edouard**

Australia 1893 – France 1969  
France from 1900  
*Figure group* c 1955  
oil on canvas  
44.6 x 38 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.837

**GRUNER, Elioth**

New Zealand 1882 – Australia 1939  
Australia from 1883; England  
1924–25  
*Devon pastorale* c 1924  
oil on board  
26.6 x 35.5 cm  
2010.943

**HART, Conway**

England 1814 – India 1864  
Australia 1850–61; India from 1861  
*Emily, Mrs John Mackenzie* c 1850  
oil on canvas  
35.8 x 26.6 cm  
2010.570

**HEYSEN, Hans**

Germany 1877 – Australia 1968  
Australia from 1884; Europe, England  
1899–1903  
*Arkaba country* 1929/34  
oil on canvas  
65.9 x 91.3 cm  
purchased with funds from the Ruth  
Robertson Bequest 2010 in memory of  
Robert and Elizabeth Dinnis  
2010.556

*White gums under morning light* 1927  
oil on canvas  
75.5 x 63.5 cm  
purchased with funds from the Ruth  
Robertson Bequest 2010 in memory of  
Robert and Elizabeth Dinnis  
2010.917

*Morning light* 1913  
oil on canvas  
118.6 x 102 cm  
purchased with funds from the Ruth  
Robertson Bequest 2011 in memory  
of Edwin Clive and Leila Jeanne  
Robertson  
2011.4

**HEYSEN, Nora**

Australia 1911–2003  
England, Italy 1934–37  
*Self-portrait* 1932  
oil on canvas  
76 x 64 cm  
acquired with the assistance of the  
Masterpieces for the Nation Fund  
2011  
2010.923

**HUTTON, FF**

England 1825 – Wales 1859  
Australia 1850–1859  
*Elizabeth, Mrs James Whyte* 1858  
oil on canvas  
90 x 70.8 cm  
2010.919

**KING, Grahame**

Australia 1915–2008  
England 1947–51; England, United  
States of America 1967–70  
*Study for a mural* c 1958  
oil on composition board  
59.6 x 119.8 cm  
2010.572

**LINTON, James WR**

England 1869 – Australia 1947  
Australia from 1896  
*A winter's day on the Swan* c 1910  
oil on canvas  
61.5 x 91.8 cm  
purchased with funds from the Ruth  
Robertson Bequest 2011 in memory  
of Edwin Clive and Leila Jeanne  
Robertson  
2011.191

**McCUBBIN, Frederick**

Australia 1855–1917  
*The red screen* c 1914  
oil on canvas  
56 x 25.5 cm  
2010.560

**McKENNA, Noel**

born Australia 1956  
*Home larder* 2006  
synthetic polymer paint on found  
wood and glass door  
120 x 49.7 cm  
2010.936

**MEERE, Charles**

England 1890 – Australia 1961  
Australia 1927–30, and from 1933  
*The viaduct, Dinan* 1941  
oil on canvas  
91.2 x 121.9 cm  
2010.921

**NEWBURY, AE**

Australia 1891–1941  
*Max Meldrum* c 1930  
oil on composition board  
46.2 x 38.6 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.838

**OLLEY, Margaret**

born Australia 1923  
France, England 1949–53  
*(Interior)* c 1973  
oil on composition board  
60.7 x 75.8 cm  
gift of Gretel Bootes in memory of  
Gordon Bootes, 2010  
2010.569

**OLSEN, John**

born Australia 1928  
Europe 1956–60; Spain, Portugal  
1965–67  
*Butcher's cart, Deia de Mallorca* 2010  
oil on composition board  
199.5 x 300.2 cm  
acquired with the Founding Donors  
2010 Fund, 2010  
2010.561



**PEELE, James**

Australia 1846 – New Zealand 1907  
New Zealand from 1865

*Mount Eliza, winter* 1898

oil on canvas

49 x 89.5 cm

The Wordsworth Collection,  
purchased, 2010  
2010.965

**PRINSEP, Henry**

India 1844 – Australia 1922  
Australia from 1866

*Karri trees, Manjimup* c 1910

oil on canvas

36 x 23.8 cm

The Wordsworth Collection,  
purchased, 2010  
2010.979

**RAE, Jude**

born Australia 1956  
New Zealand 1990–97

*Still life 264* 2010

oil on canvas

86.3 x 76.4 cm

2010.938

**SANSOM, Gareth**

born Australia 1939

*Bill and Ted's excellent adventure* 2010

oil and enamel on canvas

182.8 x 244.3 cm

2011.3

**TISCHBAUER, Alfred**

France 1853 – United States of  
America 1922

New Caledonia 1871–79; Australia  
1880–95; United States of America  
from 1903

*Interior of the Art Gallery at the  
Sydney International Exhibition* 1880s

oil on canvas

58.8 x 75.1 cm

2010.920

**TUCKER, Tudor St George**

England 1862–1906

Australia 1881–87 1892–99; France  
1887–92

*Portrait of a young woman in a white  
dress* 1896

oil on canvas

51.1 x 40.7 cm

2010.942

**TUCKSON, Tony**

Egypt 1921 – Australia 1973

Australia from 1946; Europe, United  
States of America 1967–68

*Red on blue and white* 1970–73

synthetic polymer paint on two

composition boards

213.5 x 244.7 cm

gift of James Erskine 2011

donated through the Australian

Government's Cultural Gifts Program

2011.832

*No. 81: black/brown/white* c 1965

synthetic polymer paint on two

composition boards

182.7 x 244 cm

gift of James Erskine 2011

donated through the Australian

Government's Cultural Gifts Program

2011.833

**YOUNG, Blamire**

England 1862 – Australia 1935

Australia from 1885; England 1893–  
95; Europe, England 1912–23

*VIIIth Australian light horse Victorian  
mounted rifles* 1904

oil on canvas

39.4 x 91.5 cm

2010.944

*B. Battery. Royal Australian field  
artillery* 1904

oil on canvas

40.5 x 91.5 cm

2010.945

**Photography****BEECHE, Robyn**

born Australia 1945

England 1967–70 1974–2002, India  
from 2002

works Australia and India

**ORR, Edwina** (holographer)

*Zandra Rhodes gold* 1985

hologram

image 43 x 33 cm

2010.954

*Kate's faces* 1986

hologram

image 60 x 50 cm

2010.955

**FARRELL AND PARKIN**

live and work Melbourne

*La Mater Dolorosa* 1989

from the series *Miserable Pleasures  
and Glorious Mysteries*

Polaroid colour photograph

image 66 x 53 cm

gift of Gael Newton

donated through the Australian

Government Cultural Gifts Program,  
2011

2011.7

**FORD, Sue**

Australia 1943–2009

*Metamorphosis* 2003

from the series *Continuum*  
digital colour photograph

image 97 x 138 cm

2010.673

*Shadow play* 2007

from the series *Last Light*

digital colour photograph

image 112 x 142 cm

2010.674

**GEORGE, Phillip**

born Australia 1956

*The paradise suite (Persia)* 2010

Type C colour photograph

image 104 x 104 cm

2010.670

*The paradise suite (Firenze)* 2010

Type C colour photograph

image 104 x 104 cm

2010.671

*On border patrol* 2005  
Type C colour photograph  
image 70 x 180 cm  
2010.672

**GREEN, Sharon**  
born Australia 1977  
lives London

*Red Lounge* 2003  
direct positive colour photograph  
image 100 x 100 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1081

**GREENHAM AND EVANS**  
working Australia 1900s

*WA Cobb and Co coach at Mt  
Malcolm* 1890  
gelatin silver photograph  
image 15 x 20.8 cm  
sheet 15.4 x 21.4 cm  
2011.187

**HENSON, Bill**  
born Australia 1955

*Untitled 1985/86* 1985–6  
Type C colour photograph  
image 108 x 87 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1071

**HOGAN, Annie**  
born Australia 1965

*Untitled* 2000  
from the series *Diptychs*  
Type C colour photograph  
image 120 x 96 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1075

*Untitled* 1999  
from the series *Silence*  
Type C photograph  
image 96 x 120 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1076

*Untitled* 1997  
from the series *The big silence*  
Type C photograph  
image 120 x 96 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1077

**KIMBER, Mark**  
born Australia 1953

*Sun picture #42* 2007  
digital colour photograph  
image 70 x 70 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1072

*Sun picture #56* 2007  
digital colour photograph  
image 70 x 70 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1078

*Sun picture #51* 2007  
digital colour photograph  
image 70 x 70 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1079

*Sun picture #2* 2007  
digital colour photograph  
image 70 x 70 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1080

**MARCHAND, Aimé**  
working Australia c 1865 – c 1878  
**ROYAL PHOTOGRAPHIC  
STUDIO**

established Victoria 1866–76  
*Untitled (Large outdoor gathering  
near Portland, Victoria, possibly  
at Narrawong, property of grazier  
William Dutton 1811–1878)* c 1870  
albumen silver carte-de-visite  
photograph  
image 6 x 9.3 cm  
2011.914

**PICCININI, Patricia**  
born Sierra Leone 1965  
Australia from 1985

*Subset—green landscape* 1997  
from the series *Protein lattice*  
Type C colour photograph  
image 80 x 80 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1073

*Subset—green body* 1997  
from the series *Protein lattice*  
Type C colour photograph  
image 80 x 80 cm  
gift of Pat Corrigan AM  
donated through the Australian  
Government Cultural Gifts Program,  
2010  
2010.1074

**STACEY, Robyn**  
born Australia 1952

*The First Cut (after Robert Spear  
Dunning)* 2009  
from the series *Empire line*  
Type C colour photograph  
image 120 x 159.5 cm  
2010.956

**STEPHENSON, David**

born United States of America 1955  
to Australia 1982

*Alaskan pipeline, Brooks Range, Alaska* 1981

three gelatin silver photographs  
image (each) 32.8 x 47.8 cm  
framed (overall) 60.6 x 172.7 cm  
gift of Gael Newton  
donated through the Australian  
Government Cultural Gifts Program,  
2011  
2011.180.1–3

**THE HART CO**

established Western Australia 1897

*Swan River* c 1900  
albumen silver photograph  
image 13.4 x 19 cm  
2011.185

**UNKNOWN PHOTOGRAPHER**

*Camel train, Western Australia* c 1905  
gelatin silver photograph  
image 12.6 x 21.3 cm  
2011.186

*Family with their buggy in a field of flowers* c 1905  
gelatin silver photograph  
image 14.8 x 20.4 cm  
2011.188

**Print****ADAMS, Mae**

born Australia 1952

**LARKINS, Catherine**

Active Australia from 1986

not titled (*invitation: collaborative sculpture installation by Mae Adams and Catherine Larkins*) 1993  
photocopy, printed in black ink, from linocut and digital document; on this smooth brown paper  
sheet (folded) 10.2 x 20.9 cm  
gift of Tony Coleing, 2011  
2011.539

**AIKMAN, George** (engraver)

Edinburgh 1788–1865

*Ornithology: black swan and Cape Barren goose* c 1860

engraving, printed in black ink, from one copper plate; on thin smooth cream wove paper  
printed image 24.5 x 20 cm  
sheet 27.7 x 20.9 cm  
gift of Ted and Gina Gregg, 2010  
2011.109

**ALKEN, Henry Thomas**

England 1785–1851

**MCLEAN, Thomas** (publisher)

England 1788–1875

*Songs: While happy in my native land. Adieu adieu my native land. Begone dull care. A hogshhead was offered at Bacchus's shrine. Love has eyes* 1822  
lithograph, printed in black ink, from one stone; hand-coloured; on thick smooth cream wove paper  
printed image (overall) 16.6 x 21.2 cm  
printed border line 20.3 x 23.8 cm  
sheet 20.5 x 24 cm  
gift of Ted and Gina Gregg, 2010  
2011.74

**AMOR, Rick**

born Australia 1948

**AUSTRALIAN PRINT****WORKSHOP** (print workshop)

established Australia 1989

*Runner* 1984

woodcut, printed in black ink, from one block; on medium-weight smooth cream wove Magnami paper  
printed image (irregular) 29 x 43 cm  
sheet (deckle-edged) 38.2 x 46.4 cm  
gift of the artist, 2011  
2011.828

**ARAGO, Jacques Etienne Victor**

(print after)

France 1790–1855

1817–1820 Australia, Brazil

**DUPARC, Marie-Alexandre**

(engraver)

born 1760

*Nouvelle Hollande: Baie des Chiens-marins Presque île Peron, entrevue avec les sauvages (New Holland: Shark Bay, Peron Peninsula. Meeting with the savages)* 1825

engraving, printed in black ink, from one copper plate; hand-coloured at a later date; on off-white wove paper  
printed image 18.6 x 25.8 cm  
sheet 32.6 x 46.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1018

**ARTIST UNKNOWN**

*Uwankara Palyanku Kanyinjaku* c 1990

offset lithograph, printed in colour, from multiple rollers; on thin smooth white wove paper  
printed image 82.8 x 58.4 cm  
sheet (overall) 84 x 59.4 cm  
gift of Tony Coleing, 2011  
2011.333

*Meciendo (rocking)* 1992

woodcut, printed in black ink, from one block; on thin smooth white paper  
printed image 36.8 x 24.8 cm  
sheet (overall) 46.8 x 31.6 cm  
gift of Tony Coleing, 2011  
2011.387

*No more execution, no death penalty, no more genocide* c 1988

screenprint, printed in colour, from multiple stencils; on thin smooth yellow wove paper  
printed image (irregular) 41 x 45 cm  
sheet 44.4 x 58.6 cm  
gift of Tony Coleing, 2011  
2011.455

*Rompe la dependencia* c 1980s  
screenprint, printed in colour, from multiple stencils; on thin smooth brown wove paper  
printed image (irregular) 45.8 x 58.5 cm  
sheet 48 x 63.7 cm  
gift of Tony Coleing, 2011  
2011.456

*18 flour bag labels* c 1920s  
relief print, printed in colour, from commercially produced stamps; addition of colour stencil; on thin smooth off-white wove paper various sizes  
gift of Tony Coleing, 2011  
2011.460, 2011.462–2011.478

*Australiarama* 1989  
screenprint, printed in colour, from multiple stencils; on this smooth white wove paper  
printed image (irregular) 54.3 x 77.5 cm  
sheet 56.6 x 79.8 cm  
gift of Tony Coleing, 2011  
2011.484

*Etchyourartout* 1996  
screenprint, printed in colour, from multiple stencils; on this smooth white wove paper  
printed image (irregular) 90 x 64.6 cm  
sheet 90.9 x 64.8 cm  
gift of Tony Coleing, 2011  
2011.485

*Jester (Stanizyk)* 1986  
etching and drypoint, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 45.4 x 60.3 cm  
sheet 68 x 80 cm  
gift of Tony Coleing, 2011  
2011.488

*#316 copy held* 1984  
screenprint, printed in colour, from multiple stencils; on this smooth grey paper  
printed image (irregular) 54.8 x 36.4 cm  
sheet 57.4 x 42.9 cm  
gift of Tony Coleing, 2011  
2011.501

**ATKINS, Ros** (wood engraver)  
born Australia 1957  
**BOLTON, Alec** (printer)  
Australia 1926–1996  
**BRINDABELLA PRESS**  
Australia 1985–1992  
**MURRAY, Les** (author)  
born Australia 1938

*The sleepout* 1994  
wood-engraving, printed in black ink, from one block; letter press text; on medium-weight smooth white wove Arches paper  
printed image 10.5 x 16 cm  
sheet (overall) 36 x 48 cm  
gift of Anna Gray, 2011  
2011.796.A–A

**BACKHOUSE, James**  
1794–1869  
*Flinders Island grass trees* 1842  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth cream wove paper  
printed image 16 x 9 cm  
sheet 22 x 13.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.91

**BAIRA, Frederick William**  
Kala Lagaw Ya people  
born Australia 1954  
*Torres Strait today* c 1993  
linocut, printed in black ink, from one block; on thin smooth cream wove paper  
printed image 45.1 x 56.2 cm  
sheet 56.2 x 76.8 cm  
gift of Tony Coleing, 2011  
2011.430  
*Torres Strait culture* c 1993  
linocut, printed in black ink, from one block; on thin smooth white wove paper  
printed image 40.2 x 61 cm  
sheet 56 x 76.6 cm  
gift of Tony Coleing, 2011  
2011.432

**BANKS, HG** (lithographer)  
active England 1866–1911  
**FRANCIS, DAY & HUNTER**  
(publisher)  
England 1877 – United States of America 1933

*The miner's dream of home* c 1900  
lithograph, printed in colour, from multiple stones; on thin smooth off-white wove paper  
printed image 31.1 x 23.2 cm  
book (closed) 35.8 x 25.9 cm  
gift of Ted and Gina Gregg, 2010  
2011.119

**BARRABAND, Jacques** (print after)  
France 1767–1809  
**LANGLOIS** (printer)  
active France early 19th century  
*Perruche omnicolore (Many-coloured parrot)* 1805  
stipple-engraving, printed in colour 'à la poupee', from one copper plate; with some additional hand-colouring; on thin off-white wove paper  
printed image 26.2 x 16.4 cm  
sheet 34.7 x 26.2 cm  
2010.899

**BENARD, Robert** (engraver)  
France 1734–1785  
*Le capitaine Jaques Cook: membre de la société royale de Londres (Captain James Cook: member of the Royal Society of London)* 1778  
engraving, printed in black ink, from one copper plate; on medium-weight textured cream laid paper  
printed image 22.3 x 17 cm  
plate-mark 24.2 x 19 cm  
sheet 26.4 x 20.1 cm  
gift of Ted and Gina Gregg, 2010  
2011.110

*Un opossum de la terre Van-Diemen (A possum from Van Diemen's land)* c 1786  
engraving, printed in black ink, from one copper plate; on medium-weight smooth off-white laid paper  
printed image 16.1 x 22.8 cm  
plate-mark 18 x 24.2 cm  
sheet 19.8 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.111

**BERTUCH, Friedrich Justin**

1747–1822

**BERTUCH, Carl**

1777–1815

not titled (*Stubbs-style kangaroo*)

c 1801–15

engraving, printed in black ink,

from multiple copper plates;

hand-coloured; on thin off-white

wove paper

printed image (overall) 21.2 x 15.2 cm

sheet 23.5 x 19.2 cm

2010.898

*Des kenguruh (kangaroo) ('with  
springers')* c 1801–15

engraving, printed in black ink,

from multiple copper plates;

hand-coloured; on thin off-white

wove paper

printed image (overall) 21.2 x 15.2 cm

sheet 23.5 x 19.2 cm

2010.903

**BESSA, Pancrace** (print after)

France 1772–1835

**COUTANT, Jean Louis Denis**

(engraver)

France 1776–1831

**REMOND, N** (printer, intaglio)

Active France 1800s

*L'Halmature thétis. A. Jeune dans le  
Repos (young at rest)* 1837

engraving, printed in black ink, from

one copper plate; hand-coloured; on

thin smooth cream wove paper

printed image 19.8 x 22.3 cm

sheet 54.6 x 35.9 cm

gift of Ted and Gina Gregg, 2010

2011.97

**BLACKCAT COLLECTIVE**

*American Indian water rights tribunal*  
1986

screenprint, printed in colour, from

multiple stencils; on thin smooth

off-white paper

printed image 75.6 x 54 cm

sheet 82 x 58 cm

gift of Tony Coleing, 2011

2011.489

*The real face of terror is white ... not  
red!* c 1986

screenprint, printed in colour, from

multiple stencils; on thin smooth

off-white paper

printed image 64.6 x 48.8 cm

sheet 65.8 x 52 cm

gift of Tony Coleing, 2011

2011.490

not titled (*Jibaro si! Yankkki no*)

c 1980s

screenprint, printed in black ink, from

one stencil; on thin smooth brown

paper

printed image (irregular) 21 x 22.1 cm

sheet 31.9 x 25 cm

gift of Tony Coleing, 2011

2011.509

**BLACKMAN, Charles**

born Australia 1928

England 1961–66; France 1970–71

**DAWSON, Janet** (printer,

lithographic)

born Australia 1935

England 1957–59; Italy, France

1959–60

**GALLERYAPRINT WORKSHOP**

(print workshop)

established Australia 1962

**ORIGINAL GRAPHICS** (publisher)

not titled (*figure viewing others*

*through a window*) 1970

lithograph, printed in black ink, from

one stone; on medium-weight smooth

off-white wove paper

sheet (overall) 56.8 x 79.2 cm

gift of Tony Coleing, 2011

2011.406

*Sea air 1* 1970

lithograph, printed in colour, from

multiple stones; on medium-weight

smooth off-white wove paper

sheet (overall) 78.8 x 56.2 cm

gift of Tony Coleing, 2011

2011.407

*Angles of time* 1970

lithograph, printed in colour, from

multiple stones; on medium-weight

smooth off-white wove paper

sheet (overall) 78.8 x 56.2 cm

gift of Tony Coleing, 2011

2011.408

**BOT, GW**

born Pakistan 1954

Australia from 1955

*Mind of a field* 1993

linocut, printed in black ink, from

one block; on medium-weight smooth

white wove Rives BFK Arches paper

printed image 42 x 59.5 cm

gift of Anna Gray, 2011

2011.789

*Totem of the garden* 1999

linocut, printed in colour, from one

block; on medium-weight smooth

white wove Rives BFK Arches paper

printed image 96 x 53.2 cm

gift of Anna Gray, 2011

2011.790

*Garden* 1995?

linocut, printed in colour, from one

block; handcoloured; on thin smooth

joss paper

printed image 92.2 x 53.4 cm

sheet 93.4 x 63.4 cm

gift of Anna Gray, 2011

2011.791

**BRITTON & REY** (lithographer)

United States 1852 – closed 1928

*The Catalpa, the rescuers and the  
rescued* 1876

photo-lithograph, printed in black

ink, from one stone; hand-coloured;

on smooth off-white paper

image 37 x 52.6 cm

sheet 56 x 71.4 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.1026

**BROMLEY, Dave**

born England 1954

Worked Australia

*Cyrano de Bergerac* 1980

lithograph, printed in black ink,

from one stone/plate; on thin smooth

off-white wove paper

printed image 55.8 x 41.6 cm

sheet 57.2 x 43.2 cm

gift of Tony Coleing, 2011

2011.435

**BURGESS, Rosalind**

born Australia 1959  
not titled (*carrying knives*) 1989  
etching, printed in black ink  
with plate-tone, from one plate;  
hand-coloured; on medium-weight  
smooth off-white wove paper  
printed image 74.6 x 100 cm  
sheet 75.4 x 100 cm  
gift of Tony Coleing, 2011  
2011.486

not titled (*whale harpooned*) 1987  
etching, printed in black ink  
with plate-tone, from one plate;  
hand-coloured; on medium-weight  
smooth off-white wove paper  
printed image 100.6 x 74.8 cm  
sheet 106.6 x 74.8 cm  
gift of Tony Coleing, 2011  
2011.487

**CAMPBELL JNR, Robert**

Ngaku people  
Australia 1944–1993  
The Philippines 1988

**COLEING, Tony** (printer)

born Australia 1942  
England 1963–68; 1971–72; USA 1989

*The hunter* 1986  
linocut, printed in black ink, from  
one block; on thin smooth off-white  
wove paper  
printed image 30.6 x 30.5 cm  
sheet 45 x 54 cm  
gift of Tony Coleing, 2011  
2011.458

*Australian Aboriginal emblem* 1986  
linocut, printed in black ink, from  
one block; on thin smooth off-white  
wove paper  
printed image 30.7 x 35.6 cm  
sheet 38.6 x 44.4 cm  
gift of Tony Coleing, 2011  
2011.459

*Bicentenary*

linocut, printed in black ink, from  
one block; on thin smooth off-white  
wove paper  
printed image 31 x 40.5 cm  
sheet 45.5 x 53.8 cm  
gift of Tony Coleing, 2011  
2011.461

**CAMPBELL & MACARTNEY**

(printer, lithographic)  
Australia 1850–1852  
*Prince of Wales Hotel* c 1852  
lithograph, printed in black ink,  
from one stone; on thin grey paper  
subsequently laid down on paper  
printed image 6.8 x 10.9 cm  
sheet 7.1 x 10.9 cm  
gift of Ted and Gina Gregg, 2010  
2011.89

**CHESHAM, Francis** (engraver)

England 1749–1806  
*A perspective view of Cocos and  
Traitor's Islands discovered in the  
voyages to the South Seas* 1779  
engraving, printed in black ink, from  
one copper plate; hand-coloured  
(possibly later colouring); on thin  
smooth cream laid paper  
printed image 15.6 x 26 cm  
plate-mark 18.8 x 28.8 cm  
sheet 23.1 x 36 cm  
gift of Ted and Gina Gregg, 2010  
2011.108

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

*A group of 167 prints* 1965–2000  
various media  
various sizes  
gift of Tony Coleing, 2011  
2011.240–2011.274, 2011.278.1–  
3–2011.325, 2011.336–2011.338,  
2011.343–2011.358, 2011.360–  
2011.374, 2011.376–2011.385, 2011.390,  
2011.392–2011.395, 2011.398,  
2011.400, 2011.401, 2011.411, 2011.518,  
2011.523.1–6, 2011.570–2011.574,  
2011.578, 2011.582–2011.596.1–3,  
2011.922, 2011.924–2011.930

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

**ARTIST UNKNOWN**

*L la la la la l* 1996  
lithograph, printed in black ink, from  
one stone/plate; on medium-weight  
smooth white wove paper  
sheet (overall) 77.2 x 57.8 cm  
gift of Tony Coleing, 2011  
2011.341

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

**BOWMAN, Ann**

not titled (*studio interior*) 2003  
etching and aquatint, printed in black  
ink with plate-tone, from two plates;  
on medium-weight smooth cream  
wove paper  
plate-mark (a) 40.2 x 50.3 cm  
plate-mark (b) 50.2 x 40.4 cm  
sheet (deckle-edged) 76 x 111.4 cm  
gift of Tony Coleing, 2011  
2011.923

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

**HALL, Adrian**

born England 1943  
Australia from 1979

**LOANE, John**

born Australia 1950

*La de fuckin da* 1989  
drypoint and aquatint, printed  
in black ink, from one plate; on  
medium-weight smooth cream wove  
paper  
plate-mark 14.7 x 22 cm  
sheet (overall) 53.6 x 40 cm  
gift of Tony Coleing, 2011  
2011.375

**COLEING, Tony**

born Australia 1942  
England 1963–68; 1971–72; USA 1989

**HAMILTON, Rod**

born Australia 1945

**HIGSON, Shayne**

born Australia 1960

*Flossy* 1991  
drypoint, printed in black ink, from  
one plate; on medium-weight smooth  
off-white wove paper  
plate-mark 42.2 x 59.5 cm  
sheet (overall) 53.8 x 79.5 cm  
gift of Tony Coleing, 2011  
2011.359



**COLEING, Tony**  
born Australia 1942  
England 1963–68; 1971–72; USA 1989

**HOBBA, Leigh**  
born Australia 1949

*Tie me kangaroo down Guiseppe*  
1992–96  
etching, aquatint and drypoint,  
printed in black ink, from one plate;  
on medium-weight smooth pale grey  
wove Arches paper  
plate-mark 45 x 60.8 cm  
sheet (overall) 56.6 x 76 cm  
gift of Tony Coleing, 2011  
2011.332

*Tie me kangaroo down Guiseppe*  
1992–96  
etching, aquatint and drypoint,  
printed in black ink, from one plate;  
on medium-weight smooth pale grey  
wove paper  
plate-mark 44.8 x 60.3 cm  
sheet (overall) 56.6 x 76.4 cm  
gift of Tony Coleing, 2011  
2011.342

*Duck!* 1992  
lithograph, printed in black ink, from  
one stone/plate; on medium-weight  
smooth white wove paper  
sheet (overall) 54.8 x 96.4 cm  
gift of Tony Coleing, 2011  
2011.397

**COLEING, Tony**  
born Australia 1942  
England 1963–68; 1971–72; USA 1989

**JENYNS, Bob**  
born Australia 1944  
*He's very intelligent below the knees*  
1996  
woodcut, printed in black ink, from  
one block; on medium-weight smooth  
white wove paper  
printed image 62 x 76.2 cm  
sheet (overall) 77 x 87.2 cm  
gift of Tony Coleing, 2011  
2011.339

**COLEING, Tony**  
born Australia 1942  
England 1963–68; 1971–72; USA 1989

**MILOJEVIC, Milan**  
born Australia 1953  
United States of America 1977–78  
*Right left I'm the best* 1992  
lithograph, printed in black ink, from  
one stone/plate; on medium-weight  
smooth pale grey wove Arches paper  
printed image (irregular) 51.2 x 94 cm  
sheet (overall) 54.4 x 100 cm  
gift of Tony Coleing, 2011  
2011.327

*Snail's tale, dogs wail* 1992  
lithograph, printed in colour, from  
one stone/plate; on medium-weight  
smooth white wove paper  
sheet (overall) 97.4 x 53 cm  
gift of Tony Coleing, 2011  
2011.396

*Right left I'm the best* 1992  
lithograph, printed in black ink, from  
one stone/plate; on medium-weight  
smooth khaki wove Arches paper  
printed image (irregular) 49.6 x 94.6  
cm  
sheet (overall) 54.4 x 100.5 cm  
gift of Tony Coleing, 2011  
2011.399

**COLEING, Tony**  
born Australia 1942  
England 1963–68; 1971–72; USA 1989

**WORKMAN, Kathy**  
*Kalhua, Bailey's Irish, banana,  
liqueur, cream ... or blowjob* 1996  
etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove paper  
plate-mark (irregular) 39.2 x 60 cm  
sheet (overall) 53 x 78.4 cm  
gift of Tony Coleing, 2011  
2011.328

*Kalhua, Bailey's Irish, banana,  
liqueur, cream ... or blowjob* 1996  
etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove paper  
plate-mark (irregular) 39.2 x 60 cm  
sheet (overall) 44.8 x 61.8 cm  
gift of Tony Coleing, 2011  
2011.329

*Kalhua, Bailey's Irish, banana,  
liqueur, cream ... or blowjob* 1996  
etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove paper  
plate-mark (irregular) 39.2 x 60 cm  
sheet (overall) 53.4 x 78.8 cm  
gift of Tony Coleing, 2011  
2011.330

*My father murdered 50,000 Jews*  
1992–96  
etching, printed in black and pink ink,  
from two plates; on medium-weight  
smooth cream wove paper  
plate-mark 45 x 60.7 cm  
sheet (overall) 53 x 74.8 cm  
gift of Tony Coleing, 2011  
2011.331

*Kalhua, Bailey's Irish, banana,  
liqueur, cream ... or blowjob* 1996  
etching and aquatint, printed  
in black ink, from one plate; on  
medium-weight smooth pale grey  
wove Arches paper  
plate-mark 39.2 x 60.2 cm  
sheet (overall) 56.6 x 76.2 cm  
gift of Tony Coleing, 2011  
2011.340

**CONNOR, Kevin**  
born Australia 1932  
UK, North America 1954–57; Europe  
1965–66 USA 1966–68; England,  
Europe 1979; England,  
Europe, Egypt 1985; Paris 1988;  
Middle East 1991

**ATELIER CHAMPFLEURY** (print  
workshop)  
France 1974–2005

**THE CENTAUR PRESS** (publisher)  
established Australia 1989

**KOLENBERG, Hendrik** (author)  
born Netherlands 1946  
Australia from 1952

*The Haymarket drawings/Kevin  
Connor (Berrima NSW): The Centaur  
Press, 1990* 1990, January  
lithographs, printed in colour, from  
multiple stones; on thick smooth  
off-white wove Arches paper  
book (closed) 56.6 x 45.2 x 1.8 cm  
book (open) 56.6 x 89.6 cm  
gift of anonymous donor, 2010  
2010.1119.1–5

**COTTEAU, M** (print after)

**SLOM, A** (designer)  
active France 1880s–1890s  
**MEAULLE, F** (engraver)  
born France 1844

*Tasmanie—vue générale de  
Launceston (Tasmania—general view  
of Launceston)* 1889

wood-engraving, printed in black ink,  
from one plate; on thin smooth cream  
wove paper  
printed image 13 x 19.1 cm  
sheet 18 x 26.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.80

**CRAIG, WM** (print after)

**WALLIS, T** (engraver)

*Part of the natural history of Asia* 1804  
engraving, printed in black ink, from  
one copper plate; on thin cream wove  
paper  
printed image 16.7 x 12 cm  
sheet 26.5 x 22 cm  
2010.906

**CURTIS, Neil**

**MURPHY, Peter** (poet)  
born Australia 1945

*Escape victim and other poems* 1974  
offset-lithographs, printed in black  
and red ink, each from one plate; on  
thin smooth cream wove paper  
book (closed) 21 x 14.2 x 1.2 cm  
book (open) 21 x 27 cm  
2010.1194

**DALE, Robert** (print after)

England 1810–1853  
Australia from 1829–33

**HAVELL, Robert jnr** (etcher)  
England 1793 – United States of  
America 1878  
USA from 1839

*Panoramic View of King George's  
Sound, part of the colony of Swan River*  
1830

etching and aquatint, printed in black  
ink, from one plate; hand-coloured;  
on paper  
274.5 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1004.1–3

**DALE, Robert** (print after)

England 1810–1853  
Australia from 1829–33  
**TEMPLETON, JS** (lithographer)  
active England 1830–57

**ENGELMANN, GRAF, COINDET  
& Co** (printer, lithographic)  
England 1826–1831

*A View in Western Australia, taken  
from a hill, the intended site of a Fort,  
on the left bank of the Swan River,  
a mile and a quarter from its mouth*  
1830

lithograph, printed in black ink, from  
one stone; on white paper  
printed image 20.4 x 37.3 cm  
printed image and text 23.2 x 37.4 cm  
sheet 24.2 x 42.2 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1036

**DANCE, George** (print after)

England 1741–1825

**DANIELL, William** (engraver)

England 1769–1837  
Left England in 1785 to travel to  
China and India

*The Right Honourable Sir Joseph Banks  
K.B.* 1811

softground-etching, printed in  
black ink, from one copper plate; on  
medium-weight off-white wove paper  
printed image 19.6 x 16.9 cm  
plate-mark 27.1 x 20.1 cm  
sheet 42.8 x 28.9 cm  
gift of Ted and Gina Gregg, 2010  
2011.104

**DANVIN, Victor Marie Felix**

France 1802–1842

**MONNIN, Marc Antoine Claude**  
(engraver)

France 1806–1862

**DE SAINSON, Louis** (print after)

France 1801–1887  
Australia and Pacific 1826–29

*Groupe de convicts dans un  
défrichement/Grupo de desterrados  
en un desmorte (group of convicts in  
a clearing)*

engraving, printed in black ink, from  
one plate; on thin smooth off-white  
wove paper  
printed image 9 x 14.3 cm  
sheet 14 x 21.2 cm  
gift of Ted and Gina Gregg, 2010  
2011.88

**DAVENPORT, Samuel** (engraver)

England 1783–1867

*Hobart Town* 1835

engraving, printed in black ink, from  
one copper plate; on medium-weight  
smooth off-white wove paper  
printed image 10.1 x 17 cm  
sheet 21 x 26.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.69

**DAVIES BROTHERS LTD**

(publisher)

established Australia 1895

*Newspaper: The Tasmanian mail* 1897  
engravings, printed in black ink, each  
from one plate; letterpress text; on  
thin smooth off-white wove paper  
book (closed) 41.8 x 32.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.81

**DE SAINSON, Louis** (print after)

France 1801–1887

Australia and Pacific 1826–29

*Enterrement des naturels de  
l'Australie; Naturel de l'Australie;  
Femme de la Tasmanie* 1830s?

engravings, printed in black ink,  
each from one plate; on thin smooth  
off-white wove paper  
printed image (overall) 19.7 x 11.8 cm  
sheet 27.4 x 18 cm  
gift of Ted and Gina Gregg, 2010  
2011.39



*Hobart-Town, du cote des casernes (Hobart Town, towards the barracks)* 1835  
engraving, printed in black ink, from one copper plate; on thin smooth off-white wove paper  
printed image 9.4 x 12 cm  
sheet 13.7 x 19.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.40

*Vue de Hobart-Town en Tasmanie; Vue de New-Town; Vue d'Elisabeth-Town (Tasmanie); Le havre Macquarie (View of Hobart Town in Tasmania; View of New Town; View of Elisabeth Town, Tasmania; Macquarie Harbour)* c 1835  
engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper  
printed image (overall) 20.1 x 31.2 cm  
sheet 28.2 x 38.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.41

*Naturels de la Tasmanie pechant des coquillages; Dasyures devorant un phoque (Natives of Tasmania shellfishing; Carnivorous marsupials devouring a seal)* c 1835  
engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper  
printed image (overall) 19.8 x 12.2 cm  
sheet 28.5 x 19.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.42

*Groupe de convicts dans un défrichement (Group of convicts in a clearing)*  
engraving, printed in black ink, from one plate; on thin smooth cream wove paper  
printed image 9.5 x 12.1 cm  
sheet 14.4 x 18.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.43

**DE SAINSON, Louis** (print after)  
France 1801–1887  
Australia and Pacific 1826–29  
**BRODTMANN, Joseph**  
(lithographer)  
Germany 1787 – Switzerland 1862  
*Ansicht eines teichs bei der Konig Georgs Bay* 1836  
lithograph, printed in black ink, from one stone; hand-coloured; on white wove paper  
printed image 11 x 17.9 cm  
sheet 17.5 x 25.6 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1007

**DE SAINSON, Louis** (print after)  
France 1801–1887  
Australia and Pacific 1826–29  
**GARNIER, Hippolyte Louis**  
(lithographer)  
France 1802–1855  
**BES, A** (printer, lithographic)  
active France 1838–1850  
**TASTU, J** (publisher)  
active France c 1833

*Nouvelle Hollande (New Holland)* c 1839  
lithograph, printed in black ink, from one stone; hand-coloured; on medium-weight cream wove paper  
printed image 29.2 x 23.6 cm  
sheet 54.6 x 55.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.38

**DE SAINSON, Louis** (print after)  
France 1801–1887  
Australia and Pacific 1826–29  
**GARNIER, Hippolyte Louis**  
(lithographer)  
France 1802–1855  
**LANGLUME** (printer, lithographic)  
1822–1830  
**TASTU, J** (publisher)  
active France c 1833  
*Nouvelle Hollande (New Holland)* 1829–30  
lithograph, printed in black ink, from one stone; on thin grey laid 'India' paper on medium-weight off-white wove paper  
printed image 29.4 x 23.8 cm  
sheet 34.7 x 25.5 cm  
backing sheet 49.7 x 36.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.36

*Nouvelle Hollande (New Holland)* 1829–30  
lithograph, printed in black ink, from one stone; on medium-weight cream wove paper  
printed image 29.2 x 23.6 cm  
sheet 53.9 x 36.2 cm  
gift of Ted and Gina Gregg, 2010  
2011.37

**DE SAINSON, Louis** (print after)  
France 1801–1887  
Australia and Pacific 1826–29  
**LOHSE** (engraver)  
active Germany 1830s  
*Pirogue aus zusammengenaketer baumrinde; Der Casuar. Der Lyravogel; Tanz der Eingeborenen von Australien; Wambat oder Desman. Schnabelthier (A canoe made from bark; The cassowary. Lyre bird; Dance of the natives of Australia; Wombat (sic) Koala, platypus)* 1830s?  
engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper  
printed image (overall) 17.4 x 22.4 cm  
sheet 23.2 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.58

*Hobart Town, von den Casernen aus (The barracks, Hobart Town); Gruppe von Straftingen auf einer Stelle, die urbar gemacht wird (Group of convicts) Einborene von Tasmanien, Muscheln suchend (Natives of Tasmania shellfishing); Dasyuren, einene Seehund verzehrend (Carnivorous marsupials devouring a seal) 1830s?*

engravings, printed in black ink, each from one plate; on medium-weight smooth off-white wove paper  
printed image (overall) 17.3 x 22.4 cm  
sheet 23.2 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.59

*Ansicht von Hobart Town in Tasmanien; Ansicht von New Town; Ansicht von Elisabeth Town (in Tasmanien); Der Hafen Macquarie 1830s?*

engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper  
printed image (overall) 17.4 x 23 cm  
sheet 22.1 x 28.2 cm  
gift of Ted and Gina Gregg, 2010  
2011.60

*Ceremonie des gna-lung (Gna-lung ceremony); Ceremonien von einer australischen Hochzeit (ceremony for an Australian wedding); Begrabniss der Eingeborenen von Australien (funeral of Aboriginal Australians); Frau von Tasmanien (Tasmanian woman) and Eingeborener von Australien (Australian Aborigine) 1835*

engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper  
printed image (overall) 18.1 x 23 cm  
sheet 23 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.82

**DE SAINSON, Louis** (print after)  
France 1801–1887

Australia and Pacific 1826–29  
**WERNER, Jacques Christophe**  
(draughtsman, intermediary)  
France 1798–1856

**BRODTMANN, Joseph**  
(lithographer)  
Germany 1787 – Switzerland 1862

*Wasserplatz des Astrolabs in König Georgs Hafen 1836*  
lithograph, printed in black ink, from one stone; hand-coloured; on white wove paper  
printed image 12 x 17.8 cm  
sheet 17.8 x 25.6 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1006

*Ansicht des König-Georgs-Hafens (View of King Georges Sound) 1836*  
lithograph, printed in black ink, from one stone; hand-coloured; on paper  
printed image 10.8 x 18.2 cm  
sheet 16.2 x 25.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1145

**DE SAINT-SAUVEUR, Jacques Grasset** (print after)  
France 1757–1810  
**LAROQUE, J** (engraver)

*La femme de l'Isle de Tanna (Woman of the Island of Tanna) 1796*  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth pale green laid paper  
printed image 17.6 x 11.4 cm  
sheet 24.8 x 18.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.44

*Sauvagesse de la Nouvelle Zelande (Savage woman of New Zealand) 1796*  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth pale green laid paper  
printed image 18.2 x 12 cm  
sheet 24.8 x 17.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.45

*Fille parée de la Nouvelle Zelande (Dressed girl from New Zealand) 1796*  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth pale green laid paper  
printed image 18.1 x 12 cm  
sheet 24.8 x 17.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.46

*Guerrier de la Nouvelle Zelande (Warrior from New Zealand) 1796*  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth pale green laid paper  
printed image 18.1 x 12.1 cm  
sheet 24.8 x 17.9 cm  
gift of Ted and Gina Gregg, 2010  
2011.47

**DEEBLE, RJ**

born Australia 1944

*Poster poem 1968*  
screenprint, printed in black and white ink, from two stencils; on thick smooth glossy cream wove paper  
printed image 43 x 45.6 cm  
sheet 56.8 x 55.8 cm  
2010.1192

**DEIX, Gunther**

born Czechoslovakia 1945  
Australia from 1968

*They are coming to cut the virgin-faun 1986*  
etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 25 x 14.9 cm  
sheet 37.8 x 28.2 cm  
gift of Tony Coleing, 2011  
2011.529

*Under the lovers tree 1986*  
etching, printed in colour with plate-tone, from one plate; on medium-weight smooth cream wove paper  
plate-mark 25.2 x 15.4 cm  
sheet 38 x 28.2 cm  
gift of Tony Coleing, 2011  
2011.530

*The Hawks of this world* 1986  
etching, printed in colour with  
plate-tone, from three plates; on  
medium-weight smooth cream wove  
paper  
plate-mark (a) 19.7 x 24.9 cm  
plate-mark (b) 11.2 x 12.4 cm  
plate-mark (c) 12.6 x 12.5 cm  
sheet 38 x 28.4 cm  
gift of Tony Coleing, 2011  
2011.531

*Spirits of the barks* 1986  
etching and drypoint, printed in black  
ink with plate-tone, from one plate; on  
thin smooth off-white wove paper  
plate-mark 15.2 x 12.4 cm  
sheet 28.2 x 19.3 cm  
gift of Tony Coleing, 2011  
2011.532

*Tree spirits under the moon, no. 2* 1986  
etching, aquatint and drypoint,  
printed in black ink, from one plate;  
on this smooth cream wove paper  
plate-mark 15.2 x 12.8 cm  
sheet 27.8 x 18.8 cm  
gift of Tony Coleing, 2011  
2011.533

*The sun-worshippers* 1986  
etching and drypoint, printed in black  
ink with plate-tone, from one plate; on  
thin smooth off-white wove paper  
plate-mark 14.7 x 12.8 cm  
sheet 28.4 x 18.9 cm  
gift of Tony Coleing, 2011  
2011.534

*Tree spirits under the moon* 1986  
etching, aquatint and drypoint,  
printed in black ink, from one plate;  
on this smooth cream wove paper  
plate-mark 14.8 x 12.6 cm  
sheet 28 x 18.5 cm  
gift of Tony Coleing, 2011  
2011.535

*Home coming* 1986  
etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove paper  
plate-mark 15 x 12.2 cm  
sheet 28.4 x 19 cm  
gift of Tony Coleing, 2011  
2011.536

*The sole of the tree is of its roots* 1986  
etching, printed in red and black ink  
with plate-tone, from one plate; on  
medium-weight smooth cream wove  
paper  
plate-mark 12.2 x 15 cm  
sheet 28 x 19 cm  
gift of Tony Coleing, 2011  
2011.537

*The bathers* 1986  
etching, printed in blue and green ink,  
from one plate; on thin smooth cream  
wove paper  
plate-mark 14.9 x 12.5 cm  
sheet 28.4 x 18.9 cm  
gift of Tony Coleing, 2011  
2011.538

**DEMAINE** (lithographer)  
active Australia 19th century

*County of Devon*  
lithograph, printed in colour, from  
two stones; on thin smooth off-white  
wove paper  
printed image 35.9 x 21.3 cm  
sheet 41.7 x 26.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.78

**DUNDAS, Douglas**  
Australia 1900–1981  
England, France 1927–29

*Abstract* 1959  
monotype, printed in colour, from  
multiple plates; on thin smooth brown  
wove paper  
printed image (irregular) 28.4 x 21.2  
cm  
sheet 35.9 x 28.4 cm  
gift of the Hon Ian Callinan AC, QC,  
2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.854

**DYSON, Will**

Australia 1880 – England 1938  
England 1909–25; Australia 1925–30;  
England from 1930

not titled (*man with axe and bottle og  
gin in pocket*) 1930s  
drypoint, printed in black ink, from  
one plate; on thin smooth off-white  
wove paper  
plate-mark 25 x 21.3 cm  
sheet 34.6 x 27.2 cm  
2010.1127

**EAGER, Helen**

born Australia 1952  
Europe USA 1980–82

not titled (*sitting room with green  
armchair*) 1979

drawing in coloured ink; on thin  
smooth white wove paper  
sheet (overall) 37.8 x 53.7 cm  
gift of Tony Coleing, 2011  
2011.410

not titled (*sitting room with patterned  
sofa set and dining table*) 1979  
lithograph, printed in colour,  
from multiple stones/plates; on  
medium-weight smooth off-white  
wove Arches paper  
printed image 43.2 x 32.2 cm  
sheet 49 x 37.8 cm  
gift of Tony Coleing, 2011  
2011.412

not titled (*chair upholstered in blue  
cloth, bookcase and window at rear*)  
1978

lithograph, printed in colour,  
from multiple stones/plates; on  
medium-weight smooth off-white  
wove Arches paper  
printed image 45.3 x 33 cm  
sheet 56.2 x 44.8 cm  
gift of Tony Coleing, 2011  
2011.413

not titled (*high-backed chair set against blue wall*) 1978  
 lithograph, printed in colour, from multiple stones/plates; on medium-weight smooth off-white wove paper  
 printed image 56.7 x 31.7 cm  
 sheet 66.3 x 42.5 cm  
 gift of Tony Coleing, 2011  
 2011.414

not titled (*black laquer cabinet against patterned wallpaper*) 1979  
 lithograph, printed in colour, from multiple stones/plates; on medium-weight smooth cream wove paper  
 printed image 49 x 34.6 cm  
 sheet 56 x 48.5 cm  
 gift of Tony Coleing, 2011  
 2011.415

not titled (*pink wool basket*) 1977  
 lithograph, printed in colour, from multiple stones/plates; on medium-weight smooth off-white wove paper  
 printed image 42 x 30.9 cm  
 sheet 55.6 x 40 cm  
 gift of Tony Coleing, 2011  
 2011.416

not titled (*armchair, window at right*) 1977  
 woodcut, printed in colour, from three blocks; on medium-weight smooth off-white wove paper  
 printed image 29.5 x 20 cm  
 sheet 39.8 x 30.3 cm  
 gift of Tony Coleing, 2011  
 2011.417

not titled (*sitting room and pile of cushions*) 1978  
 lithograph, printed in colour, from multiple stones/plates; on this smooth off-white wove paper  
 printed image 48.2 x 32.8 cm  
 sheet 55.6 x 43.2 cm  
 gift of Tony Coleing, 2011  
 2011.419

not titled (*sitting room, T.V. with static*) 1978  
 lithograph, printed in black ink, from one stone; on medium-weight smooth cream wove paper  
 printed image 32.9 x 44.8 cm  
 sheet 44.3 x 56.2 cm  
 gift of Tony Coleing, 2011  
 2011.420

not titled (*bag hanging on door, chair at right*) 1979  
 lithograph, printed in black ink, from one stone/plate; on medium-weight smooth cream wove Arches paper  
 printed image 70.4 x 53.5 cm  
 sheet (deckle-edged) 106.2 x 75.4 cm  
 gift of Tony Coleing, 2011  
 2011.681

**EAGER, Helen**

born Australia 1952  
 Europe USA 1980–82

**HODGES, Christopher**

born Australia 1954

*The occupant* 1991  
 woodcut, printed in colour, from multiple blocks; on medium-weight smooth white wove paper  
 printed image 27.4 x 27.7 cm  
 sheet 27.4 x 27.7 cm  
 gift of Tony Coleing, 2011  
 2011.520

**EARLE, Augustus**

England 1793–1838  
 Australia and New Zealand 1825–28  
*Views in Australia* 1826  
 lithographs, printed in black ink, each from one stone; hand-coloured by the artist; on thin smooth cream wove paper  
 2010.1185.1–5

**EDWARDS, Sydenham** (print after)  
 1769–1819

*Printed title lower centre left below image in black ink, 'Didelphis Giganta, Mauopus Major or Kangaroo'*  
*Didelphis Giganta, Mauopus Major or Kangaroo. Dipus Jaculus, common Jeroba or Alataga* 1808  
 engraving, printed in black, from one copper plate; hand-coloured; on thin cream wove paper  
 printed image 11.9 x 21.1 cm  
 sheet 14.3 x 24 cm  
 2010.902

**ELLIS, Tristram**

England 1844–1922

**LEADENHALL PRESS** (printer)  
 established England 1883

*Map of the world* 1886  
 etching, printed in black ink, from one plate; on thin smooth cream laid paper  
 printed image 16.6 x 26.4 cm  
 sheet 21.7 x 34.2 cm  
 gift of Ted and Gina Gregg, 2010  
 2011.76

**ELWES, Robert**

England 1819–1878

**HULLMANDEL & WALTON**

(printer, lithographic)  
 England 1843–1850

*Hobarton* 1854  
 lithograph, printed in colour, from three stones; hand-coloured; on thin smooth off-white wove paper  
 printed image 11 x 18 cm  
 sheet 14.8 x 23.9 cm  
 gift of Ted and Gina Gregg, 2010  
 2011.71

**FALCON, Michael**

*The coronation of Daisy, Harry at the evil* 1989  
 linocut, printed in black ink, from one block; on medium-weight smooth off-white wove paper  
 printed image 90.6 x 43.4 cm  
 sheet 91.2 x 63.2 cm  
 gift of Tony Coleing, 2011  
 2011.494

*Vision of hell* 1989

etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 30.2 x 15 cm  
sheet 40 x 26 cm  
gift of Tony Coleing, 2011  
2011.496

*Leviathan behemoth: booke of thee apocalypse* 1989

linocuts, printed in white and black ink, from multiple blocks; on medium-weight smooth black wove paper; medium-weight smooth off-white wove paper  
book (closed) 22.4 x 21 cm  
gift of Tony Coleing, 2011  
2011.524.1–9

**FINN, Lawrence**

born Australia 1969

*De morte voluntaria (on the voluntary death of the executioner)* 1992

eight linocuts, printed in black ink, from eight blocks; letterpress text, printed in blue and navy blue ink; on medium-weight smooth cream wove paper; thin smooth off-white laid paper; medium weight smooth off-white wove paper  
book (closed) 26.3 x 21.4 cm  
book (open) 26.3 x 42.8 cm  
gift of Tony Coleing, 2011  
2011.525.1–8

*Today's patriot, tomorrow's corpse* 1989

linocut, printed in black ink, from one block; on thin smooth white paper  
printed image 15.2 x 15.2 cm  
sheet 23.4 x 20 cm  
gift of Tony Coleing, 2011  
2011.560

not titled (*gathering his soul about him like a favourite coat*) 1992

woodcut, printed in black ink, from one block; letterpress; on thin smooth off-white wove paper  
printed image 10.5 x 4.2 cm  
printed image and text 10.5 x 19.8 cm  
sheet 24 x 32.6 cm  
gift of Tony Coleing, 2011  
2011.561

*Blind leading the blind* 1989

linocut, printed in black ink, from one block; on medium-weight smooth white wove paper  
printed image 30.2 x 30 cm  
sheet 40 x 37.6 cm  
gift of Tony Coleing, 2011  
2011.562

not titled (*laying down his gas mask*) 1992

woodcut, printed in black ink, from one block; letterpress; on thin smooth smooth off-white wove paper  
printed image 10.5 x 4.2 cm  
printed image and text 12.4 x 20.8 cm  
sheet 24.4 x 32.6 cm  
gift of Tony Coleing, 2011  
2011.563

not titled (*the wordsmith stumbles on the chopping block*) 1992

woodcut, printed in black ink, from one block; letterpress; on thin smooth smooth off-white wove paper  
printed image 11 x 4.2 cm  
printed image and text 11 x 20.8 cm  
sheet 24.1 x 32.6 cm  
gift of Tony Coleing, 2011  
2011.564

**FRASER, JT** (print after)

1827–1915

Australia from 1852

**SANFORD, William Ayshford**

(draughtsman, intermediary)

United Kingdom 1818–1902

Australia 1851–1855

**HILLMAN, A** (lithographer)

England 1807 – Australia 1883

*Mt Kenneth* 1855

lithograph, printed in black ink, from one stone; on thin off-white wove paper  
printed image 8.8 x 32.2 cm  
sheet 21.6 x 34.2 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1009

*Mt Churchman* 1855

lithograph, printed in black ink, from one stone; on thin off-white wove paper  
printed image 13.2 x 32.2 cm  
sheet 21.6 x 34.1 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1010

*Mount Marshall* 1855

lithograph, printed in black ink, from one stone; on off-white laid paper  
printed image 11 x 30.5 cm  
sheet 21 x 33.4 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1011

*Mount Luke* 1855

lithograph, printed in black ink, from one stone; on thin off-white wove paper  
printed image 12.2 x 29.4 cm  
sheet 21.8 x 34.6 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1022

*Mt Kenneth* 1855

lithograph, printed in black ink, from one stone; on off-white paper  
printed image 8.8 x 32.2 cm  
sheet 21.6 x 34.2 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1140

*Mt Churchman* 1855

lithograph, printed in black ink, from one stone; on off-white paper  
printed image 13.4 x 31.8 cm  
sheet 23 x 35.2 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1141

*Mount Marshall* 1855  
lithograph, printed in black ink, from one stone; on off-white paper  
printed image 11 x 30.6 cm  
sheet 22 x 34.4 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1142

*Mount Marshall* 1855  
lithograph, printed in black ink, from one stone; cream tint stone (printed over black image); on off-white laid paper  
printed image 19.4 x 32 cm  
sheet 21 x 33.4 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1143

*Mount Luke* 1855  
lithograph, printed in black ink, from one stone; on thin white paper  
printed image 12.2 x 29.4 cm  
sheet 22 x 34.6 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1144

**FRITH, Henry A** (print after)  
Great Britain – Australia 1912  
*Les derniers Tasmaniens, d'après une photographie (The last Tasmanians, after a photograph)* 1865  
engraving, printed in black ink, from one plate; on thin smooth cream wove paper  
printed image 16.7 x 15 cm  
sheet 39.6 x 28 cm  
gift of Ted and Gina Gregg, 2010  
2011.122

**FRITH, Henry A** (print after)  
Great Britain – Australia 1912  
**UNKNOWN LONDON ENGRAVER** (wood-engraver)  
*The last surviving natives of Tasmania* 1865  
wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper  
printed image 17.6 x 15.2 cm  
sheet 23.4 x 27.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.54

**FULLWOOD, A Henry**  
England 1863 – Australia 1930  
Australia 1883–1900; USA, England 1900–20; Australia from 1920  
*Circular Quay, Sydney* c 1888  
lithograph, printed in colour, from three stones; on thin smooth off-white wove paper  
printed image 16.4 x 24 cm  
sheet (overall) 21.3 x 27.5 cm  
gift of Anna Gray, 2011  
2011.797

**GELA, Paul K**  
*Songs of diving* c 1993  
linocut, printed in black ink, from one block; on thin smooth white wove paper  
printed image 41.2 x 60.8 cm  
sheet 56.2 x 76.6 cm  
gift of Tony Coleing, 2011  
2011.431

**GIBBONS, Tom**  
born Australia 1928  
*Regal zophonophone variations* 1972 2010  
digital print, printed in colour, from digital file; on thin smooth white card  
printed image 26 x 25.5 cm  
sheet 48.2 x 33 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1205

*Stan Laurel* 1998  
screenprint, printed in black ink, from one stencil; on silver metallicised card stuck down on wooden backing board  
printed image 43 x 43 cm  
sheet 43 x 43 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1207

*Great bores of Modern Art: Opening of the Seventh Seal (Kandinsky)* 1989  
photocopy, printed in black ink, from collaged artwork; hand-coloured in colour aerosol paint; on thin smooth white wove paper  
printed image 118.4 x 84 cm  
sheet 118.4 x 84 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1208

*Still life: Dorothy Lamour* 1983  
photocopy, printed in black ink, from collaged artwork; hand-coloured with aerosol paint; on thin smooth off-white wove paper  
printed image 51.1 x 40.8 cm  
sheet 52.2 x 41.7 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1209

*Vanitas still life: Kitchener wants you* 1983  
photocopy, printed in black ink, from collaged artwork; hand-coloured with aerosol paint; on thin smooth off-white wove paper  
printed image 51 x 40.6 cm  
sheet 57.4 x 43.7 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1210

*Still life variations: royal commission I* 1991  
photocopy, printed in black ink, from collaged artwork; hand-coloured with aerosol paint; on thin smooth white wove paper  
printed image 37.8 x 27.6 cm  
sheet 41.9 x 29.7 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1211



*Still life variations: royal commission*  
3 1991  
photocopy, printed in black ink, from  
collaged artwork; hand-coloured with  
aerosol paint; on thin smooth white  
wove paper  
printed image 37.8 x 27.6 cm  
sheet 41.9 x 29.7 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1212

*Great bores of Modern Art: Kozmic  
vibrations (Mondrian) (maquette)*  
1988  
collage of cut paper; on thick smooth  
white card  
image 59.2 x 42.5 cm  
sheet 59.2 x 42.5 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1213

*Homage to Duccio Series* 1989–91  
photocopies, printed in black ink,  
each from collaged artwork; each  
hand-coloured in aerosol paint; on  
thin smooth white wove paper  
sheet (each) 118.6 x 84 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1215.1–9

*For William Blake 1* 2010  
digital print, printed in colour, from  
digital file; on thin smooth white card  
printed image 29.4 x 26.5 cm  
sheet 48.1 x 33 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1217

*For William Blake 2* 2010  
digital print, printed in colour, from  
digital file; on thin smooth white card  
printed image 28.8 x 25.9 cm  
sheet 48.2 x 33 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1218

*For William Blake 3* 2010  
digital print, printed in colour, from  
digital file; on thin smooth white card  
printed image 29.2 x 25.2 cm  
sheet 48.1 x 33.1 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1219

**GIBBONS, Tom**  
born Australia 1928  
**MCKAY, Brian**  
born Australia 1926

*Elvis* 1977  
screenprint, printed in black ink, from  
one stencil; on thin blue metallicised  
card  
printed image 65 x 49 cm  
sheet 89.5 x 65.8 cm  
Gordon Darling Australia Pacific  
Print Fund, 2010  
2010.1206

**GILL, ST** (print after)  
England 1818 – Australia 1880  
Australia from 1839

**PAUL JERRARD & SON**  
(lithographer)  
active England 1850s–1860s  
**MESSRS NEWBOLD & CO**  
(publisher)  
established & closed London  
active England 1860s

*Our convicts what we do and what  
becomes of them* c 1865  
lithograph, printed in black ink, from  
one stone; hand-coloured; on thick  
smooth cream wove paper  
printed image 17.4 x 25.6 cm  
sheet 27.1 x 36.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.112

**GOCZEL, Stephen** (print after)  
Active Australia 1890s  
**WILLIAMS, FM** (lithographer)  
England 1855 – Australia 1929  
Australia from c 1878

*The waterfall, about 50 miles north of  
Goongarrie* c 1895  
lithograph, printed in black ink, from  
one stone; on buff wove Mercantile  
Fine paper  
printed image 9 x 20 cm  
sheet 20.8 x 32.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1012

*Gum Creek, Cue-Lake Carey track*  
c 1895  
lithograph, printed in black ink, from  
one stone; on buff wove Mercantile  
Fine paper  
printed image 9.4 x 20 cm  
sheet 20.8 x 22.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1013

*Mt Margaret from south west* c 1895  
lithograph, printed in black ink, from  
one stone; on buff wove Mercantile  
Fine paper  
printed image 9.5 x 20 cm  
sheet 20.8 x 32.4 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1014

*Desert Gates, Cue-Lake Carey track*  
c 1895  
lithograph, printed in black ink, from  
one stone; on buff wove Mercantile  
Fine paper  
printed image 9.4 x 20.4 cm  
sheet 20.7 x 32.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1015

*The lighthouse, Cue-Lake Carey track* c 1895  
lithograph, printed in black ink, from one stone; on buff wove Mercantile Fine paper  
printed image 9.6 x 20 cm  
sheet 20.8 x 32.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1016

**GODEFROI**

**STUBBS, George** (print after)  
Great Britain 1724–1806  
not titled (*Stubbs style kangaroo*) c 1774  
engraving, printed in black ink, from one copper plate; on thin cream wove paper  
printed image 20 x 16.1 cm  
sheet 27.2 x 20.6 cm  
2010.900

**GORE, G** (delineator)

*Passing between Bald Head and Vancouver Reef* c 1846  
engraving, printed in black ink, from one plate; on off-white wove paper  
printed image 8.8 x 14.2 cm  
sheet 12.9 x 21 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1038

**GOULDER, Tom** (printer)

**DUCK PRINT LIMITED EDITIONS** (print workshop)

*Bebellic Portfolio* 2007  
screenprints, printed in colour, each from multiple stencils; on thick smooth white wove Magnani 350 gsm paper  
sheet (each) 76 x 56 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1197.1–9

**GRASSE, Wolfgang**

born Germany 1930  
Australia from 1966  
not titled (*men in mountain*) 1965  
offset-lithograph, printed in black ink, from one plate; on thin smooth off-white paper  
image (irregular) 24.8 x 28.8 cm  
sheet 26.6 x 19 cm  
gift of Tony Coleing, 2011  
2011.555  
not titled (*bird resting on tree stump*) c 1965  
offset-lithograph, printed in black ink, from one plate; hand-coloured; on thin smooth off-white paper  
printed image (irregular) 23.6 x 17.4 cm  
sheet 29.8 x 21 cm  
gift of Tony Coleing, 2011  
2011.581

**HALL, Adrian**

born England 1943  
Australia from 1979  
not titled (*tableau with toy dog*) 1975  
sculptogram; on thin textured white photographic paper  
sheet (overall) 50.6 x 75.3 cm  
gift of Tony Coleing, 2011  
2011.436  
not titled (*tableau with hula hoop*) 1976  
sculptogram; on thin textured white Agfacolor photographic paper  
sheet (overall) 50.6 x 75.3 cm  
gift of Tony Coleing, 2011  
2011.437

**HALL, Fiona**

born Australia 1953  
England, Europe 1976–78; United States 1979–82

**BASIL HALL EDITIONS**

*Burning bright (folio of six etchings)* 2010  
etchings, printed in colour, from multiple plates; on paper  
sheet (each) 50 x 66 cm  
purchased with the assistance of Susan Armitage, 2011  
2011.192.1–7

**HARTNELL, Joseph** (printer)  
1799–1848

*Emigration to Van Diemen's Land* 1836  
letterpress text, printed in black ink, from type; on thin smooth cream wove paper  
printed image 52.2 x 42.7 cm  
sheet 57 x 44.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.94

**HAXTON, Elaine**

Australia 1909–1999  
England 1932–39; USA, England, Europe c 1946–49;

*Ju Jitsu* 1982  
etching, deep-etch and drypoint  
printed in black ink with plate tone, from one plate; on medium-weight smooth off-white wove paper  
printed image 15.2 x 16 cm  
sheet (overall) 35.2 x 33 cm  
gift of Anna Gray, 2011  
2011.798

**HEATH** (engraver)

**KEARSLEY, G** (publisher)  
**STUBBS, George** (print after)  
Great Britain 1724–1806

*The kangaroo* 1800  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin cream wove paper  
printed image 11.9 x 19.2 cm  
sheet 13.4 x 21.4 cm  
2010.909

**HEATH, Henry**

active England 1824–50  
*Flourishing state of the Swan River thing. The wickedness of London. Royal museum* 1830  
etching, printed in black ink, from one plate; on paper  
printed image and text 26.2 x 24 cm  
sheet (sight) 26.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1034



**HEATH, Henry**

active England 1824–50

**FORES, Samuel William** (publisher)  
England 1770–1841

*Something like emigration* 1832

lithograph, printed in black ink, from one stone; hand-coloured; on thick smooth off-white wove paper  
printed image 28.7 x 37.2 cm  
sheet 29.4 x 39.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.116

**HEATH, Henry**

active England 1824–50

**MCLEAN, Thomas** (publisher)  
England 1788–1875

*The two coveys wots driv-out of their city-wation* 1830

etching, printed in black ink, from one plate; hand-coloured; grey watercolour border; on paper  
printed image 23.4 x 36 cm  
sheet (sight) 23.4 x 36 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1035

**HEATH, William**

England 1795–1840  
Scotland 1825–26

*Flourishing state of the Swan River thing. The wickedness of London. Royal museum* 1830

etching, printed in black ink, from one plate; on thick smooth cream wove paper  
printed image (recto) 33.6 x 24.9 cm  
printed image (verso) 33.6 x 24.2 cm  
sheet 34 x 25.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.114 AB

**HEATH, William**

England 1795–1840

Scotland 1825–26

**MCLEAN, Thomas** (publisher)  
England 1788–1875

*New panorama, a startling interrogation* 1829

engraving, printed in black ink from, from one copper plate: hand-coloured; on paper  
printed image 24.8 x 34.8 cm  
sheet 25.8 x 36.8 cm  
2011.178

**HENDERSON, John Black**

England 1827 – Australia 1918  
Australia 1851

*Picnic at Mrs Macquarie's chair* c 1870

lithograph, printed in black ink, from one stone; hand-coloured in watercolour; on paper  
printed image 47.6 x 68.2 cm  
sheet 47.6 x 68.2 cm  
2010.1123

**HEREL, Petr**

born Czechoslovakia 1943  
France 1971; Australia from 1973;  
France 1976–78 1985–86

**COMMERE, Pascal** (author)  
born 1951

*Une poèm parfois son ombre (A shadow sometimes its shadow)* 1987  
wood-engraving, printed in black ink, from one block; letterpress; on medium-weight smooth off-white wove Arches paper  
book (closed) 19.2 x 10.3 cm  
book (open) 19.2 x 20.4 cm  
gift of Anna Gray, 2011  
2011.792.A–A

**HEREL, Petr**

born Czechoslovakia 1943

France 1971; Australia from 1973;  
France 1976–78 1985–86

**COMMERE, Pascal** (author)  
born 1951

**Editions folle avoine** (publisher)

*Fenetres la nuit vient (Windows night is coming)* 1987

wood-engravings, printed in black ink, each from one block; letterpress text; on thin smooth cream vélin de lana paper  
book (closed) 19 x 20.6 cm  
book (open) 19 x 40.6 cm  
gift of Anna Gray, 2011  
2011.793.A–B

**HEREL, Petr**

born Czechoslovakia 1943

France 1971; Australia from 1973;  
France 1976–78 1985–86

**DAUMAL, René** (poet)  
France 1908–1944

*La peau du fantôme (Phantom skin)* 1987

etching, printed in sepia ink, from one plate; hand-coloured; letterpress text and blindstamp; on calf-gut; *moulin de fleurae*; medium-weight textured off-white wove paper  
book (closed) 21.6 x 15.4 cm  
book (open) 21.6 x 30.4 cm  
gift of Anna Gray, 2011  
2011.799.A–C

**HIGSON, Shayne**

born Australia 1960

*Just married* 1980

etching and aquatint, printed in black ink, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 15.2 x 12.3 cm  
sheet 17.8 x 27.5 cm  
gift of Tony Coleing, 2011  
2011.566

**HOBBA, Leigh**

born Australia 1949

T.V. 1991

drypoint, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 22.8 x 15 cm  
sheet 37.5 x 28.2 cm  
gift of Tony Coleing, 2011  
2011.557

**HODGES, William** (after)

England 1744–1797

**BASIRE I, James** (engraver)

1730–1802

**CADELL, Thomas** (publisher)

1742–1802

**STRAHAN, William** (publisher)

1715–1785

*Man in Christmas Sound, Tierra del Fuego* 1777

etching, printed in black ink, from one plate; on thin smooth off-white laid paper  
printed image 23.4 x 18.6 cm  
printed image and text 26.7 x 18.6 cm  
plate-mark 27.8 x 19.6 cm  
sheet 29 x 23.2 cm  
gift of Tony Coleing, 2011  
2011.569

**HODGES, William** (after)

England 1744–1797

**WATTS, William** (engraver)

1752–1851

**CADELL, Thomas** (publisher)

1742–1802

**STRAHAN, William** (publisher)

1715–1785

*Boats of the Friendly Isles* 1777

etching, printed in black ink, from one plate; on thin smooth off-white laid paper  
printed image 21.3 x 37.2 cm  
printed image and text 23.9 x 37.3 cm  
plate-mark 25.4 x 40.2 cm  
sheet 29.2 x 42.4 cm  
gift of Tony Coleing, 2011  
2011.567

*Christmas Sound, Tierra del Fuego* 1777

etching, printed in black ink, from one plate; on thin smooth off-white laid paper  
printed image 21.3 x 37.2 cm  
printed image and text 23.3 x 37.4 cm  
plate-mark 25.2 x 40.2 cm  
sheet 29 x 43.4 cm  
gift of Tony Coleing, 2011  
2011.568

**HOPKINS, Livingston**

United States of America 1846 –

Australia 1927

Australia from 1883

*Self-portrait* 1894

drypoint, printed in brown ink, from one plate; on thin smooth cream wove paper  
plate-mark 15.2 x 9.6 cm  
sheet (deckle-edged) 28 x 22.9 cm  
gift of Roger Butler AM, 2011  
2011.897

*Self-portrait (full length)* 1894

drypoint, printed in brown ink, from one plate; on medium-weight smooth cream wove paper  
plate-mark 15.2 x 9.7 cm  
sheet 30 x 20.2 cm  
gift of Roger Butler AM, 2011  
2011.898

*Old Sydney, Cumberland street, Argyle cut* 1886

etching, printed in brown ink, from one plate; on thin smooth cream wove paper  
image 25.8 x 16.4 cm  
plate-mark 30 x 19.8 cm  
sheet (deckle-edged) 40.4 x 30.2 cm  
gift of Roger Butler AM, 2011  
2011.899

*Cows with cat in front of an old barn* 1891

etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark 12 x 16.2 cm  
sheet 23.2 x 29 cm  
gift of Roger Butler AM, 2011  
2011.900

*Street in the rocks* 1893

etching, printed in black ink, from one plate; on medium-weight smooth cream wove paper  
image 21.2 x 13.2 cm  
plate-mark 24 x 16.2 cm  
sheet 39 x 29.5 cm  
gift of Roger Butler AM, 2011  
2011.901

*Dredge in the harbour* 1893

etching, printed in black ink, from one zinc plate; on medium-weight smooth white wove paper  
plate-mark 19.2 x 15.2 cm  
sheet (deckle-edged) 40 x 29.6 cm  
gift of Roger Butler AM, 2011  
2011.902

**HUGGINS, JW** (print after)

1781 – England 1845

*View of the Swan River, Western Australia (grass trees, black swans, and kangaroos)* 1880s

engraving, printed in black ink, from one plate; hand-coloured at a later date; on thin off-white wove paper with text on verso  
printed image 9.8 x 14.4 cm  
sheet 11.4 x 18.6 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1023

**HUGGINS, JW** (print after)

1781 – England 1845

**DODD, I** (wood engraver)

*Swan River* 1830

wood-engraving, printed in black ink, from one block; on thin off-white wove paper with associated text printed in two columns on verso  
printed image 9.8 x 14.4 cm  
sheet 10.3 x 15.3 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1033

**HUGGINS, JW** (print after)

1781 – England 1845

**DUNCAN, Edward** (engraver)

England 1803–1882

*Swan River, 50 miles up c* 1829

aquatint, printed in colour, from one copper plates; hand-coloured; on buff wove paper

printed image 25.2 x 35.6 cm

sheet 27.6 x 38.6 cm

The Wordsworth Collection, National Gallery of Australia, Canberra,

purchased, 2010

2010.1147

**HUGGINS, JW** (print after)

1781 – England 1845

**DUNCAN, Edward** (engraver)

England 1803–1882

**HUGGINS, JW** (publisher)

1781 – England 1845

*The opening of Sheerness Docks* 1828

aquatint, printed in black ink, from one plate; on smooth buff wove paper subsequently laid down on cotton fabric

printed image 37.2 x 57.4 cm

sheet 42.3 x 60 cm

gift of Ted and Gina Gregg, 2010

2011.121

**IMPRIMERIE DE LESAUVAGE**

(printer, intaglio)

active France 1840s

*Naturels de L'Ile de Van-Diemen* 1840s

engraving, printed in black ink, from one plate; on thin smooth cream wove paper

printed image 15.9 x 10.1 cm

sheet 23.2 x 14.8 cm

gift of Ted and Gina Gregg, 2010

2011.70

**IMURA, Yuhō**

born Japan 1984

Australia from 1993

**LANCASTER, Peter** (printer, lithographic)

**LANCASTER PRESS** (print workshop)

established Australia 1990

*Lovely me* 2008

lithograph, printed in colour, from multiple plates and stones; on thick smooth cream wove paper

printed image 55.9 x 45.4 cm

sheet 70.4 x 51 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.638

*Conqueror* 2006

lithograph, printed in colour, from multiple plates and stones; on thick smooth cream wove paper

printed image 52.9 x 44.1 cm

sheet 70.6 x 50.8 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.639

**JM KRONHEIM & CO** (printer,

intaglio)

established & closed London

*The emigrants' farewell* 1860

engraving, printed in black ink, from one plate; hand-coloured; on thin smooth off-white wove paper

printed image 11.6 x 16.7 cm

sheet 12.8 x 21 cm

gift of Ted and Gina Gregg, 2010

2011.93

**JACKS, Robert**

born Australia 1943

Canada USA 1968–78; UK 1987–88

not titled (*grid*) 1974

screenprint, printed in colour, from multiple stencils; on thin smooth off-white card

printed image 52.1 x 25.2 cm

sheet 66.2 x 50.6 cm

gift of Tony Coleing, 2011

2011.480

*Hand stamped New York* 1975–76

twelve relief prints, printed in colour, from rubber stamps; letterpress text;

on thin smooth white wove paper

book (closed) 11.4 x 12.8 cm

gift of Tony Coleing, 2011

2011.526.1–12

**JAMES TRUSCOTT & SON LTD**

(printer, lithographic)

active England 1850s – c 1914

*Township of Port Maldon on the estate of the Van Diemen's Land Company, Emu Bay, 1858* 1858

lithograph, printed in black ink, from one stone; on medium-weight smooth

off-white wove paper

printed image 57.6 x 48.5 cm

sheet 68.2 x 51.1 cm

gift of Ted and Gina Gregg, 2010

2011.83

**JENYNS, Bob**

born Australia 1944

*Chair* 1994

screenprint, printed in colour, from multiple stencils; on thin smooth

white wove Arches paper

printed image 67.1 x 45.8 cm

sheet 75 x 50.8 cm

gift of Tony Coleing, 2011

2011.418

*A tower from the game of death* 1995

screenprint, printed in colour, from multiple stencils; on thin smooth

white wove Arches paper

printed image 66.6 x 48.4 cm

sheet 75 x 53.8 cm

gift of Tony Coleing, 2011

2011.421

*An Xmas tree from Paris* 1994

screenprint, printed in colour, from multiple stencils; on thin smooth

white wove Arches paper

printed image 67.1 x 45.8 cm

sheet 75 x 50.8 cm

gift of Tony Coleing, 2011

2011.422

*Berlin Games* 1995  
screenprint, printed in colour, from multiple stencils; on thin smooth white wove Arches paper  
printed image 44.4 x 56.5 cm  
sheet 54 x 75 cm  
gift of Tony Coleing, 2011  
2011.423

*Jesus will soon return: Matthew 24* 1995  
screenprint, printed in colour, from multiple stencils; on thin smooth white wove Arches paper  
printed image 66 x 41 cm  
sheet 75 x 54 cm  
gift of Tony Coleing, 2011  
2011.424

*Paris game bag* 1995  
screenprint, printed in colour, from multiple stencils; on thin smooth white wove paper  
printed image 59 x 47.4 cm  
sheet 75 x 53.8 cm  
gift of Tony Coleing, 2011  
2011.425

*Fez* 1994  
screenprint, printed in colour, from multiple stencils; on thin smooth white wove Arches paper  
printed image 65.8 x 45.3 cm  
sheet 75 x 50.8 cm  
gift of Tony Coleing, 2011  
2011.426

*A mouse form the British Museum* 1994  
screenprint, printed in colour, from multiple stencils; on thin smooth white wove Arches paper  
printed image 65.7 x 45.3 cm  
sheet 75 x 50.8 cm  
gift of Tony Coleing, 2011  
2011.427

**JOBSON, Frederick James** (print after)

England 1812–1881  
USA 1856–unknown  
Australia 1861–62

**HAYMAN BROTHERS & LILLY**  
(printer, intaglio)  
active England 1870s–1890s

*Mount Wellington, from the bay at Hobart Town, Tasmania* c 1862  
engraving, printed in black ink, from one plate; wood-engraving, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
printed image 10.2 x 16.4 cm  
sheet 13.6 x 21.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.72

**JUMBO**

not titled (*Magpie*) 2010  
hand-painted paste-up; on white, wove paper  
overall 308 x 240 cm  
2010.1131

**KANE, Julius**

Hungary 1921 – Australia 1962  
Australia from 1949 North America 1960–61

*Sculpture group* c 1958  
linocut, printed in olive green ink, from one block; on thin smooth cream laid paper on green card  
printed image 20.1 x 25.4 cm  
sheet (a) 20.7 x 26 cm  
sheet (b) 24.1 x 29.8 cm  
2010.640

*Male nude, kneeling* c 1958  
linocut, printed in brown ink, from one block; on thin smooth cream wove paper on cream card  
printed image 40.2 x 24.2 cm  
sheet 40.4 x 28 cm  
2010.641

not titled (*Christmas greeting card*) c 1956  
linocuts, printed in black ink, each from one block; on thin smooth off-white wove paper on pink card  
sheet (folded) 25.4 x 13.9 cm  
sheet 25.4 x 28 cm  
2010.642.A–B

**KEATING, Ash**

born Australia 1980

*Pascua lama* 2006  
laser print, printed in colour, from photographic images; on thick smooth white wove paper  
gift of the artist, 2010  
2010.516.A–B

**KING, Phillip Parker** (print after)  
1791–1856

*View of Mount Cockburn at the bottom of Cambridge Gulf, Taken from the Gut* 1825  
engraving, printed in black ink, from one copper plate; hand-coloured (at a later date?); on off-white wove paper  
printed image 9.9 x 15.9 cm  
sheet 12 x 17 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1020

**KING, Stephen**

born Australia 1958

*Help* 1989  
linocut, printed in black ink, from one block; on medium-weight smooth off-white wove paper  
printed image (irregular) 47.8 x 46.9 cm  
sheet 63.2 x 53 cm  
gift of Tony Coleing, 2011  
2011.495

*Sighting the fence* 1988  
linocut, printed in black ink, from one block; on medium-weight smooth cream wove paper  
printed image 46 x 32.6 cm  
sheet 63 x 45.4 cm  
gift of Tony Coleing, 2011  
2011.497

*My first nude party* 1989  
linocut, printed in black ink, from one block; on medium-weight smooth off-white wove paper  
printed image 18.3 x 30 cm  
sheet 31.4 x 37.4 cm  
gift of Tony Coleing, 2011  
2011.499

**KIRKLAND, Murray**

born Australia 1962

*Wipers 1917 2007*

etchings, printed in sepia ink, from multiple plates; on thick smooth cream wove paper  
plate-mark (each) 8.8 x 6.8 cm  
sheet (each) 8.9 x 6.8 cm  
slipcase 9 x 7 x 0.3 cm  
2010.615.1–12

**KIRKLAND, Murray**

born Australia 1962

**BROULIM, Rudolf** (printer, lithographic)

*Breathe 2007*

lithograph, printed in black ink, from one stone; on thick smooth white wove paper  
printed image 40.5 x 30.3 cm  
sheet 62 x 44.7 cm  
gift of the artist, 2010  
2010.608

*Blind/Gassed 2007*

lithographs, printed in black ink, from two stones; on thick smooth cream wove paper  
printed image (overall) 29.2 x 48 cm  
sheet 43.8 x 61.7 cm  
gift of the artist, 2010  
2010.609

*Unknown 2007*

lithograph, printed in black ink, from one stone; on thick smooth white wove paper  
printed image 32.4 x 27 cm  
sheet 58.5 x 42.8 cm  
gift of the artist, 2010  
2010.610

*One 2007*

etching, printed in black ink, from one plate; on thick smooth off-white wove paper  
plate-mark 19.6 x 12.5 cm  
sheet 28.4 x 19.5 cm  
gift of the artist, 2010  
2010.611

*Gesture 2007*

etching, printed in black ink, from one plate; on thick smooth off-white wove paper  
plate-mark 19.6 x 12.5 cm  
sheet 28.4 x 19.5 cm  
gift of the artist, 2010  
2010.612

*Relic I 2007*

etching, printed in black ink, from one plate; on thick smooth off-white wove paper  
plate-mark 19.6 x 12.5 cm  
sheet 28.4 x 19.5 cm  
gift of the artist, 2010  
2010.613

*Relic II 2007*

etching, printed in black ink, from one plate; on thick smooth off-white wove paper  
plate-mark 19.6 x 12.5 cm  
sheet 28.4 x 19.5 cm  
gift of the artist, 2010  
2010.614

**KLEIN, Deborah**

born Australia 1951

England 1973–80

**MOTH WOMAN PRESS** (publisher)  
established Australia 2009

*There was once ... The collected fairy tales 2009*

offset-lithographs, printed in colour, from multiple plates; on thin smooth glossy white wove paper  
book (closed) 21 x 14.8 cm  
bag 37.2 x 16.1 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1128.1–2

**L, E** (engraver)*Hurricane at the Lacedpede Islands WA 1877*

wood-engraving, printed black ink, from one block; hand-coloured; on thin off-white newsprint  
printed image 16.1 x 22.5 cm  
sheet 20.4 x 27.3 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1027

**LAPIE, Pierre**

France 1777–1850

**TARDIEU, JB** (engraver)

France 1746–1816

**GIRALDON** (printer, intaglio)

active early 19th century

*Océanique centrale 1812*

engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth cream laid paper  
printed image 22.1 x 30 cm  
sheet 29.4 x 41.7 cm  
gift of Ted and Gina Gregg, 2010  
2011.77

**LARTER, Richard**

born England 1929

Australia from 1962

*Exhibition of paintings by Richard Larter (exhibition poster) 1969*

screenprint, printed in black ink, from one stencil; on thin smooth white wove paper  
printed image 47.9 x 38 cm  
sheet 53.1 x 45.1 cm  
gift of Tony Coleing, 2011  
2011.479

**LATIMER, Bruce**

born Australia 1951

United States 1976–91

*Air condition 1980*

screenprint, printed in colour, from multiple stencils; on medium-weight smooth off-white wove paper  
printed image 55 x 75 cm  
sheet 56.2 x 76.4 cm  
gift of Tony Coleing, 2011  
2011.491

*Head on 1980*

screenprint, printed in colour, from multiple stencils; on medium-weight smooth off-white wove paper  
printed image 74.9 x 54.9 cm  
sheet 76.4 x 56.2 cm  
gift of Tony Coleing, 2011  
2011.492

*In out: Iran* 1980

screenprint, printed in colour, from multiple stencils; on medium-weight smooth off-white wove paper printed image (irregular) 54.4 x 74.4 cm

sheet 55.4 x 76.4 cm

gift of Tony Coleing, 2011  
2011.493

**LAWRENCE, Sir Thomas** (print after)

1769–1830

**CARDON, Anthony** (lithographer)  
Belgium 1772 – Engalnd 1813

**T CADELL & W DAVIES** (publisher)  
established & closed England

*The Right Honourable Sir Joseph Banks, Bart. K.B., President of the Royal Society, from an original picture by T. Lawrence, Esq., R.A. in the possession of Samuel Lysons, Esq.* 1810

stiple-engraving, printed in black ink, from one copper plate; on medium-weight smooth off-white wove paper

printed image 27.2 x 25.9 cm

plate-mark 28 x 30.3 cm

sheet 42.8 x 33.4 cm

gift of Ted and Gina Gregg, 2010  
2011.102

**LAWRENCE, Sir Thomas** (print after)

1769–1830

**ROBINSON, H** (engraver)

*Sir Joseph Banks, Bart. KB PRS OB 1820 from the original of Sir Thomas Lawrence in the British Museum* 1831

engraving, printed in black ink, from one copper plate; on thin smooth cream paper subsequently laid down on thin cream card

printed image 12.4 x 9.8 cm

sheet 20.1 x 15.6 cm

backing sheet 22.5 x 17.4 cm

gift of Ted and Gina Gregg, 2010  
2011.86

*Sir Joseph Banks, Bart. KB PRS OB*

*1820 from the original of Sir Thomas Lawrence in the British Museum* 1820

engraving, printed in black ink, from one copper plate; on thin smooth cream paper subsequently laid down on thin cream card

printed image 20.2 x 17.5 cm

sheet 26.8 x 18.6 cm

backing sheet 29.6 x 22.8 cm

gift of Ted and Gina Gregg, 2010  
2011.87

**LE BRETON, Louis**

France 1818–1866

Australian waters between 1839–40

*Dernier voyage de Dumont d'Urville. Débarquement sur la terre Adélie, le 21 janvier 1810. Rade d'Hobart-Town île Van-Diemen* 1840s

engravings, printed in black ink, each from one plate; on thin smooth cream wove paper

printed image (a) 14.2 x 20.3 cm

printed image (b) 13 x 22.4 cm

sheet 37.5 x 27.2 cm

gift of Ted and Gina Gregg, 2010  
2011.79

**LE BRETON, Louis** (print after)

France 1818–1866

Australian waters between 1839–40

**LEMERCIER BENARD ET CIE**

(publisher)

France 1837 – closed 1870

**LASSALLE, Emile** (lithographer)

France 1813–1871

*Port Essington, cote nord de l'Australie (Port Essington, north coast of Australia)* c 1842

lithograph, printed in black ink, from one stone; hand-coloured; on white wove paper

printed image 20.2 x 32 cm

sheet 33.8 x 50.8 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1045

**LE KEUX, John Henry**

1812–1896

*Australian trees and shrubs*

engraving, printed in black ink, from one plate; hand-coloured; on medium-weight smooth cream wove paper

printed image 12.3 x 19.5 cm

sheet 15 x 25.2 cm

gift of Ted and Gina Gregg, 2010  
2011.92

**LEGRAND**

active France 19th-century

**RIGO FRERES ET COMPAGNIE**  
(lithographer)

active France 19th century

**BERQUET ET PETION** (publisher)

active France 1840s

*Punition des matelots, à Hobart-Town (Ile Van-diemen)* 1840s

lithograph, printed in black ink, from one stone; hand-coloured; on thick smooth cream wove paper

printed image 16.4 x 10.6 cm

sheet 24.8 x 17.6 cm

gift of Ted and Gina Gregg, 2010  
2011.73

**L'ESTRANGE, Sally**

born Australia 1953

England 1975–76

*You can hear the snow falling* 1984

etching, printed in black ink, from one plate; hand-coloured; on medium-weight smooth off-white wove paper

plate-mark (overall) 26.6 x 30.4 cm

sheet (deckle-edged) 28.4 x 38 cm

gift of Roger Butler AM, 2011  
2011.893

*Should he upbraid* 1984

linocut, printed in black ink, from one block; hand-coloured; on thin smooth off-white wove paper printed with musical notation

image (irregular) 15.5 x 14.6 cm

sheet 36.6 x 26.5 cm

gift of Roger Butler AM, 2011  
2011.894



*Thunderbolt's rock* 1989

linocut, printed in black ink, from one block; hand-coloured; on thin smooth brown wove paper  
image (irregular) 13.4 x 18.6 cm  
sheet 38.2 x 25.4 cm  
gift of Roger Butler AM, 2011  
2011.895

**LESUEUR, Charles-Alexander** (print after)

France 1778–1846

**BERNIERI, Andrea** (engraver)  
1792–1849

*Cabanes des Naturels de la Presque île Peron* 1840s

engraving, printed in black ink, from one plate; on white wove paper  
printed image 14.6 x 20.6 cm  
plate-mark 16 x 22 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1017

**LESUEUR, Charles-Alexander** (print after)

France 1778–1846

**MILBERT, Jacques Gerard**  
(draughtsman, intermediary)  
France 1766–1840

**PILLEMENT, Jean-Baptise**  
(engraver)

France 1728–1808

**LANGLOIS** (printer, intaglio)  
active France early 19th century

*Timor: Vue de la rade, de la ville et du fort de Coupang (Küpang)* 1807

engraving, printed in black ink, from one copper plate; on two sheets of thin smooth cream wove paper  
printed image 15.6 x 46 cm  
sheet 35 x 53.7 cm  
gift of Ted and Gina Gregg, 2010  
2011.100

**LESUEUR, Charles-Alexander** (print after)

France 1778–1846

**PILLEMENT, Jean-Baptise**  
(engraver)

France 1728–1808

**NEE, François Denis** (engraver)  
1732–1817

**LANGLOIS, Jean-Charles** (printer, intaglio)

France 1789–1870

*Nouvelle Hollande: Terre d'Endracht Cabanes des Naturels de la Presque île Peron (New Holland: Eendracht Land. Aboriginal huts, Peron Peninsula)* 1807

etching, printed in black ink, from one copper plate; hand-coloured at a later date; on smooth off-white wove paper  
printed image 14.6 x 20.8 cm  
sheet 26.4 x 35.2 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1046

**LIGHT, Colonel William** (print after)

Malaya 1786 – Australia 1839

England from 1792, Scotland and Ireland 1814–1821, Australia from 1836

**GRIEVE, J** (printer, lithographic)  
working London

**HAILES, JC** (publisher)  
working London

*Distant view of the landing place, and iron stores at Port Adelaide, South Australia* c 1839

lithograph, printed in black ink, from one zinc plate; hand-coloured; on thin smooth cream wove paper  
printed image 18.8 x 35.2 cm  
printed image and text 23.1 x 36.1 cm  
sheet 30.4 x 42.2 cm  
2010.1125

*View at Yankalillah, South Australia* c 1838

lithograph, printed in black ink, from one zinc plate; hand-coloured; on thin smooth cream wove paper  
printed image 20 x 35 cm  
printed image and text 23.8 x 36.1 cm  
sheet 30.4 x 42.2 cm  
2010.1126

**LINDSAY, Norman**

Australia 1879–1969

England, Europe 1909–11

*Josephi: His book*

woodcut, printed in black ink, from one block; on thin smooth off-white laid paper  
printed image (irregular) 9.8 x 5.4 cm  
sheet (irregular) 21.1 x 13.8 cm  
gift of Roger Butler AM, 2011  
2011.909

*Jalmar Josephi: His book*

lineblock, printed in black ink, from one block; on chine collé subsequently laid down on thin smooth off-white laid paper  
printed image (irregular) 7.6 x 4.5 cm  
sheet (irregular) 9.1 x 7 cm  
backing sheet 20.1 x 13.3 cm  
gift of Roger Butler AM, 2011  
2011.910

**LIZARS, WH** (publisher)

Scotland 1788–1859

*Leaves from the book of nature: Kangaroos, & c (Salesmen's sheet)* c 1840s

engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth cream wove paper  
printed image 52.4 x 36.8 cm  
sheet 54.4 x 40.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.95

**LOANE, John**

born Australia 1950

*Oui oui (Yes yes)* 2009

etching, printed in black ink, from one plate; hand-coloured in blue and silver printer's ink; on thick smooth cream wove card on thick smooth cream wove card

plate-mark 94.2 x 69.4 cm

sheet (a) 94.9 x 69.9 cm

sheet (b) 108.6 x 83 cm

Gordon Darling Australia Pacific Print Fund, 2010

2010.616

*Bon (Good)* 2009

etching, printed in black ink, from one plate; hand-coloured in blue, orange and silver printer's ink; on thick smooth cream wove card on thick smooth cream wove card

plate-mark 94.8 x 68.8 cm

sheet (a) 95 x 69.1 cm

sheet (b) 108.5 x 83 cm

Gordon Darling Australia Pacific Print Fund, 2010

2010.617

**LOCKYER, Edmund** (print after)

England 1784 – Australia 1860

**FULLWOOD, A Henry** (engraver)

England 1863 – Australia 1930

Australia 1883–1900; USA, England 1900–20; Australia from 1920

*King George's Sound* 1880s

engraving, printed in black ink, from one plate; hand-coloured; on paper

printed image 13 x 25.2 cm

sheet (sight) 26.4 x 35.2 cm

The Wordsworth Collection, National Gallery of Australia, Canberra,

purchased, 2010

2010.1047

**MACFARLANE, J** (print after)

*Captain Rossiter comes to Eyre's aid, Great Australian Bight, 1841* 1890

photo-engraving, printed in black ink, from one plate; hand-coloured; on paper

image 43 x 54 cm

sheet 48.1 x 60.2 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1028

**MACKAY, Jan**

born Australia 1950

**EARTHWORKS POSTER COLLECTIVE**

Australia 1971–1980

*This woman is not a car* 1981

screenprint, printed in colour, from multiple stencils; on this smooth white paper

printed image 89.2 x 56 cm

sheet 91 x 57.8 cm

gift of Tony Coleing, 2011

2011.434

**MADDOCK, Bea**

born Australia 1934

England, Europe 1959–61, Canada 1978

*Christmas card 1973 (date rubbings and print insert)* 1973

gift of Mary Page, 2010

2011.125.1–2

*Christmas card 1974 (date rubbings and print insert)* 1973

stone rubbing and etching

gift of Mary Page, 2010

2011.126.1–2

*Christmas card 1972 (Flowers in a field)* 1972

photo-etching, aquatint and drypoint, printed in black ink, from one zinc plate; on cream textured Archese aquarelle paper

printed image 15.2 x 10.2 cm

sheet (folded) 19 x 14 cm

sheet (overall) 19 x 28 cm

gift of Mary Page, 2010

2011.127

*Christmas card 1972 (self-portrait photograph)* 1971

screenprint, printed in black ink, from one photo-screen; additional drawing in black felt-tipped pen; hand-written inscription; on deckle-edged paper

image 11.6 x 8.3 cm

sheet (folded) 15.1 x 10.1 cm

sheet (overall) 15.1 x 20.2 cm

gift of Mary Page, 2010

2011.128

*ANU Christmas card, inking a plate* 1976

gelatin-silver print; handwritten inscription in black and blue ink; on photographic paper

image 11.4 x 17 cm

sheet (folded) 12.6 x 8.8 cm

sheet (overall) 12.6 x 17.6 cm

gift of Mary Page, 2010

2011.129

*Christmas card (chair)* 1975 1975

gelatin-silver print; hand-written inscription; on photographic paper

image 7.8 x 6.9 cm

sheet (folded) 9 x 6.9 cm

sheet (overall) 9 x 13.8 cm

gift of Mary Page, 2010

2011.130

*Christmas card: Swimmer* 1981 1981

photo-etching with aquatint, burnishing-out, roulette and drypoint, printed in yellow, red, blue and black inks, from four zinc plates; hand-written inscription; on Arches aquarelle paper

printed image 13.3 x 10 cm

sheet (folded) 19.5 x 13.4 cm

sheet (overall) 19.5 x 39.5 cm

gift of Mary Page, 2010

2011.131

*Christmas card: Fragment of* 1982 1982

lino-cut and photo-etching, printed in colour, from three blocks; monotype letterpress; hand-written inscription; on artist's handmade paper

printed image 21 x 16 cm

sheet (folded) 21 x 13 cm

sheet (overall) 21 x 29.8 cm

gift of Mary Page, 2010

2011.132



*And whatever remains* 1983  
 woodblock print and handwritten  
 letter insert  
 gift of Mary Page, 2010  
 2011.133.1–2

*Exhibition invitation: In the interim  
 and Red text, Snake Pit Gallery,  
 Launceston* 1994 1994  
 photocopy, printed in red and black  
 ink; orange sticker seal; on buff paper  
 printed image 27 x 16 cm  
 sheet 29.6 x 21 cm  
 gift of Mary Page, 2010  
 2011.135

*Exhibition invitation: Terra spiritus  
 work in progress* 1995  
 etching, printed in silver ink, from  
 one plate; on ochre wove paper  
 printed image 17.6 x 10.2 cm  
 sheet 7.5 x 11.4 cm  
 gift of Mary Page, 2010  
 2011.136

*Terra spiritus work in progress  
 statement* 1995  
 computer print out, in black ink; on  
 thin peach paper  
 booklet 15 x 10.6 cm  
 gift of Mary Page, 2010  
 2011.137

*Demonstration woodcut (figures)* 1968  
 woodcut, printed in black ink,  
 from one plywood block by  
 hand-burnishing; on thin white  
 Japanese paper  
 printed image 36.8 x 7.6 cm  
 sheet 41.1 x 17.8 cm  
 gift of Mary Page, 2010  
 2011.138

*Demonstration steelplate etching  
 (walking)* 1968  
 open bite and line-etching, printed in  
 black ink, from one steel plate; on TH  
 Saunders paper  
 printed image 29.9 x 22.5 cm  
 sheet 39.5 x 29.5 cm  
 gift of Mary Page, 2010  
 2011.139

#### MARSDEN, Sally

*Nick* 1984  
 etching, drypoint and aquatint,  
 printed in black ink, from one plate;  
 on medium-weight smooth cream  
 wove paper  
 plate-mark 14 x 10.2 cm  
 sheet (deckle-edged) 27.2 x 22.2 cm  
 gift of Roger Butler AM, 2011  
 2011.889

*Tanya* 1984  
 drypoint, printed in colour, from  
 multiple plates; on medium-weight  
 smooth cream wove Arches paper  
 plate-mark 11.2 x 18.2 cm  
 sheet 13.9 x 21.2 cm  
 gift of Roger Butler AM, 2011  
 2011.890

#### MARSHALL, Jennifer Patria

born Australia 1944  
 Europe 1974–75; Germany 1978;  
 United Kingdom 1982–83

*Book plate I (1–3)* 1978  
 linocuts, printed in black ink, each  
 from one block; on thin smooth white  
 wove tissue paper  
 printed image (a) 24 x 24.2 cm  
 printed image (b) 24 x 24.2 cm  
 printed image (c) 24 x 24.4 cm  
 printed image (overall) 24 x 81.2 cm  
 sheet 30.9 x 91.7 cm  
 2010.619

*Book plate I (4–6)* 1978  
 linocuts, printed in black ink, each  
 from one block; on thin smooth white  
 wove tissue paper  
 printed image (a) 24 x 24.2 cm  
 printed image (b) 24 x 24.3 cm  
 printed image (c) 24.1 x 24.2 cm  
 printed image (overall) 24.1 x 81.7 cm  
 sheet 30.1 x 91.8 cm  
 2010.620

*Book plate II (4–6)* 1978  
 linocuts, printed in black ink, each  
 from one block; on thin smooth white  
 wove tissue paper  
 printed image (a) 24 x 24.2 cm  
 printed image (b) 24 x 24.3 cm  
 printed image (c) 24 x 24.3 cm  
 printed image (overall) 24 x 81.4 cm  
 sheet 31.2 x 92 cm  
 2010.621

*Book plate II (1–3)* 1978  
 linocuts, printed in black ink, each  
 from one block; on thin smooth white  
 wove tissue paper  
 printed image (a) 24.1 x 24.2 cm  
 printed image (b) 24 x 24.2 cm  
 printed image (c) 24 x 24.4 cm  
 printed image (overall) 24.1 x 81.1 cm  
 sheet 30.8 x 91.8 cm  
 2010.622

**MAUBERT, Edouard** (print after)  
 France 1806–1879

**REMOND, N** (printer, intaglio)  
 Active France 1800s

*Acacie à feuilles glauques. Acacia  
 glauca* c 1840  
 engraving, printed in black ink, from  
 one copper plate; hand-coloured; on  
 medium-weight smooth cream wove  
 paper  
 printed image 18.1 x 9.2 cm  
 plate-mark 23.6 x 15.2 cm  
 sheet 26.6 x 17.4 cm  
 gift of Ted and Gina Gregg, 2010  
 2011.57

#### McAUSLAN, Gordon

Aotearoa New Zealand 1913 –  
 Australia 1996  
 Australia 1936–41; Overseas army  
 service 1941–46;  
 Scotland 1947–49; New Zealand  
 1949–51; Australia from 1951

*matrix for 'The poet' (linocut)*  
 linocut block; on linoleum  
 block 36.1 x 14.9 x 0.3 cm  
 gift of the McAuslan family, 2010  
 2010.1301

*Labour leaders* c 1930  
 linocut, printed in green ink, from  
 one block; on thin smooth buff wove  
 paper  
 printed image 5.9 x 28.7 cm  
 sheet 6.9 x 30.1 cm  
 gift of the McAuslan family, 2010  
 2010.1302

*Nazi terror* c 1930  
linocut, printed in black ink, from one block; on thin smooth off-white wove paper  
printed image 4.6 x 6.6 cm  
sheet 6.4 x 7.1 cm  
gift of the McAuslan family, 2010  
2010.1303

*Evictions of the future!* c 1930  
linocut, printed in green ink, from one block; on thin smooth buff wove paper  
printed image 11.2 x 7.6 cm  
sheet 15 x 12.4 cm  
gift of the McAuslan family, 2010  
2010.1304

*Ex libris: Pat Lawlor* c 1930  
linocut, printed in red ink, from one block; on thin smooth yellow wove paper  
printed image 10.6 x 7.6 cm  
sheet 15.2 x 12.4 cm  
gift of the McAuslan family, 2010  
2010.1305

*Behind the cross* 1935  
linocut, printed in black ink, from one block; on thin smooth off-white wove paper on thin red card  
printed image 15.4 x 10.2 cm  
sheet 16.8 x 11.2 cm  
backing sheet 21.6 x 21 cm  
gift of the McAuslan family, 2010  
2010.1306

not titled (*face in profile*) 1935  
linocut, printed in black ink, from one block; on thin smooth white card on thin red card  
printed image 3 x 3.2 cm  
sheet 3.3 x 3.2 cm  
backing sheet 21.6 x 21 cm  
gift of the McAuslan family, 2010  
2010.1307

*Newsletter: The Drum* 1940  
spirit duplicator; on thin smooth off-white wove paper  
book (closed) 20.7 x 16.8 cm  
gift of the McAuslan family, 2010  
2010.1308

*Newsletter: Cartoonist* 1933  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 24.4 x 18.8 cm  
gift of the McAuslan family, 2010  
2010.1309

*Newsletter: Cartoonist* 1933  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 24.4 x 18.8 cm  
gift of the McAuslan family, 2010  
2010.1310

*Newsletter: C'mon luck!* c 1932  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 24.4 x 18.8 cm  
gift of the McAuslan family, 2010  
2010.1311

*Newsletter: C'mon luck!* c 1932  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 24.4 x 18.8 cm  
gift of the McAuslan family, 2010  
2010.1312

*Newsletter: Cartoonist (Shawre)*  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1313

*Newsletter: Cartoonist (Shawre)*  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1314

*Newsletter: Cartoonist (Shawre)*  
linocuts, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1315

*Newsletter: Cartoonist No. 3 (Byrd)*  
linocuts, printed in colour, from multiple blocks; letterpress text; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1316

*Newsletter: Cartoonist No. 3 (Byrd)*  
linocuts, printed in colour, from multiple blocks; letterpress text; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1317

*Newsletter: Cartoonist No. 3 (Byrd)*  
linocuts, printed in colour, from multiple blocks; letterpress text; on thin smooth off-white wove paper  
book (closed) 22.8 x 14.6 cm  
gift of the McAuslan family, 2010  
2010.1318

*Folder of reproductions of magazine illustrations and some original prints*  
linocuts, printed in black or red ink, each from one block; drawings in blue and black ink; on thin smooth off-white wove paper folder  
gift of the McAuslan family, 2010  
2010.1340

*Folder of reproductions of magazine illustrations and some original prints*  
linocuts, printed in black or red ink, each from one block; drawings in blue and black ink, coloured pencil; on thin smooth off-white wove paper folder  
gift of the McAuslan family, 2010  
2010.1341

**McAUSLAN, Gordon** (illustrator)

Aotearoa New Zealand 1913 –  
Australia 1996  
Australia 1936–41; Overseas army  
service 1941–46;  
Scotland 1947–49; New Zealand  
1949–51; Australia from 1951  
**CONNELLY, Merval** (author)  
New Zealand 1914 – Australia 2001  
Australia from 1940s  
Norfolk Island from 1949  
**PEGASUS PRESS** (publisher)  
established New Zealand 1947

*Norfolk Island: a brief background*  
1951  
offset-lithographs, printed in mauve  
ink, each from one plate; on thin  
smooth cream wove paper  
book (closed) 22.2 x 14.2 x 0.8 cm  
book (open) 22.2 x 28.9 cm  
gift of the McAuslan family, 2010  
2010.1300

**McCAHON, Colin**

New Zealand 1919–1987

**HOCKEN LIBRARY** (publisher)  
established New Zealand 1910

*Fifteen drawings: Colin McCahon*  
*December '51 to May '52* 1976  
offset-lithographs, printed in black  
ink, each from one plate; on thin  
textured pinkish-brown wove paper  
portfolio (closed) 27.2 x 20.6 cm  
portfolio (open) 27.2 x 41.2 cm  
sheet (each) 26.3 x 20 cm  
2010.623

**McCULLOUGH, Fiona**

not titled (*christmas letter*) 1983  
aquatint, printed in black ink, from  
two plates; coloured with stencil; on  
medium-weight smooth off-white  
wove paper  
plate-mark 6.7 x 11.2 cm  
sheet 18.3 x 20.4 cm  
gift of Tony Coleing, 2011  
2011.565

**MCKAY, Brian**

born Australia 1926

not titled (*interior with window*) 1986  
lithograph, printed in black ink, from  
one plate; on thick smooth off-white  
wove paper  
printed image 48.8 x 39.3 cm  
sheet 76.3 x 58.9 cm  
2011.140

*The curate's journey* 1988  
screenprint, printed in colour, from  
multiple stencils; on thick smooth  
off-white wove paper  
printed image 34.6 x 29.6 cm  
sheet 66.1 x 50.9 cm  
2011.141

*The bishop's journey* 1985  
screenprint, printed in colour, from  
multiple stencils; on thick smooth  
off-white wove Arches paper  
printed image 54.2 x 41.4 cm  
sheet 75.1 x 53.8 cm  
2011.142

*A-plus* 1981

screenprint, printed in colour, from  
multiple stencils; on thick smooth  
off-white wove Arches paper  
printed image 31.8 x 37.88 cm  
sheet 77.2 x 57.8 cm  
2011.143

not titled (*The taste of Australia's*  
*educated minority ...*) 1980s  
screenprint, printed in black ink,  
from one stencil; on medium-weight  
smooth off-white wove paper  
printed image 48.8 x 45.6 cm  
sheet 76.2 x 55.9 cm  
2011.144

*Freedom for Greece rally* c 1967  
screenprint, printed in colour, from  
two stencils; on thin smooth off-white  
wove paper  
printed image 73.8 x 47 cm  
sheet 76.8 x 50.8 cm  
2011.145

*An evening of Greek poetry and music*  
c 1967

screenprint, printed in colour, from  
four stencils; on thin smooth off-white  
wove paper  
printed image 75.2 x 49.6 cm  
sheet 76.4 x 51 cm  
2011.146

*Paco Peña flamenco guitar recital*  
c 1967

screenprint, printed in colour, from  
four stencils; on thin smooth off-white  
wove paper  
printed image 65.2 x 48.9 cm  
sheet 75.3 x 48.9 cm  
2011.147

not titled (*Greek poster*) c 1967  
screenprint, printed in black ink, from  
one stencil; on thin smooth off-white  
wove paper  
printed image 71.2 x 46.6 cm  
sheet 76.2 x 50.2 cm  
2011.148

*WOW (War on want)* c 1967

screenprint, printed in colour, from  
three stencils; on thin glossy blue  
wove paper  
printed image 72.2 x 49 cm  
sheet 76.3 x 50.8 cm  
2011.149

not titled (*Eleftheria poster*) c 1967  
screenprint, printed in colour, from  
two stencils; on thin smooth off-white  
wove paper  
printed image 72.6 x 68.2 cm  
sheet 75.4 x 50.8 cm  
2011.150

*A tribute to Greek art* c 1967

screenprint, printed in colour, from  
two stencils; on thin smooth off-white  
wove paper  
printed image 74.6 x 49 cm  
sheet 76.4 x 50.8 cm  
2011.151

*Tenor and guitar recital: Gerald*  
*England and John Williams* c 1967

screenprint, printed in colour, from  
two stencils; on thin smooth off-white  
wove paper  
printed image 74.2 x 49.2 cm  
sheet 76.2 x 50.6 cm  
2011.152

*WA state of seige* 1980  
screenprint, printed in black ink, from one stencil; on thin smooth off-white wove paper  
printed image 56.3 x 40.4 cm  
sheet 58.2 x 45.3 cm  
2011.153

*Rally against nuclear war* 1980s  
screenprint, printed in black ink, from one stencil; on thin smooth yellow wove paper  
printed image 57 x 33.4 cm  
sheet 58.8 x 42 cm  
2011.154

not titled (*Franco Teposcolula blue and grey*) 1986  
screenprint, printed in colour, from two stencils; on thick textured off-white wove paper  
printed image 33 x 29.8 cm  
sheet 66.1 x 48.3 cm  
2011.155

not titled (*St Juan de Guadalupe*) 1986  
screenprint, printed in colour, from multiple stencils; on thick textured off-white wove paper  
printed image 30.1 x 24.2 cm  
sheet 66.1 x 48.2 cm  
2011.156

not titled (*Franco Teposcolula brown*) 1986  
screenprint, printed in colour, from multiple stencils; on thick textured off-white wove paper  
printed image 35.2 x 32.9 cm  
sheet 66 x 48.2 cm  
2011.157

**MOFFITT, William**

England 1802 – Australia 1874  
Australia from 1828

*Jesus falls the second time* c 1845  
engraving, printed in black ink, from one copper plate; on thin off-white wove paper; subsequently laid down on brown wove paper  
printed image 8.9 x 6.4 cm  
sheet 11.4 x 8 cm  
sheet (folded) 12.1 x 8.6 cm  
2011.158

*copper plate for Jesus falls the second time* c 1845  
engraved copper plate  
plate 11.5 x 8.2 cm  
2011.159

*Jesus assisted by Simon of Cyrene* c 1845  
engraving, printed in black ink, from one copper plate; on thin off-white wove paper; subsequently laid down on brown wove paper  
printed image 9.2 x 6.3 cm  
sheet 11.5 x 7.7 cm  
sheet (folded) 13.2 x 8.6 cm  
2011.160

*copper plate for Jesus assisted by Simon of Cyrene* c 1845  
engraved copper plate  
plate 12.4 x 8.2 cm  
2011.161

not titled (*Archbishop Polding and clergy at 1844 Council*) c 1845  
engraving, printed in black ink, from one copper plate; on thin off-white wove paper; subsequently laid down on brown wove paper  
printed image 4.2 x 15.7 cm  
sheet 11.4 x 19.8 cm  
sheet (folded) 13 x 21.1 cm  
2011.162

*copper plate for not titled (Archbishop Polding and clergy at 1844 Council)* c 1845  
engraved copper plate  
plate 12.6 x 20.3 cm  
2011.163

*The Australian diary and almanac (book label)* c 1852  
engraving, printed in black ink, from one copper plate; on thin off-white wove paper; subsequently laid down on brown wove paper  
printed image 7 x 6.8 cm  
sheet 8.4 x 7.6 cm  
sheet (folded) 9.7 x 8.4 cm  
2011.164

*copper plate for The Australian diary and almanac* c 1852  
engraved copper plate  
plate 9 x 8.1 cm  
2011.165

**MORTENSEN, Kevin**

born Australia 1939

*Why People go to Traffic Accidents* 1987  
offset lithograph, printed in black and brown ink, from multiple rollers; on thin smooth white wove paper  
sheet (overall) 76.5 x 54.4 cm  
gift of Tony Coleing, 2011  
2011.334

**MURPHY, Idris**

born Australia 1949

**WEST, Morris** (author)

Lived in Austria, Italy, England, United States

**ATELIER CHAMPFLEURY** (print workshop)  
France 1974–2005

*The heretic* 1989

lithographs, printed in colour, from multiple plates and stones; linocuts, printed in black ink, each from one block; letterpress text; on thick smooth off-white wove Velin Arches 200gsm paper  
book (closed) 38 x 27.6 x 3 cm  
page (each) 36.8 x 25.8 cm  
box 48.4 x 36.4 x 6.2 cm  
gift of anonymous donor, 2010  
2010.1342.1–4

**NATUOIVI, Eric**

born Vanuatu 1964

*Yasur Volcanoe, Vanuatu* 2008  
linocut, printed in black ink, from one block; on thin white wove paper  
printed image 29.1 x 15.1 cm  
sheet 41.9 x 29.7 cm  
gift of Maryanne Voyazis, 2010  
2010.1118

**NEIL, James** (print after)

*Kangaroo dance of King George's Sound* c 1845  
engraving, printed in black ink, from one plate; hand-coloured at a later date; on paper  
printed image 9.2 x 16.5 cm  
sheet 13.2 x 21.3 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1024

*Arrival at King George's Sound* c 1845  
engraving, printed in black ink, from  
one plate; hand-coloured at a later  
date; on paper  
printed image 9.2 x 16.2 cm  
sheet 12.5 x 21.3 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1025

**NEILL, Robert** (print after)  
Scotland 1801 – Barbados 1852  
Australia 1820–48; West Indies from  
1848

**FUCHS** (designer)  
active Switzerland 1840s  
**HONEGGER, J** (lithographer)  
active Switzerland 1840s–1850s

*Bewohner von Diemensland*  
(*inhabitants of Diemensland*) c 1845  
lithograph, printed in black ink, from  
one stone; on thick smooth off-white  
wove paper  
printed image 15 x 30.5 cm  
sheet 27.2 x 37.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.66

**NEILL, Robert** (print after)  
Scotland 1801 – Barbados 1852  
Australia 1820–48; West Indies from  
1848

**HASLER** (designer)  
**HONEGGER, J** (print after)  
active Switzerland 1840s–1850s

*Bewohner beiderley geschlechtes von*  
*Van Diemensland (inhabitants of Van*  
*Diemen's Land of both sexes)* 1840s?  
lithograph, printed in black ink, from  
one stone; on thin smooth off-white  
wove paper  
printed image 17.2 x 27.1 cm  
sheet 23.2 x 32.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.65

**NEILL, Robert** (print after)  
Scotland 1801 – Barbados 1852  
Australia 1820–48; West Indies from  
1848

**HONEGGER, J** (lithographer)  
active Switzerland 1840s–1850s  
*Bewohner beiderley geschlechtes von*  
*Vandiemensland (inhabitants of Van*  
*Diemen's Land of both sexes)* 1840s?  
lithograph, printed in black ink, from  
one stone; on thin smooth off-white  
wove paper  
printed image 16.1 x 26.2 cm  
sheet 23.2 x 33 cm  
gift of Ted and Gina Gregg, 2010  
2011.64

**NOVAK, Jiri Tibor**  
born Czech Republic 1947  
Australia from 1970

**SELENITSCH, Alex**  
born Bavaria 1946  
Australia from 1949

**SWAMP** (publisher)  
established Australia 1988

*Sore eros* 1992  
etchings, printed in black ink, each  
from one plate; linocuts, printed in  
colour, each from multiple blocks; on  
thick textured off-white wove paper  
portfolio (closed) 39.4 x 30.2 cm  
2010.1195.1–5

**NUSSBIEGEL, Johann** (engraver)  
1750–1829  
**BERTUCH, Friedrich Justin**  
(publisher)  
1747–1822

*Das Känguruh (Kangaroo)* 1810  
engraving, printed in black ink, from  
one copper plate; hand-coloured; on  
cream laid paper  
printed image 15.6 x 11 cm  
sheet 20.5 x 11.6 cm  
2010.904

**OLLEY, Margaret**  
born Australia 1923  
France, England 1949–53

*Nazaré* 1952  
monotype, printed in black ink,  
from one glass plate; watercolour; on  
medium-weight textured off-white  
laid paper  
printed image 41.4 x 55.4 cm  
sheet 47.9 x 63.6 cm  
gift of the Margaret Olley Art Trust,  
2011  
2011.9

*Venice* 1952  
monotype, printed in black ink,  
from one glass plate; watercolour; on  
medium-weight textured off-white  
laid paper  
printed image 57.4 x 35.2 cm  
sheet 63.3 x 48 cm  
purchased, 2011  
2011.10

**PACKER, Thomas** (lithographer)  
died England 1897

**FRANCIS, DAY & HUNTER**  
(publisher)  
England 1877 – United States of  
America 1933

*Comrades* 1890s  
lithograph, printed in colour, from  
multiple stones; on thin smooth  
off-white wove paper  
printed image 32.2 x 22.5 cm  
book (closed) 36.2 x 24.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.120

**PARR, Mike**  
born Australia 1945  
**LOANE, John** (printer, intaglio)  
born Australia 1950

*Shallow grave 1* 2000  
liftground aquatint and drypoint,  
printed in colour, from multiple  
copper plates; woodcut, printed in  
colour, from multiple blocks; on thick  
smooth cream wove Hahnemühle  
350gsm paper  
printed image (overall) 216 x 711 cm  
sheet (each) 106 x 79 cm  
gift of Felizitas Parr, 2010  
2010.1186.A–R

**PARR, Mike**

born Australia 1945

**LOANE, John** (printer)

born Australia 1950

**VIRIDIAN PRESS** (print workshop)  
established Australia 1988

*Bridal I-ching (Jesus the glacier)* 2006  
carborundum, woodcut, etching and lithograph; hand-stamped; on white wove 300gsm Saunders paper  
dimensions variable  
gift of Sara Kelly, 2011  
2011.814.A-Q

*Whispering Kierkegaard* 2009  
woodcuts, printed in black and yellow ink, each from one lock; carborundum; on paper  
sheet (overall) 360 x 480 cm  
gift of Mike Parr and John Loane, 2011  
2011.868

**PASSI, James**

born Australia 1967

*Arrowheads* 1993  
linocut, printed in colour, from four blocks; on thin smooth cream wove paper  
printed image 30.6 x 30.2 cm  
sheet 56.5 x 37.8 cm  
gift of Tony Coleing, 2011  
2011.428

**PAYNE, AH** (print after)

**UNKNOWN LONDON**

**ENGRAVER** (wood-engraver)

*Perth, Western Australia, from Mount Eliza* 1856  
wood-engraving, printed in black ink, from one block; hand-coloured; on thin white wove paper  
printed image 14.8 x 23.2 cm  
sheet 18.3 x 27.1 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1146

**PAYNE, Patsy**

born England 1955

Australia from 1960

**RICE, Sarah** (poet)

**FLORENCE, Caren** (printer)

**FLORANCE, Caren** (binder)

**GODBOLD, Shellaine** (printer)

*Those who travel* 2010  
lithographs, pounced drawings, letterpress; hand-sewn; on Arches BFK 250gsm paper; Magnani Pescia loose wrap cover  
book (closed) 15.5 x 28.9 x 1.4 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1120

**PEARSON, Ian**

born Great Britain 1951

Australia

*Oyster beds, Brooklyn* 1976  
screenprint, printed in colour, from multiple stencils; on medium-weight smooth cream wove  
printed image 25.3 x 20 cm  
sheet (overall) 76 x 56.4 cm  
gift of Tony Coleing, 2011  
2011.405

**PECK, Frances**

*Theatre* 1982  
etching and aquatint, printed in blue ink, from one plate; on medium-weight smooth cream wove paper  
plate-mark 18.1 x 38.2 cm  
sheet 56.2 x 64 cm  
gift of Tony Coleing, 2011  
2011.498

*Gliding* 1982  
etching and aquatint, printed in brown ink, from one plate; on medium-weight smooth cream wove paper  
plate-mark 12.9 x 22.2 cm  
sheet 56.8 x 49.4 cm  
gift of Tony Coleing, 2011  
2011.500

**PECKET, Christine A**

1908–1970

*Leaves* 1935

etching, printed in black ink, from one plate; on thin smooth cream wove paper  
plate-mark 12.6 x 10.6 cm  
sheet 17.7 x 13.8 cm  
2010.627

*Leaves* 1935

etching, printed in black ink, from one plate; on thin smooth cream laid paper  
plate-mark 12.5 x 10.5 cm  
sheet 20.5 x 16.6 cm  
2010.628

*Street (night)* 1935

etching, printed in black ink, from one plate; on thin smooth buff wove paper  
plate-mark 12.6 x 17.6 cm  
sheet 22.8 x 28.4 cm  
2010.629

*Ormonde Street, Ashfield* 1935

etching, printed in black ink, from one plate; on thin smooth cream laid paper  
plate-mark 12.4 x 17.6 cm  
sheet 20.8 x 25.6 cm  
2010.630

*The swing* 1935

etching, printed in black ink, from one plate; on thin smooth cream laid paper  
plate-mark 12.3 x 8.7 cm  
sheet 20.5 x 15.8 cm  
2010.631

*Govetts Leap, Blackheath* 1936

etching, printed in black ink, from one plate; overdrawn in pencil; on thin smooth cream wove paper  
plate-mark 8.8 x 12.2 cm  
sheet 19.8 x 19.5 cm  
2010.632

*The old gate* 1936

etching, printed in black ink, from one plate; on thin smooth cream laid paper  
plate-mark 21.4 x 15.1 cm  
sheet 32.7 x 25.2 cm  
2010.633



*Tambourine* 1935–36

etching, printed in black ink, from one plate; overdrawn in pencil; on thin smooth cream laid paper plate-mark 17.6 x 14.8 cm sheet 22 x 16.8 cm

2010.634

*Blackheath, N.S.W.* 1937

etching, printed in black ink, from one plate; on thin smooth cream wove paper

plate-mark 12.5 x 8.6 cm

sheet 20 x 14.4 cm

2010.635

**PELLION, J Alphonse** (print after)

France 1796–1868

**MARCHAIS, Pierre-Antoine**

(draughtsman, intermediary)

France 1763–1869

**FORGET, E** (engraver)

*Nouvelle-Hollande, Baie des Chiens marins. Camp de l'Uranie, sur la Presqu'île Péron (New Holland, Shark Bay. Camp of the Uranie on the Peron Peninsula)* 1825

engraving, printed in black ink, from one copper plate; hand-coloured; on off-white wove paper

printed image 19 x 26.8 cm

sheet 23.9 x 31.8 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1019

**PETTIT, Nicholas-Martin** (print after)

France 1777–1804

*Neuhollander/Zusammentreffen mit den Wilden (New Hollander/Meet with the wild ones)* 1830s

lithograph, printed in black ink, from one stone; hand-coloured; on thin white wove paper

printed image (a) 10.6 x 12.8 cm

printed image (b) 10.6 x 12.8 cm

sheet 25 x 16 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1021

**PETTY, Bruce**

born Australia 1929

England, Europe, United States 1955–60; Asia 1962

**DAWSON, Janet** (printer, lithographic)

born Australia 1935

England 1957–59; Italy, France 1959–60

**GALLERYAPRINT WORKSHOP**

(print workshop)

established Australia 1962

*Escalation* 1970

lithograph, printed in black ink, from one stone/plate; on thin smooth white wove paper

sheet (overall) 59.1 x 42 cm

gift of Tony Coleing, 2011

2011.388

not titled (*feet stamping*) 1970

lithograph, printed in black ink, from one stone/plate; on thin smooth white wove paper

sheet (overall) 59.2 x 43.2 cm

gift of Tony Coleing, 2011

2011.389

not titled (*blue and red figures colliding*) 1970

lithograph, printed in colour, from multiple stones/plates; on thin smooth white wove paper

printed image (irregular) 56.4 x 80.6 cm

sheet (overall) 63.6 x 88.6 cm

gift of Tony Coleing, 2011

2011.391

*Start to finish comic* 1970

lithograph, printed in black ink, from one stone/plate; on thin smooth off-white wove paper

printed image (irregular) 36.4 x 63.5 cm

sheet (overall) 47.1 x 69 cm

gift of Tony Coleing, 2011

2011.404

*Making a lovely couple* 1970

lithograph, printed in colour, from multiple stencils/plates; on this smooth white wove paper printed image (irregular) 57.1 x 80.2 cm

sheet 64.4 x 88.8 cm

gift of Tony Coleing, 2011

2011.481

*Science comic* 1970

lithograph, printed in colour, from multiple stones/plates; on thin smooth white wove paper

printed image (irregular) 48 x 81.4 cm

sheet 57.6 x 88.8 cm

gift of Tony Coleing, 2011

2011.482

*Time comic* 1970

lithograph, printed in colour, from multiple stones/plates; on thin smooth white wove paper

printed image (irregular) 38.2 x 68.8 cm

cm

sheet 55.6 x 85.9 cm

gift of Tony Coleing, 2011

2011.483

**PIGUENIT, WC**

Australia 1836–1914

England 1898 1900

*Mount Wellington, Hobart Town, Tasmania*

lithograph, printed in colour, from two stones; on thick buff wove paper subsequently laid down on thick brown card

printed image 34.4 x 57.4 cm

sheet 49.7 x 69.8 cm

gift of Ted and Gina Gregg, 2010

2011.103

**PIGUENIT, WC** (print after)

Australia 1836–1914

England 1898 1900

**UNKNOWN LONDON**

**ENGRAVER** (wood-engraver)

*Ziphius Tasmaniensis, a rare species of dolphin, killed near Flinders Island; Salmon ponds at New Norfolk, Australia* 1867

engravings, printed in black ink, each from one plate; on thin smooth off-white wove paper

printed image (a) 9.2 x 15 cm

printed image (b) 14.8 x 23.8 cm

sheet 39.3 x 25.4 cm

gift of Ted and Gina Gregg, 2010  
2011.55

**PORTER, Carol**

**RED PLANET POSTERS**

established 1992

*Brrm brrm* 1995

screenprint, printed in colour, from multiple stencils; on thin smooth white card

printed image 32.3 x 23.5 cm

sheet 45 x 26.9 cm

gift of Tony Coleing, 2011

2011.553

**Prahran technical school**

*Prahran technical school exhibition: students' class work 1947* 1947

screenprint, printed in colour, from three stencils; on thin smooth off-white card

printed image 36.2 x 26.4 cm

sheet 38 x 27.8 cm

gift of Roger Butler AM, 2011

2011.891

*Mannequin parade: presented by*

*Prahran technical school 1947*

screenprint, printed in colour, from four stencils; on thin smooth off-white card

image (irregular) 34.6 x 25.2 cm

sheet 38 x 28 cm

gift of Roger Butler AM, 2011

2011.892

**PRATT, John**

born Australia 1952

not titled (*abstract figure, diagonal detail at rear*) 1989

woodcut, printed in colour, from two blocks; on thin smooth off-white wove paper

printed image 15.6 x 9 cm

sheet (overall) 23.8 x 16.6 cm

gift of Anna Gray, 2011

2011.794

**PRETRE, Jean Gabriel** (print after)

1798–1850

**MANCEAU, Francois** (engraver)

born France 1786

*La Perruche à collier jaune, mâle. Son bec vu de face* (*Yellow collared parrot, male*) 1833

engraving, printed in black ink, from one copper plate; hand-coloured; on paper

image 1 33 x 27 cm

image 2 2.7 x 1.8 cm

sheet 52.6 x 34.6 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1042

**PRETRE, Jean Gabriel** (print after)

1798–1850

**MASSARD** (engraver)

Active France 1830s

*Kangaroo d'Aroé, jeune mâle*

(*Kangaroo from Aroa, young male*)

engraving, printed in black ink, from one plate; on medium-weight smooth off-white wove paper

printed image 18.1 x 21.4 cm

sheet 52.4 x 35.2 cm

gift of Ted and Gina Gregg, 2010

2011.61

*Kangaroo à queue courte, femelle*

(*Short-tailed kangaroo, female*)

engraving, printed in black ink, from one plate; on medium-weight smooth cream wove paper

printed image 17.8 x 21.4 cm

sheet 52.4 x 34.8 cm

gift of Ted and Gina Gregg, 2010

2011.75

**PREVOST, Alexandre** (print after)

France 1850–1880

Spain

**MASSARD** (engraver)

Active France 1830s

**TASTU, J** (publisher)

active France c 1833

*La Perruche à tête pourpe, mâle*

(*Parrot with crimson head, male*) 1833

engraving, printed in black ink, from one copper plate; hand-coloured; on paper

printed image 29 x 22 cm

printed image and text 37.4 x 25 cm

sheet 54.4 x 36 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1041

**PRINSEP, Augustus**

1803–1830

**PRINSEP, Elizabeth**

England 1804–1885

India, Australia 1829–30

**REINAGLE, George Philip**

(lithographer)

Great Britain 1802–1835

**HULLMANDEL, Charles Joseph**

(printer, lithographic)

Great Britain 1789–1850

*Panoramic view of Hobarton* 1833

lithograph, printed in black ink, from one stone; on two sheets thin smooth cream wove paper

printed image 13.6 x 78.9 cm

sheet (overall) 24.4 x 89 cm

gift of Ted and Gina Gregg, 2010

2011.84

**PRINSEP, Henry**

India 1844 – Australia 1922

Australia from 1866

*Jandakot Plains from Narrogin Range* 1880

lithograph, printed in black ink, from one stone; hand-coloured at a later date; on paper

printed image 12.8 x 19.2 cm

sheet 18.8 x 24.4 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1040



**PROUD, Geoffrey**  
born Australia 1946

*Kingfisher* 1983  
screenprint, printed in colour, from multiple stencils; on medium-weight smooth off-white wove paper  
printed image 71.1 x 61.2 cm  
sheet (overall) 100 x 76.8 cm  
gift of Tony Coleing, 2011  
2011.409

**PROUT, John Skinner** (print after)  
England 1805–1876  
Australia 1840–48

**SMYTH** (wood-engraver)  
active England 1840s  
*Van Diemen's Land, Hobart Town, from Kangaroo Bay* 1847  
wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper  
printed image 14.9 x 22.8 cm  
sheet 40.3 x 27.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.48

**PROUT, John Skinner** (print after)  
England 1805–1876  
Australia 1840–48

**SMYTH** (wood-engraver)  
active England 1840s  
*Van Diemen's Land, Hobart Town, from Kangaroo Bay* 1847  
wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper  
printed image 14.9 x 22.8 cm  
sheet 40.4 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.49

*Van Diemen's Land, Fern-Tree Valley, Mount Wellington* 1847  
wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper  
printed image 14.8 x 23 cm  
sheet 39.8 x 27.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.50

**PROUT, Victor** (print after)  
England 1835 – Australia 1874  
Australia from 1866

**SCOTT, Helena** (lithographer)  
Australia 1832–1910

**RICHARDS, Thomas** (printer, lithographic)  
active Australia 1869–85

**THE COUNCIL OF EDUCATION, SYDNEY** (publisher)

*The native bear (Phascolarctos Cinereus)* 1869  
lithograph, printed in colour, from multiple plates; on paper  
printed image 39 x 29.8 cm  
sheet (sight) 42.6 x 33.8 cm  
mount 67.9 x 58 cm  
2010.916

**REKS**  
born Australia 1964

*Chickenpox* 2003–04  
stencils, printed with aerosol paint, from multiple stencils; on sketchbook  
book (closed) 29.8 x 42.6 x 1.2 cm  
book (open) 29.8 x 84.8 cm  
page (each) 29.6 x 42 cm  
2010.545.1–60

**REYNOLDS, George**  
England 1854 – Australia 1939  
Australia from 1886

(trees) 1932  
linocut, printed in colour, from multiple blocks; on thin smooth off-white wove paper  
printed image 30.8 x 28.4 cm  
printed image (verso) 30.4 x 28 cm  
sheet (irregular) 37.5 x 33.2 cm  
gift of Roger Butler AM, 2011  
2011.888

**RICHTER, HC** (lithographer)  
1821–1902

**HULLMANDEL, Charles Joseph**  
(printer, lithographic)  
Great Britain 1789–1850

*Halmaturus bennettii* 1841  
lithograph, printed in black ink, from one plate; hand-coloured; on medium-weight smooth wove paper  
printed image 30.4 x 45.6 cm  
sheet 36.8 x 55 cm  
gift of Ted and Gina Gregg, 2010  
2011.96

**RIDDELL, Alan**  
Australia 1927–1977

*Sinusoidal switchback (a)* 1969  
screenprint, printed in colour, from two stencils; on thick light brown cardboard  
printed image (irregular) 14.2 x 54.8 cm  
sheet (overall) 38 x 80 cm  
gift of Tony Coleing, 2011  
2011.402

**ROBERT COCKS & CO** (publisher)  
England 1827–1902

*The great globe: quadrilles by Stephen Glover* 1890s  
lithograph, printed in colour, from multiple stones; on thin smooth off-white wove paper  
printed image 22 x 22 cm  
book (closed) 34.1 x 24.6 cm  
gift of Ted and Gina Gregg, 2010  
2011.118

**ROBINSON, G** (publisher)  
active England 1784

*Captain James Cook* 1784  
engraving, printed in black ink, from one copper plate; on thin smooth cream paper on thin cream card  
printed image 15.9 x 9.8 cm  
sheet 20.6 x 12.2 cm  
backing sheet 22.3 x 13 cm  
gift of Ted and Gina Gregg, 2010  
2011.90

**RONNOLDSON** (engraver)  
active England 1780s

**STUBBS, George** (print after)  
Great Britain 1724–1806

*A Remarkable Animal found at one of the Hope Islands in Captn. Cook's first voyage. The Vari, or Maucauo, a native of Madagasca* c 1782  
engraving, printed in black, from one copper plate; hand-coloured; on thin cream laid paper  
printed image (a) 11.9 x 15.9 cm  
printed image (b) 12 x 15.9 cm  
printed border line 28.8 x 18.6 cm  
sheet 34.6 x 22.9 cm  
2010.913

**ROYSTON & BROWN** (printer,  
lithographic)  
1839–1846

*A map of Stanley on the estate of the  
Van Diemen's Land Company at  
Circular Head* 1843

lithograph, printed in black ink, from  
one stone; hand-coloured; on thin  
smooth cream wove paper  
printed image 50 x 38.2 cm  
sheet 57.2 x 45.2 cm  
gift of Ted and Gina Gregg, 2010  
2011.67

**RUDYARD, Carol**

born England 1922  
Australia from 1950

*Containment* 1972  
screenprint, printed in colour, from  
multiple stencils; on thin smooth  
cream wove paper, partially stuck  
down on cream backing board  
printed image 60.8 x 51 cm  
sheet 67.6 x 56.8 cm  
2010.1191

**RUSSELL, Edmund N** (print after)  
Unites States of America 1852–1927

**FORBES LITHO MFG Co**  
(lithographer)

United States of America 1862–1967

*Bark Catalpa of New Bedford* 1876  
lithograph, printed in black ink, from  
one stone; on smooth off-white paper  
printed image 27 x 42.8 cm  
printed image and text 30.4 x 42.8 cm  
sheet 34.8 x 45.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1039

**SABATINO, Nino**

born Australia 1975

*Granite church (Hammond Island)*  
1994

linocut, printed in black ink, from one  
block; on thin smooth cream wove  
paper  
printed image 45.9 x 60.3 cm  
sheet 56.5 x 76 cm  
gift of Tony Coleing, 2011  
2011.429

*Pearling industry* 1994

linocut, printed in black ink, from one  
block; hand-coloured; on thin smooth  
white wove paper  
printed image 46 x 59.7 cm  
sheet 55.7 x 75.6 cm  
gift of Tony Coleing, 2011  
2011.433

**SAMSON, Horace**

England 1816–1905  
Australia 1841–1880s

*Fremantle South Bay* 1852

lithograph, printed in black ink, from  
one stone; on thin off-white wove  
paper  
printed image 24.4 x 36 cm  
sheet 33.6 x 54.4 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1005

**SCHMEISSER, Jörg**

born Germany 1942  
Australia from 1976

*Etchings from a journey to Greece* 1991  
etchings, printed in blue and orange  
ink, each from one plate; on off-white  
wove Hahnemuhle paper  
folio (closed) 47.4 x 41 x 1.5 cm  
gift of the artist, 2011  
2011.871.1–13

**SCHMEISSER, Jörg**

born Germany 1942  
Australia from 1976

**HALL, Basil** (printer's assistant)  
born Australia 1954

*Rocks: ten etchings from the Australian  
landscape* 1989

etchings, printed in blue and orange  
ink, each from one plate; on off-white  
wove Hahnemuhle paper  
folio (closed) 42.2 x 37.6 x 2.4 cm  
gift of the artist, 2011  
2011.870.1–12

**SEARLE, Ken**

born Australia 1951

**KELEN, Stephen K** (poet)

born Australia 1956

**GLANDULAR PRESS** (publisher)  
established Australia 1978

*Zen maniacs (Modern life studies)*  
1980

offset-lithograph, printed in colour,  
from four plates; on this smooth  
off-white card cover  
book (closed) 20.6 x 14.5 cm  
book (open) 20.6 x 29 cm  
printed image 20.6 x 29 cm  
2010.1193

**SEYMOUR, Robert** (etcher)

England 1798–1836

**MCLEAN, Thomas** (publisher)

England 1788–1875

*Cousin Thomas, or the Swan River  
Job* 1829

etching, printed in black ink, from  
one copper plate; hand-coloured; on  
off-white wove Whatman paper  
printed image 30.9 x 22.2 cm  
printed image and text 32.8 x 22.2 cm  
sheet 33.2 x 24 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1030

**SHARP, Martin**

born Australia 1942

Asia, Europe, England 1965–74

**GALLERYAPRINT WORKSHOP**  
established Australia 1962

*Peter Powditch at Gallery A (exhibition  
poster)* c 1973

screenprint, printed in black ink, from  
one stencil; on thin smooth green  
foil-coated wove paper  
printed image (irregular) 68.2 x 47.6 cm  
sheet 76.3 x 50.7 cm  
gift of Tony Coleing, 2011  
2011.453

**SHARPSHOOTER, A**

**FAIRBURN, John** (publisher)  
England 1793–1832

*Peel, Peel, Swan River Peel! Very Fine Peel!* 1829

etching, printed in black ink, from one copper plate; hand-coloured; on paper

printed image 30.2 x 21.4 cm

printed image and text 31.2 x 21.4 cm  
sheet 32.2 x 22.6 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1029

**SHIRLOW, John**

Australia 1869–1936

not titled (*nightfall*) c 1899

mezzotint, printed in black ink, from one copper plate; on cream paper subsequently laid down on card plate-mark 15.6 x 7.6 cm  
sheet 22.4 x 14.2 cm  
2010.626

*Four etchings* 1921

woodcut, printed in black ink, from one block; etchings, printed in black ink, each from one copper plate; letterpress text portfolio (closed) 29 x 28.2 cm  
gift of Roger Butler AM, 2011  
2011.904.1–5

*Cathedral* 1896

etching, printed in black ink with plate-tone, from one copper plate; on thin smooth cream wove paper plate-mark 22 x 7.2 cm  
sheet 25 x 10.2 cm  
gift of Roger Butler AM, 2011  
2011.906

*The dredge* 1896

etching, printed in brown ink, from one copper plate; on thin smooth cream wove paper plate-mark 11.2 x 18.2 cm  
sheet 13.9 x 21.2 cm  
gift of Roger Butler AM, 2011  
2011.907

*Princes bridges* 1898

etching, printed in black ink, from one copper plate; on thin smooth cream wove paper plate-mark 10.8 x 19 cm  
sheet 16.4 x 26 cm  
gift of Roger Butler AM, 2011  
2011.908

**STANNAGE, Miriam**

born Australia 1939  
Europe UK, Canada 1962–63; France 1970–71

*One minute of silence* 2002

rubber stamp, printed in black ink, from one block; on thick smooth off-white wove paper  
printed image (overall) 76.6 x 170.1 cm

sheet (overall) 76.6 x 170.1 cm

Gordon Darling Australia Pacific Print Fund, 2010  
2010.1220.A–C

*Fingerprint on Braille: Prepare for the unexpected No. 1* 2004

lightjet photographic print, printed in colour, from digital photographic file; on thick glossy white Fujicouleur Crystal Archive paper  
printed image 49.8 x 76 cm  
sheet 49.8 x 76 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1221

*8.46 a.m. (11 Sept. 2001)* 2002

hand-stamped rubber stamps, in black and pink ink, from four blocks; on thick smooth off-white wove paper  
printed image 76.6 x 56.8 cm  
sheet 76.6 x 56.8 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1222

*Missing No. 1* 2002

hand-stamped rubber stamps, printed in black ink, from five blocks; on thick smooth off-white wove paper  
printed image 76.6 x 56.8 cm  
sheet 76.6 x 56.8 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1223

*The gardener (maquette)* c 1976

offset-lithograph, printed in black ink, from one plate; on thin smooth glossy wove paper  
printed image 28.1 x 21.2 cm  
sheet 30.7 x 24.2 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1226

*Apollo journal of the arts* 1976

offset-lithograph, printed in black ink, from one plate; on thin smooth off-white wove paper  
sheet (each) 77.6 x 55.6 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1229.1–3

*On exhibition* 1976

offset-lithograph, printed in black ink, from one plate; hand-coloured in coloured pencil; on thin smooth off-white wove paper  
sheet (each) 79 x 57 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1230.1–4

*Letter from Australia 1* 1976

offset-lithograph, printed in black ink, from one plate; hand-coloured; on thin smooth cream wove paper  
printed image 64.4 x 43.4 cm  
sheet 79.6 x 57.2 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1231

**STOUTSHANKS, S**

**INGREY, Charles** (lithographer)

**GANS, S** (publisher)

*Captain Dick Demi-Solde on a Wild Goose Flight to the Swan River* 1829

lithograph, printed in black ink, from one stone; hand-coloured; on paper  
printed image 23.6 x 37 cm  
sheet 28 x 40.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1031

**STREETON, Arthur**

Australia 1867–1943  
England 1897–1906 1907–24

*Variations by Arthur Streeton,*  
*Athaneum Gallery Melbourne, 13th*  
*May 1940 1940*

lithograph, printed in green ink, from  
one plate; letterpress; on cream card  
and thick cream wove paper  
book (closed) 25.3 x 29.3 cm  
gift of Anna Gray, 2011  
2011.801

**STUBBS, George** (print after)

Great Britain 1724–1806

*The kangaroo* c 1860

lithograph, printed in colour, from  
three stones; on thin smooth cream  
paper  
printed image 13.8 x 19.8 cm  
sheet 16.8 x 11.9 cm  
2010.911

**SYKES, John** (print after)

England 1773–1858

**ALEXANDER, William**

(draughtsman, intermediary)  
England 1767–1816

**LANDSEER, John** (engraver)  
England 1769–1852

*A deserted Indian village in King*  
*George III Sound, New Holland 1798*  
engraving, printed in black ink, from  
one copper plate; on thin off-white  
wove paper  
printed image 15.6 x 23.2 cm  
printed image and text 18.4 x 23.2 cm  
sheet 23.4 x 27.5 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1008

**SYKES, John** (print after)

England 1773–1858

**Tardieu l'ainé** (engraver)

*Village, abandoné par les naturels*  
*du pays, et situé sur le Sound du Roi*  
*George III, dans la Nouvelle-Hollande*  
*(Village, abandoned by the natives,*  
*located on King George III Sound in*  
*New Holland) 1802*

engraving, printed in black ink, from  
one copper plate; hand-coloured at a  
later date; on off-white wove paper  
printed image 8.6 x 13.1 cm  
printed image and text 10.6 x 13.1 cm  
sheet 12.8 x 19.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1139

**TAUNAY, Adrien Aimé** (print after)

France 1803 – Brazil 1828

**MARCHAIS, Pierre-Antoine**

(draughtsman, intermediary)  
France 1763–1869

**AUBERT, Eugène** (engraver)  
1789–1847

*Nlle. Hollande, Baie des*  
*Chiens-marins, nid gigantesque trouve*  
*sur l'île Dirck-Hatichs (New Holland,*  
*Bay of Sharks, huge nest found on Dirk*  
*Hartog Island) 1825*

engraving, printed in black ink, from  
one copper plate; hand-coloured at a  
later date; on paper  
printed image 18.8 x 26.8 cm  
plate-mark 23.8 x 32.2 cm  
sheet 31.8 x 48.8 cm  
The Wordsworth Collection, National  
Gallery of Australia, Canberra,  
purchased, 2010  
2010.1043

**TAYLOR, Stephanie**

*(Gum trees) 1935*  
etching, printed in black ink, from  
one copper plate; on thin smooth  
cream wove paper  
plate-mark 12.2 x 9.8 cm  
sheet (deckle-edged) 28.2 x 27.5 cm  
gift of Roger Butler AM, 2011  
2011.896

**TEGGATT, T** (publisher)

**DAVENPORT, Samuel** (engraver)  
England 1783–1867

*Buck of Juda, Goat of Juda, Akouchi,*  
*Kangaroo 1821*  
engraving, printed in black ink, from  
one copper plate; on thin off-white  
wove paper  
printed image 15.2 x 8.8 cm  
sheet 21 x 12.3 cm  
2010.905

**THORNTON** (engraver)

active England 1780s

**HOGG, Alexander** (publisher)

active England by 1778

*A striking likeness of the late Captain*  
*James Cook, F.R.S. 1781*  
engraving, printed in black ink, from  
one copper plate; on thin smooth  
off-white laid paper on thin textured  
pale green laid paper  
printed image 32.6 x 21.7 cm  
printed border line 33.3 x 22.4 cm  
sheet 34.9 x 23 cm  
backing sheet 38.4 x 27.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.101

*John Hawksworth L.L.D., one of*  
*the editors of Cook's First Voyage*  
*and Captain James King LL.D. FRS.,*  
*Captain Cook's Coadjutor in his third*  
*and last voyage c 1780*  
engraving, printed in black ink, from  
one copper plate; on thin pale green  
laid paper  
printed image 22.4 x 37.4 cm  
sheet 24.2 x 37.3 cm  
gift of Ted and Gina Gregg, 2010  
2011.106

**THORNTON, Harold**

Australia 1916 – New South Wales  
2004

*Harold Kangaroo Thornton 1992*  
lithograph, printed in black ink, from  
one stone/plate; on thin smooth white  
wove paper  
printed image (irregular) 35.1 x 18.6  
cm  
sheet 41.8 x 29.8 cm  
gift of Tony Coleing, 2011  
2011.580

**TODD, Geoff**

born Australia 1950

*Sketchbook: 'artful' drawing from the nude* 2009

offset-lithographs, printed in black and red ink, each from one plate; hand drawn cover in coloured felt-tip pen; on thin textured off-white card; thick smooth cream wove paper  
book (closed) 43 x 30.3 cm  
book (open) 43 x 61.2 cm  
page (each) 42 x 29.8 cm  
envelope 32.2 x 45.8 cm  
gift of Janette Lucas, 2010  
2010.643.1–1

*Walt Disney showcase Mickey and the sleuth* 1978

screenprints, printed in colour, from multiple stencils; additional hand-colouring in coloured pencil; on thin smooth off-white wove paper  
book (closed) 19.9 x 13.1 cm  
book (open) 19.9 x 26.2 cm  
gift of Janette Lucas, 2010  
2010.644

*Warhol* 1978

offset-lithographs, printed in black ink, each from one plate; on thin smooth cream wove paper  
book (closed) 13.4 x 13.5 cm  
book (open) 13.4 x 27.2 cm  
page (each) 12.6 x 13 cm  
gift of Janette Lucas, 2010  
2010.645

*Golden girl sculpture* 1978

screenprints, printed in colour, from multiple stencils; on thin smooth cream wove paper  
book (closed) 56.2 x 38.2 cm  
book (open) 56.2 x 75.8 cm  
page (each) 56.1 x 38 cm  
gift of Janette Lucas, 2010  
2010.646

*Age* 1977

screenprints, printed in colour, from multiple stencils; on thin smooth cream wove paper  
book (closed) 56.2 x 38.2 cm  
book (open) 56.2 x 76.3 cm  
page (each) 56 x 38 cm  
gift of Janette Lucas, 2010  
2010.647

*Truth sculpture* 1978

screenprints, printed in colour, from multiple stencils; on thin smooth cream wove paper  
book (closed) 56.6 x 38.3 cm  
book (open) 56.6 x 76 cm  
page (each) 56 x 37.8 cm  
gift of Janette Lucas, 2010  
2010.648

*Notebook ... (lined black)* 1978

screenprint, printed in silver ink, from one stencil; photocopy, printed in black ink, from drawn artwork; on thin textured off-white wove paper; thin smooth cream wove paper  
book (closed) 20.3 x 14.8 cm  
book (open) 20.3 x 29.8 cm  
page (each) 20.1 x 14.8 cm  
printed image (a) 20.3 x 29.8 cm  
printed image (each) 20.1 x 14.8 cm  
gift of Janette Lucas, 2010  
2010.649

*Soft cover* 1978

pigmented polyester resin; on translucent black perspex  
image 32.8 x 21.5 x 0.6 cm  
sheet 32.8 x 21.5 cm  
gift of Janette Lucas, 2010  
2010.650

**TRAVIES, Edouard** (print after)

France 1809–1865

*Kangourou à dos noir (Grey kangaroo)* 1839

engraving, printed in black ink, from one copper plate; hand-coloured; on medium-weight smooth cream wove paper  
printed image 10.1 x 19.7 cm  
sheet 14.4 x 22.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.62

*Kangourou laineux (woolly kangaroo)* 1839

engraving, printed in black ink, from one copper plate; hand-coloured; on thin smooth cream wove paper  
printed image 10.4 x 19 cm  
sheet 14.3 x 22.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.63

**TREMBLAY, Theo** (printer)

born United States of America 1952  
Australia from 1977

**EDITIONS TREMBLAY NFP** (print workshop)  
established 1984

*Vanuatu Print Portfolio* 2009

screenprints, printed in colour, each from multiple stencils; on thick smooth white wove BFK Rives paper sheet (each) 57 x 76 cm  
Gordon Darling Australia Pacific Print Fund, 2010  
2010.1196.1–13

**TYLER, E Linton**

*William Dampier* 1950s

offset-lithograph, printed in colour, from multiple plates; on thin smooth cream wove paper  
printed image 26.2 x 100.2 cm  
sheet 26.2 x 101.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.98

**UNKNOWN ARTIST**

*Perth, the capital of Western Australia* 1840–49

engraving, printed in black ink, from one stone; hand-coloured; on grey paper  
printed image 19 x 32.8 cm  
printed image and text 25.2 x 39.2 cm  
sheet 31 x 46.8 cm  
The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010  
2010.1037

*Sir Alfred Stephen* 1888

lithograph, printed in colour, from two stones; on medium-weight smooth cream wove paper  
printed image 22 x 15.8 cm  
sheet 27.2 x 20 cm  
gift of Ted and Gina Gregg, 2010  
2011.68

*A branch of the bread-fruit tree, the principal support of the natives of the South Sea Islands* c 1800  
engraving, printed in black ink, from one copper plate; on thin smooth cream wove paper  
printed image 10.2 x 15.8 cm  
sheet 21 x 26 cm  
gift of Ted and Gina Gregg, 2010  
2011.85

*Port Jackson, Fort Macquarie, and part of Sydney Cove* 1837  
wood-engraving, printed in black ink, from one block; on thin smooth cream wove paper  
printed image 14.7 x 20.6 cm  
sheet 27.6 x 17.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.107

*On board an emigrant ship* 1871  
wood-engraving, printed in black ink, from one block; on thin smooth cream wove paper  
printed image 22.6 x 30.4 cm  
sheet 29 x 40.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.113

*Canguro (Kangaroo)* c 1790s  
engraving, printed in black ink, from one copper plate; on thin smooth off-white wove paper  
printed image 17.8 x 20.2 cm  
plate-mark 34.8 x 25.9 cm  
sheet 43.3 x 30.8 cm  
gift of Ted and Gina Gregg, 2010  
2011.115

*De dwergachtige Buidelmuis, De Buidelas van Bougainville, De Potoro of muisachtige Kanguro-rat*  
lithograph, printed in black ink, from one stone; hand-coloured; on thick smooth cream wove paper  
printed image 15.9 x 24.7 cm  
sheet 25 x 34.1 cm  
gift of Ted and Gina Gregg, 2010  
2011.117

*A singular animal called kangaroo found on the coast of New Holland* 1808  
engraving, printed in black ink, from one copper plate; on thin off-white wove paper  
printed image 12.6 x 17.2 cm  
sheet 20 x 26.8 cm  
2010.907

*Kanguroo* c 1810  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin cream wove paper  
printed image 11.4 x 14.6 cm  
sheet 12.7 x 19.7 cm  
2010.910

not titled (*kangaroo*) c 1890  
lithograph, printed in colour, from multiple stones; on thin smooth cream paper subsequently laid down on primed canvas  
printed image 86.4 x 61.6 cm  
sheet 90.4 x 64.4 cm  
canvas 96.8 x 70.8 cm  
2010.915

not titled (*five men seated on slat-bench, waves lapping at feet*) c 1860s  
wood-engraving, printed in black ink, from one block; on thin smooth off-white paper  
printed image (trimmed) 18.5 x 22.7 cm  
sheet 18.5 x 22.7 cm  
gift of Tony Coleing, 2011  
2011.554

*Don't crack up here!* c 1990s  
photocopy, printed in black ink; on thin smooth white paper  
printed image 26.4 x 20.1 cm  
sheet 27.9 x 21.6 cm  
gift of Tony Coleing, 2011  
2011.558

*Don't fall into the crack* c 1990s  
photocopy, printed in black ink; on thin smooth white paper  
printed image 27.7 x 21.1 cm  
sheet 27.9 x 21.6 cm  
gift of Tony Coleing, 2011  
2011.559

**UNKNOWN ARTIST**  
**STUBBS, George** (print after)  
Great Britain 1724–1806

*Kangaroo (Stubbs style kangaroo)* 1799  
engraving, printed in black ink, from one copper plate; hand-coloured; on thin cream wove paper  
printed image 8.9 x 7.5 cm  
sheet 32.7 x 23.8 cm  
2010.901

*Didelphys gigantea (Eastern grey kangaroo)* 1777  
engraving, printed in black ink, from one copper plate; hand-coloured; on paper  
printed image 16.8 x 17.2 cm  
plate-mark 22.8 x 17.6 cm  
sheet 24.9 x 19.7 cm  
2010.908

*Le Philandre* 1775  
engraving, printed in black ink, from one copper plate; on thin smooth cream paper  
printed image (overall) 23.2 x 16 cm  
sheet 32.7 x 23.8 cm  
2010.914

**UNKNOWN ARTIST**  
**TAYLOR** (engraver)  
active England  
**COOKE, C.** (publisher)  
active England

*Class of mammals for Royal Encyclopedia, including Stubbs style kangaroo* 1791  
engraving, printed in black ink, from one copper plate; on thin cream wove paper  
printed image 35 x 19 cm  
plate-mark 36.4 x 21.5 cm  
sheet 38.9 x 24 cm  
2010.1281

**UNKNOWN ARTIST, North America**

*Fiesta de Santa Ana* c 1980s  
screenprint, printed in colour, from multiple stencils; on thin smooth brown wove paper  
printed image (irregular) 47.8 x 62.2 cm  
sheet 47.8 x 63.8 cm  
gift of Tony Coleing, 2011  
2011.457



not titled (*protest gentrification city hall 12 noon*) c 1985

screenprint, printed in colour, from multiple stencils; on thin smooth brown paper

printed image (irregular) 58.4 x 41.9 cm

sheet 65.8 x 43.9 cm

gift of Tony Coleing, 2011

2011.510

not titled (*today is the 5th anniversary of the assassination of archbishop Oscar Romero*) c 1985

screenprint, printed in colour, from multiple stencils; on thin smooth brown paper

printed image (irregular) 45.3 x 60.2 cm

sheet 45.8 x 61 cm

gift of Tony Coleing, 2011

2011.511

not titled (*city housing crime*) c 1985

screenprint, printed in colour, from multiple stencils; on thin smooth brown paper

printed image 58 x 47.2 cm

sheet 66 x 43.7 cm

gift of Tony Coleing, 2011

2011.512

not titled (*don't get puched around!*) c 1985

screenprint, printed in black ink, from one stencil; on thin smooth brown paper

printed image (irregular) 55.2 x 52.6 cm

sheet 43.8 x 65 cm

gift of Tony Coleing, 2011

2011.513

not titled (*join the ranks*) c 1985

screenprint, printed in colour, from multiple stencils; on thin smooth brown paper

printed image (irregular) 29.2 x 35.6 cm

sheet 32.3 x 48 cm

gift of Tony Coleing, 2011

2011.514

not titled (*you decide!*) c 1985

screenprint, printed in colour, from multiple stencils; on thin smooth brown paper

printed image (irregular) 45.2 x 48.6 cm

sheet 47.8 x 31.6 cm

gift of Tony Coleing, 2011

2011.515

not titled (*power strike*) c 1985

screenprint, printed in colour, from multiple stencils; with addition of stamp, printed in red red ink, from commercially produced rubber stamp;

on thin smooth brown paper  
printed image (irregular) 39.5 x 27.9 cm

cm

sheet 48 x 31.5 cm

gift of Tony Coleing, 2011

2011.516

#### UNKNOWN ENGLISH ENGRAVER

*New church at Launceston, Van Diemen's Land* 1851

wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper

printed image 9 x 7.7 cm

sheet 40 x 27.6 cm

gift of Ted and Gina Gregg, 2010

2011.51

*New congregational chapel at Hobart Town* 1857

wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper

printed image 12.1 x 7.7 cm

sheet 40.2 x 27.6 cm

gift of Ted and Gina Gregg, 2010

2011.52

#### UNKNOWN LONDON ENGRAVER (wood-engraver)

*St Mark's church, Deloraine, Tasmania* 1859

wood-engraving, printed in black ink, from one block; on thin smooth off-white wove paper

printed image 14.1 x 7.7 cm

sheet 40.4 x 27.4 cm

gift of Ted and Gina Gregg, 2010

2011.53

**VAN DER SCHLEY, Jacobus** (print after)

1715–1779

*Canal aux Cygnes Noirs dans l'Isle Rottenest Swaane drift op't Eiland Rottenest* 1750

engraving, printed in black ink, from one copper plate; on white laid paper  
printed image 18.4 x 14 cm

printed image and text 20 x 14 cm  
sheet 21.5 x 15 cm

The Wordsworth Collection, National Gallery of Australia, Canberra, purchased, 2010

2010.1044

#### VARIOUS ARTISTS

*21 screen printed t-shirts* 1980s–1990s

screenprint; on t-shirt

various sizes

gift of Tony Coleing, 2011

2011.219–2011.239

#### VARIOUS STREET ARTISTS

*A group of drawings and prints* 2000–10

various media

various sizes

acquired with the support of Calypso Mary Efkarpidis, 2010

2010.507.1–50–2010.509,

2010.511.A–B–2010.515.A–C,

2010.517–2010.534, 2010.540,

2010.542–2010.544.1–8, 2010.547,

2010.607, 2010.675–2010.858.1–11,

2010.894–2010.897, 2010.1372

#### VARIOUS UNKNOWN ARTISTS

*Cool dick* 1992

etchings, printed in black ink with plate-tone, from four plates; on medium-weight smooth off-white wove paper

plate-mark (a) 9.7 x 10.6 cm

plate-mark (b) 21 x 10.4 cm

plate-mark (c) 21 x 10.4 cm

plate-mark 10.4 x 21 cm

sheet 57 x 76.7 cm

gift of Tony Coleing, 2011

2011.454

**VERNON, HJ** (print after)  
Active England 1830s–1850s  
**DAY & HAGHE** (printer,  
lithographic)  
England 1806 – closed 1885  
*H. M. S. Collingwood, 80 guns*  
1840s–1850s  
lithograph, printed in colour, from  
multiple stones; on smooth cream  
paper subsequently laid down on  
cotton fabric  
printed image 27 x 40.2 cm  
printed border line 28.2 x 41.5 cm  
sheet 37.2 x 44.4 cm  
gift of Ted and Gina Gregg, 2010  
2011.99

**VEXTA**  
born Australia 1977  
*Forever* 2010  
stencil, sprayed in black aerosol paint,  
from one stencil; on thin smooth  
white wove paper  
printed image 31 x 15.7 cm  
sheet 41.8 x 29.8 cm  
gift of the artist, 2011  
2011.813

**WALKER, Heather**  
born Australia 1942  
**REEF PRODUCTIONS**  
not titled (*greeting card with  
illustrations of indigenous animals*)  
c 1994  
screenprint, printed in brown ink,  
from multiple stencils; on this smooth  
cream card  
sheet (folded in half) 15.4 x 11.2 cm  
sheet (overall) 15.4 x 22.3 cm  
gift of Tony Coleing, 2011  
2011.527

not titled (*greeting card with  
illustrations of indigenous animals*)  
c 1994  
screenprint, printed in black ink,  
from multiple stencils; on this smooth  
cream card  
sheet (folded in half) 15.4 x 11.2 cm  
sheet (overall) 15.4 x 22.3 cm  
gift of Tony Coleing, 2011  
2011.528

**WALLACE-CRABBE, Robin**  
born Australia 1938  
USA 1985  
*Drifters: a season of contemporary  
dance theatre* 1984  
screenprint, printed in colour, from  
multiple stencils; on thin smooth  
off-white wove paper  
printed image 55.6 x 38.2 cm  
sheet (overall) 58.8 x 42.2 cm  
gift of Tony Coleing, 2011  
2011.335

not titled (*nude on striped beach  
towel*) 1964  
linocut, printed in black ink, from one  
block; on thin fibrous cream paper  
printed image 28.9 x 25.3 cm  
sheet 62.8 x 48.6 cm  
gift of Tony Coleing, 2011  
2011.438

*Interior scene, figure prostrate at right*  
1965  
etching and aquatint, printed in black  
ink with plate-tone, from one plate; on  
this smooth cream wove paper  
plate-mark 30.2 x 44.3 cm  
sheet 37.7 x 55.8 cm  
gift of Tony Coleing, 2011  
2011.439

not titled (*series of nine nudes*) 1965  
etching and fowl-biting, printed in  
black ink with plate-tone, from one  
plate; on this smooth cream wove  
paper  
plate-mark 45 x 29.6 cm  
sheet 50.2 x 43.4 cm  
gift of Tony Coleing, 2011  
2011.440

not titled (*hands writing, hands  
hiding*) 1979  
linocut, printed in brown ink, from  
one block; on medium-weight smooth  
cream wove paper  
printed image 30.6 x 27.1 cm  
sheet 53 x 37.5 cm  
gift of Tony Coleing, 2011  
2011.441

not titled (*reaching hand*) 1969  
linocut, printed in brown ink, from  
one block; on medium-weight smooth  
cream wove paper  
printed image 30.8 x 30.8 cm  
sheet 52.8 x 37.6 cm  
gift of Tony Coleing, 2011  
2011.442

not titled (*two nudes, male kneeling*)  
1964  
linocut, printed in black ink, from one  
block; on this smooth cream card  
plate-mark 35.7 x 26.3 cm  
sheet 45.6 x 35.6 cm  
gift of Tony Coleing, 2011  
2011.443

not titled (*wrestling*) 1964  
linocut, printed in colour, from one  
block; on thin fibrous off-white paper  
printed image 37.6 x 52 cm  
sheet (irregular) 48 x 62.2 cm  
gift of Tony Coleing, 2011  
2011.444

*Little very-cold-day etching August*  
7 1995  
etching, printed in black ink, from  
one plate; on medium-weight smooth  
off-white wove paper  
printed image 22.6 x 17 cm  
sheet (overall) 34.6 x 27.2 cm  
gift of Anna Gray, 2011  
2011.795

**WATKINS, Denys**  
born Aotearoa New Zealand 1945  
*Rural landscape* 1971  
lithograph, printed in colour, from  
multiple stones/plates; on thin  
smooth cream wove paper  
printed image 29 x 29 cm  
sheet (overall) 41.8 x 52.6 cm  
gift of Tony Coleing, 2011  
2011.386



**WEBBER, John** (print after)

England 1751–1793

**BARTOLOZZI, Francesco** (engraver)

Italy 1725 – England 1815

England from 1764

*Captain James King L.L.D.F.R.S.* 1784

engraving, printed in black ink, from one copper plate; on thin off-white laid paper

printed image 11.8 x 9.8 cm

plate-mark 30.2 x 22.8 cm

sheet 43.5 x 28.6 cm

gift of Ted and Gina Gregg, 2010

2011.105

**WERNER, Baynard**

Australia 1930–1984

*Figure* 1975

screenprint, printed in colour, from five stencils; on thin smooth cream wove paper

printed image 30.7 x 25.4 cm

sheet 47.6 x 37.8 cm

2010.1188

not titled (*black shapes over orange ground*) c 1975

screenprint, printed in colour,

from four stencils; on thick smooth off-white wove paper

printed image 40.4 x 60.4 cm

sheet 56.2 x 76.2 cm

2010.1189

**WERNER, Frank**

*Twins* 1933

linocut, printed in colour, from multiple blocks; on thin smooth off-white wove paper subsequently laid down on primed canvas

printed image 30.8 x 30.4 cm

sheet 32.6 x 31.8 cm

backing sheet 47.2 x 41 cm

gift of Roger Butler AM, 2011

2011.903

**WESTALL, William** (print after)

England 1781–1850

Australian waters 1801–05

**BYRNE, John** (engraver)

England 1786–1847

*View from the south side of King*

*George's Sound* 1814

engraving, printed in black ink, from one copper plate; hand-coloured at a later date; on paper

printed image 15.8 x 22.6 cm

printed image and text 18.4 x 22.6 cm

sheet (sight) 27.5 x 37.4 cm

The Wordsworth Collection, National

Gallery of Australia, Canberra,

purchased, 2010

2010.1032

**WHITE, Nigel**

*The stages of T.P.: intrigue* 1979

photo-etching, printed in blue ink, from one plate; on medium-weight

smooth cream wove paper

plate-mark 60.8 x 45.2 cm

sheet 75 x 52.6 cm

gift of Tony Coleing, 2011

2011.445

*The stages of T.P.: hello* 1979

photo-etching, printed in colour, from multiple plates; on medium-weight

smooth cream wove paper

plate-mark 60.6 x 45.2 cm

sheet 75 x 53 cm

gift of Tony Coleing, 2011

2011.446

*The stages of T.P.: see you soon* 1979

photo-etching, printed in colour, from multiple plates; on medium-weight

smooth cream wove paper

plate-mark 60.8 x 45 cm

sheet 75 x 52.3 cm

gift of Tony Coleing, 2011

2011.447

*The stages of T.P.: good to see you* 1979

photo-etching, printed in colour, from multiple plates; on medium-weight

smooth cream wove paper

plate-mark 60.7 x 45 cm

sheet 75 x 52.8 cm

gift of Tony Coleing, 2011

2011.448

*The stages of T.P.: sometimes!* 1979

photo-etching, printed in colour, from

multiple plates; on medium-weight

smooth cream wove paper

plate-mark 60.7 x 45 cm

sheet 75.2 x 53 cm

gift of Tony Coleing, 2011

2011.449

*The stages of T.P.: it's been a while* 1979

photo-etching, printed in colour, from multiple plates; on medium-weight

smooth cream wove paper

plate-mark 60.7 x 44.8 cm

sheet 74.8 x 52.4 cm

gift of Tony Coleing, 2011

2011.450

*This is my family* 1979

photo-etching, printed in blue and black ink, from multiple plates; on medium-weight smooth cream wove

paper

plate-mark 38 x 27.5 cm

sheet 52.8 x 37.6 cm

gift of Tony Coleing, 2011

2011.451

*My mum* 1979

photo-etching, printed in red ink, from one plate; on medium-weight

smooth cream wove paper

plate-mark 38.4 x 39.2 cm

sheet 52.8 x 37.6 cm

gift of Tony Coleing, 2011

2011.452

not titled (*group of human heads*) 1976

woodcut, printed in black and red ink, from two blocks; on white Japanese

tissue paper

printed image 20.2 x 15 cm

sheet 35.8 x 22.9 cm

gift of Tony Coleing, 2011

2011.556

**WICKS, Arthur**

born Australia 1937  
 France 1967–68; Germany 1983–84  
*Alchemist Dreaming: River = Water* 2009  
 digital print, printed in colour, from digital file; on Xtreme Gamut Satine extra white coated 325 gm paper  
 printed image (overall) 215.2 x 216.9 cm  
 sheet (overall) 215.2 x 216.9 cm  
 gift of the artist, 2010  
 2010.1187.A–B

**WILSON-CARMICHAEL, Amy**

*Lotus Buds, with fifty photogravure illustrations*  
 photograph (By Mr Penn, of Ootacamund, S. India)  
 gift of Roger Butler AM, 2011  
 2011.905

**WORKMAN, Kathy**

*Manipulation* 1992  
 lithograph, printed in colour, from multiple stones/plates; on medium-weight smooth off-white wove paper  
 printed image (irregular) 65.2 x 57.1 cm  
 sheet 77 x 57.3 cm  
 gift of Tony Coleing, 2011  
 2011.517

**WYLD, James** (print after)

England 1812–1887

**HEWITT, NR** (engraver)

1776–1800

**JOHN THOMPSON & CO**

(publisher)

active 1820s Edinburgh, United Kingdom

*East India Isles and Australia/View in New Zealand* 1824

engraving, printed in black, from multiple copper plates; hand-coloured; on off-white wove paper  
 printed image (a) 22.7 x 29.7 cm  
 printed image (b) 4.1 x 6.8 cm  
 sheet 26.2 x 36.8 cm  
 2010.912

**YAXLEY, Bill**

born Australia 1943  
*Tas devil* 1990  
 etching and deep-etch, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
 printed image (irregular) 52.4 x 24.4 cm  
 sheet 64.4 x 35.8 cm  
 gift of Tony Coleing, 2011  
 2011.502

*Grip of the grog* 1990  
 etching and drypoint, printed in black ink, from one plate; on medium-weight smooth off-white wove paper  
 plate-mark 25.9 x 37.8 cm  
 sheet 38 x 56.2 cm  
 gift of Tony Coleing, 2011  
 2011.503

*Yaxley estate* 1991  
 etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
 plate-mark (irregular) 90.1 x 14.7 cm  
 sheet 35.4 x 25.6 cm  
 gift of Tony Coleing, 2011  
 2011.504

not titled (*giant bird, wings outstretched*) c 1990  
 etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
 plate-mark 31.2 x 25.5 cm  
 sheet 56.2 x 38 cm  
 gift of Tony Coleing, 2011  
 2011.505

*Dinosaur woman* 1990  
 etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
 plate-mark 25.5 x 37.4 cm  
 sheet 37.2 x 56.3 cm  
 gift of Tony Coleing, 2011  
 2011.506

*Clouds and islands* 1990  
 etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
 plate-mark 25.1 x 34.2 cm  
 sheet 37.9 x 56.4 cm  
 gift of Tony Coleing, 2011  
 2011.507

*Islands* 1990  
 etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
 plate-mark 25 x 34.4 cm  
 sheet 37.8 x 56.2 cm  
 gift of Tony Coleing, 2011  
 2011.508

*Living dangerously* 1990  
 etching, printed in black ink, from one plate; on thin smooth off-white wove paper  
 plate-mark (irregular) 14.4 x 20.6 cm  
 sheet (irregular) 18.8 x 28.1 cm  
 gift of Tony Coleing, 2011  
 2011.540

*The battle* 1990  
 etching, printed in black ink with plate-tone, from one plate; on thin smooth off-white wove paper  
 plate-mark (irregular) 19.4 x 25.1 cm  
 sheet 27.2 x 42.9 cm  
 gift of Tony Coleing, 2011  
 2011.541

not titled (*sea creature*) 1990  
 etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove Arches paper  
 plate-mark (irregular) 19.4 x 25.1 cm  
 sheet 27.2 x 42.9 cm  
 gift of Tony Coleing, 2011  
 2011.542

*Tea in bed* 1992  
 etching, printed in black ink, from one plate; hand-coloured in pencil; on thin smooth cream wove paper  
 plate-mark 18.2 x 20.6 cm  
 sheet 25.5 x 32.4 cm  
 gift of Tony Coleing, 2011  
 2011.543

*Mr. D* 1991

etching and drypoint, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 21.6 x 14.8 cm  
sheet 25.5 x 32.4 cm  
gift of Tony Coleing, 2011  
2011.544

*Mug shot* 1992

etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 20 x 17 cm  
sheet 40.4 x 25 cm  
gift of Tony Coleing, 2011  
2011.545

*A quiet walk in the bush* 1990

etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 14.1 x 20 cm  
sheet 26.4 x 29.6 cm  
gift of Tony Coleing, 2011  
2011.546

*Tattooed lady* 1990

etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 19.6 x 12.6 cm  
sheet 28.2 x 20.8 cm  
gift of Tony Coleing, 2011  
2011.547

*Murray river mud wrestlers* 1990

etching and drypoint, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 16.3 x 19.8 cm  
sheet 28.4 x 17.5 cm  
gift of Tony Coleing, 2011  
2011.548

*Venezia vice versa* 1990

etching, printed in black ink with plate-tone, from one plate; on thin smooth cream wove paper  
plate-mark (irregular) 20.2 x 26.5 cm  
sheet 30.2 x 38 cm  
gift of Tony Coleing, 2011  
2011.549

*Lizard man* 1990

etching and drypoint, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 24.8 x 34.9 cm  
sheet 38.3 x 29.8 cm  
gift of Tony Coleing, 2011  
2011.550

*Tesselated* 1990

etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 19.9 x 19 cm  
sheet 25.8 x 24.7 cm  
gift of Tony Coleing, 2011  
2011.551

*Bicheno* 1990

etching, printed in black ink with plate-tone, from one plate; on medium-weight smooth off-white wove paper  
plate-mark 16.7 x 19.6 cm  
sheet 22 x 26.5 cm  
gift of Tony Coleing, 2011  
2011.552

## YOK

*Romanus on the Moog 808* 2007

hand-drawn, photocopied paste-up; on thin smooth white wove paper  
sheet 115 x 68 cm  
gift of the artist, 2010  
2010.536

*Chimera quest* 2007

hand-drawn, photocopied paste-up; on thin smooth white wove paper  
sheet 118 x 80 cm  
gift of the artist, 2010  
2010.537

*Griffin lore* 2006

hand-drawn, photocopied paste-up; on thin smooth white wove paper  
sheet (a) 49 x 82 cm  
sheet (b) 109.2 x 78 cm  
overall 109.2 x 160 cm  
gift of the artist, 2010  
2010.538.A–B

*Goji* 2006

hand-drawn, photocopied paste-up; on thin smooth white wove paper  
sheet 117.5 x 73 cm  
gift of the artist, 2010  
2010.539

*Golem choofs* 2009

hand-drawn, photocopied paste-up; on thin smooth white wove paper  
sheet 90 x 77 cm  
gift of the artist, 2010  
2010.548

## ZAP

(*Zap paste-up*) 2010

hand-painted paste-up; on white, wove paper  
sheet (irregular) 272 x 222 cm  
2010.1132

## ZIKA, Paul

born Australia 1949  
England 1973–1974

*12/11/83* 1984

screenprint, printed in black ink, from one photo-stencil; on thin smooth cream wove paper  
printed image 60.6 x 41 cm  
sheet (overall) 76 x 50.7 cm  
gift of Tony Coleing, 2011  
2011.403

## Sculpture

### BAKA, Peter

born Australia 1957

*My love pours for you* 2010

mixed media  
65 x 20 x 14 cm  
2010.939

*Interior decoration* 2010

mixed media  
47 x 22 x 10 cm  
2010.940

*Wings of desire* 2010

mixed media  
47 x 22 x 10 cm  
2010.941

**BROWN, Jan**

born Australia 1922

*Fat bird* 1989

bronze

19 x 17 x 19.8 cm

2010.597

*Walking bird* 2006

bronze

22 x 26.5 x 8.6 cm

2010.598

*Small magpie* 2003

bronze

33.8 x 14.5 x 12 cm

2010.599

*Adolescent* 1994

bronze

39.5 x 18 x 14 cm

2010.600

**GASCOIGNE, Rosalie**

New Zealand 1917 – Australia 1999

Australia from 1943

*Marriage feast* 1988

sawn and split soft-drink crates on

plywood

119.4 x 106 cm

2010.559

**MACKENNAL, John Simpson**

Scotland 1832 – Australia 1901

Australia from 1852

*(A sculptural plaque of classical figures)* c 1870

plaster

39.5 x 39.5 cm

2010.571

**ORMELLA, Raquel**

born 1969

*Australia rising #2* 2009

cotton, felt, thread, ribbon

200 x 400 cm

2010.937

**PARR, Mike**

born Australia 1945

*Wrong face* 1999

35 bronzes, wooden table

121 x 362.5 x 119.6 cm

gift of the artist 2010

donated through the Australian

Government's Cultural Gifts Program

2010.1167.1–45

**TAYLOR, Howard**

Australia 1918–2001

England 1938–49

*Sky figure* 1977

oil on shaped plywood

212.6 x 197.3 x 46.9 cm

2010.558

*Columns* 1970

jarrah, synthetic polymer paint on plywood

178 x 83 x 83 cm

2010.922

**VANDERMARK, Peter**

born Australia 1960

*Wall of sound* 2009

powder-coated manufactured

aluminium letters

73.6 x 75 x 10.2 cm

2010.1171

**AFRICAN ART****Sculpture**

Cameroon

**BAMUM people****BAMILEKE people**

*Standing male figure, possibly an*

*ancestor figure* 1940s or 1950s

bronze

146 x 55 x 50 cm

gift of Ron and Pamela Walker in

memory of Sir Ronald Walker 2010

donated through the Australian

Government's Cultural Gifts Program

2010.1367

**ASIAN ART****Drawing**

Indonesia

**Surakarta or Jogjakarta, Java**

*Almanac or divination manual*

*(primbon)* 1800–50

pigments and ink on paper

25.4 x 21 x 1.9 cm

2010.1177

Thailand

**Ratanakosin period (1782–)**

*Phra Malai, illuminated Buddhist*

*manuscript* c 1890

gold leaf, pigments and ink on paper

787.2 x 66.6 cm

2010.1175

**Painting**

India

**Balu Soma Mashe**

Warli people

born Maharashtra, India c 1970

*Horse with rider (Pancasiriya)* c 2001

rice paste and gerue on paper

14.5 x 45.5 cm

2011.775

*Harvest* c 2001

rice paste and gerue on canvas

52 x 83 cm

2011.776

*Festival of the Tiger God* c 2001

rice paste and gerue on canvas

28.5 x 37 cm

2011.777

*Tree with peacocks* c 2001

rice paste and gerue on canvas

41 x 27 cm

2011.778

*Bhagat (shaman) training* c 2001

rice paste and gerue on canvas

29 x 42 cm

2011.779

**Jivya Soma Mashe**

Warli people

born Maharashtra, India 1934

*Chauk Palghata Mata temple* c 2001

rice paste and gerue on canvas

78 x 125 cm

2011.780

*Tarpana* c 2001

rice paste and gerue on canvas

71 x 144 cm

2011.781

*Train station* c 2001

rice paste and gerue on paper

59 x 91 cm

2011.782

*Tarpana* c 2001  
rice paste and gerue on paper  
59 x 91 cm  
2011.783

#### **Kisan Dama Shelar**

Warli people  
born Maharashtra, India

*Harvest dance* c 2001  
rice paste and gerue on canvas  
30 x 91 cm  
2011.784

*Tree* c 2001  
rice paste and gerue on canvas  
36 x 27 cm  
2011.785

*Tree* c 2001  
rice paste and gerue on canvas  
37 x 28 cm  
2011.786

*Tree* c 2001  
rice paste and gerue on canvas  
28 x 36 cm  
2011.787

*Tree* c 2001  
rice paste and gerue on canvas  
37.5 x 27.5 cm  
2011.788

#### **Karauli, Rajasthan**

*Set of ganjifa playing cards and box*  
19th century  
paper, paint, wood  
papier-mâché  
box: 4.6 x 5 x 9 cm  
cards: 3.1 cm (diam)  
2011.19

#### **Nathdvvara, Rajasthan**

*Shrinathji dressed for Autumn Moon festival (Sharad purnima); shrine hanging (pichhavai)* mid 19th century  
opaque watercolour and silver on cotton  
145 x 88 cm  
acquired through the National Gallery of Australia Foundation, 2011  
2011.23

*Dance of love (rasa lila) for Autumn Moon festival (Sharad purnima); shrine hanging (pichhavai)* 1900–30  
opaque watercolour, silver and gold on cotton  
294 x 251 cm  
acquired through the National Gallery of Australia Foundation, 2011  
2011.179

#### Iran

#### **Qajar dynasty (1794–1925)**

*Playing cards and box* 19th century  
paper, paint, lacquer  
papier-mâché  
box: 5.5 x 7.5 x 5.2 cm  
cards: 6.1 x 4.1 cm  
gift of Estella, Nadia and Montague Dawson-Damer 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.203.1–2.1–24 AB

#### Vietnam

#### **Mien Yao people**

north Vietnam

*Set of 25 Taoist ceremonial paintings (mien fang)* 1810  
pigments on paper  
various sizes  
2011.34.1–21

#### Print

#### Japan

#### **Kawanabe Kyosai**

Japan 1831–1889

*Never seen past or present: true picture of a live wild tiger (Konjaku miken shobutsu moko no shinzu)* 1860  
colour woodblock print  
35.7 x 25.5 cm  
2011.190

#### **Utagawa Hiroshige III**

Japan 1843–1894

*Street scene outside the Shintomiza theatre* 1882  
colour woodblock print  
36.4 x 72.5 cm  
2010.1176.A–C

## Sculpture

### Afghanistan or Pakistan

#### **Gandharan region**

*Stupa drum panel* 2nd–3rd century  
schist stone  
12.8 x 47 x 14 cm  
gift of Gavan Bromilow 2010  
donated through the Australian Government's Cultural Gifts Program  
2010.1204

### India

#### **Goa**

*Christ child* late 17th century  
ivory  
18.5 x 8.5 cm  
2011.22

#### **Rajasthan**

*Pair of sandals (paduka)* c 1900  
wood, brass  
each: 9 x 24.5 cm  
2011.20.A–B

### Indonesia

#### **Batak people**

Sumatra

*Head decoration for a bridegroom (sertali ruma-ruma)* early 20th century  
gilt silver, cotton thread  
overall: 12 x 44 cm  
2011.616.A–C

#### **Madura**

*Architectural panel in the form of a mythical bird* early 20th century  
wood, pigments  
178 x 57 x 6.3 cm  
2010.959

#### **Malay people**

Sumatra

*Ceremonial woman's belt (ikat pinggang)* early 20th century  
silver  
6 x 75 cm  
2011.617.A–B

## Japan

### Unryuan (Kitamura Tatsuo)

born Japan 1952

*Seihai (chalice); Kiddush cup* 2004  
wood, lacquer, gold, silver, cinnabar,  
turban shell  
22 x 8.2 cm

gift of Pauline Gandel 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.2

## Philippines

*Saint Isidore the Labourer (San Isidro  
Labrador); santos figure* 19th century  
wood, pigments

62 x 27.7 x 22 cm  
gift of the Hon Mrs Ashley  
Dawson-Damer 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.189

## Thailand

### Ratanakosin period (1782–)

*Ravana, King of Langka* late 18th –  
early 19th century  
clay, plaster, pigments, lacquer, gold  
96 x 28 x 38.5 cm  
2010.927

## Textile

### China

#### Guangdong

traded to Europe

*Shawl* 1880s  
silk satin, silk  
embroidery, knotting  
248 x 248 cm  
2011.869

#### traded to Sumatra, Indonesia

*Ceremonial hanging* early 20th  
century  
silk, metallic thread, toggles, cotton  
lining  
embroidery, appliqué, knotting  
each: 61 x 110 cm  
2011.632–2011.633

*Theatre costume* early 20th century  
silk, cotton, metallic thread, mirror  
pieces, pompons  
embroidery, stumpwork  
robe: 105 x 107 cm  
collar: 60 x 35 cm  
headdress: 42 x 37 cm  
2011.634.A–D

## Egypt

*Child's dance costume* c 1920  
glass beads, metallic paint, silk,  
cotton, metallic thread  
sizes variable  
gift of Wendy Jeffery, 2011  
2011.821.A–H

## Europe

### traded to Java, Indonesia

*Sash or breastcloth* 19th century  
printed silk  
13.5 x 417.4 cm  
2011.622

## India

### Bhajno Devi

Punjab, India 1955–2008

*Ceremonial cover or woman's  
headcovering* mid–late 1970s  
cotton, floss silk  
embroidery  
198 x 146 cm  
gift of Bhag Singh in memory of his  
mother Bhagno Devi, 2011  
2011.808

### Coromandel Coast

traded to Sumatra, Indonesia  
*Ceremonial hanging and heirloom  
(leluhur)* late 18th – early 19th century  
cotton, natural mordants and dyes  
mordant painting  
212 x 133 cm  
2011.619

*Heirloom textile (sembagi)* 1750–99  
cotton, natural dyes, mordants  
mordant block printing, batik  
261.6 x 108.4 cm  
2011.620

## Delhi

*Smoking hat of the Prince of Delhi* mid  
19th century  
wool, cotton, silver and silver gilt  
thread, gold sequins  
embroidery, appliqué  
11.5 x 24 x 25 cm  
2011.21

## Gujarat

*Temple hanging for a Jain community*  
19th – early 20th century  
silk velvet, metallic thread, sequins,  
beads  
embroidery, appliqué  
144 x 80.5 cm  
2010.1172

*Water Games festival (Jal vihar);  
shrine hanging (pichhavi)* early 20th  
century  
silk, cotton  
embroidery  
70 x 104 cm  
2011.35

## Hyderabad, Andhra Pradesh

*Male courtier's costume* 1850–60  
silk, metallic thread  
brocade  
jacket: 86 x 182 cm  
pants: 104 x 70 cm  
2010.1049.1–2

## Kutch, Gujarat

*Child's tunic* 20th century  
cotton, silk, sequins, mirror pieces,  
buttons  
embroidery, mirrorwork  
56 x 72 cm  
gift of John Folan in memory of  
Zanna, 2011  
2011.822

## Murshidabad, West Bengal

*2 Baluchari saris* 1880–90  
silk  
supplementary brocade  
465 x 109 cm  
460 x 108.5 cm  
2010.1173, 2011.24

## north India

*Male courtier's costume* late 19th century

silk, gold thread  
brocade, quilting  
jacket: 98 x 173 cm  
pants: 101 x 82 cm  
2010.1048.1–2

*Boy's court costume: robe (angarkha), trousers (pajama), skirt (ghagara) and hat (topi)* 1860–90

gold brocade, metallic thread, metallic braid, glass beads  
supplementary brocade, embroidery  
robe: 41 x 85 cm  
trousers: 64 x 70 cm  
skirt: 55 x 75 cm  
hat: 8.6 cm, 15.6 cm (diam)  
2010.1050.1–4

*4 pairs of children's slippers (juti)* 1860–90

leather, metallic thread, metallic sequins, glass beads  
embroidery, appliqué  
each approximately: 9 x 22 x 8 cm  
2010.1051.A–B, 2010.1060.A–B–  
2010.1062.A–B

*3 pairs of children's trousers (pajama)* 1860–90

silk, cotton, metallic thread, metallic braid  
embroidery  
75 x 62 cm  
75 x 64 cm  
51 x 56 cm  
2010.1052–2010.1054

*2 children's ceremonial shirts (kurta)* 1860–90

silk, ribbon, metallic thread, metallic braid  
86 x 39.5 cm  
42 x 20 cm  
2010.1055, 2010.1059

*Girl's court costume: robe (angarkha), shirt (kurta), sari and veil (odhani)* 1860–90

silk, metallic thread, metallic braid  
supplementary brocade, embroidery  
robe: 86 x 38 cm  
shirt: 38 x 37 cm  
sari: 347.5 x 65 cm  
veil: 190 x 87 cm  
2010.1056.1–4

*Boy's turban* 1860–90

velvet, metallic thread, metallic braid, glass beads  
appliqué  
7 cm, 29 cm (diam)  
2010.1057

*Girl's veil (odhani)* 1860–90

silk, metallic thread, metallic braid  
205 x 91 cm  
2010.1058

## Rabari people

Kutch, Gujarat

*Boy's tunic and pants* 20th century

cotton, metallic sequins, mirror, plastic buttons  
tunic: 47 x 168.2 cm  
pants: 70 x 103.4 cm  
gift of John Folan in memory of Zanna, 2011  
2011.866.1–2

## traded to Sumatra, Indonesia

*Ceremonial headcloth (ikat kepala)*

late 18th – early 19th century  
cotton, silk  
embroidery  
84.5 x 82 cm  
2011.621

*2 heirloom textiles* 18th – early 19th century

cotton, silk, natural dyes  
embroidery  
117 x 129 cm  
124 x 131.5 cm  
67 x 83 cm  
2011.672, 2011.673

*Man's headcloth and heirloom textile*

18th – early 19th century  
silk, dyes and mordants  
mordant block printing  
67 x 83 cm  
2011.674

## Indonesia

### Balinese people

Karangasem district, Bali

*Ceremonial wrap (saput songket)* early 21st century

cotton, dyes  
supplementary weft weaving  
110 x 150 cm  
gift from the personal collection of Mrs Herawati Boediono, 2011  
2011.193

### Kalianda district, Lampung, Sumatra

*2 ceremonial textiles (tampun)* 19th century

handspun cotton, natural dyes  
supplementary weft weaving, twining  
49.2 x 43.5 cm  
49 x 45.5 cm  
gift of Jan Smith 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.599, 2011.600

*2 ceremonial textiles (tatibin)* 1850–99

handspun cotton, natural dyes  
supplementary weft weaving, twining  
51 cm x 79.8 cm  
43.5 x 67 cm  
gift of Jan Smith 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.601, 2011.602

### Lampung, Sumatra

*Ceremonial mat (lampit)* late 19th – early 20th century

rattan  
interlacing, pokerwork  
104 x 82 cm  
gift of Evi and Chris Reid 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.176

### Malay people

Kalimantan, Borneo

*Ceremonial hanging* early–mid 20th century

cotton, silk, gold foil, braid, ric-rac, glass beads  
appliqué  
58 x 138 cm  
2011.675



**Malay people**

Palembang, Sumatra

*Ceremonial shoulder or head cloth (kain pelangi)* late 19th – early 20th century  
silk fabric

tie-dyeing, stitch-resist dyeing  
116.5 x 86 cm

gift of Jan Smith 2011

donated through the Australian Government's Cultural Gifts Program  
2011.610

*Nobleman's ceremonial trousers* 19th century

silk damask, gold thread embroidery  
97.5 x 54.5 cm  
2011.668

**Malay people**

Sumatra

*Ceremonial pillow ends (muka bantal)* 19th – early 20th century

cotton, silk embroidery  
various sizes

gift of Jan Smith 2011

donated through the Australian Government's Cultural Gifts Program  
2011.611.A–B–2011.615.A–C,  
2011.631.A–B

*2 ceremonial bands or belts* late 19th – early 20th century

velvet, gold thread, sequins, silk, cotton, gold ribbon embroidery, couching, appliqué  
13 x 201 cm  
11 x 175 cm  
2011.639, 2011.640

*Ceremonial cloth for a child's rite* early–mid 20th century

cotton, metallic thread, braid embroidery, appliqué  
36 x 48 cm  
2011.641

*4 ceremonial covers* early 20th century

silk, cotton, gold thread, sequins embroidery, bobbin lace, appliqué  
47.5 x 47 cm  
40 x 40.5 cm  
73 x 71.5 cm  
41.5 x 41.5 cm  
2011.642–2011.645

*Ceremonial decoration* late 19th – early 20th century

cotton, silk, gold thread, sequins embroidery, couching, appliqué  
3.5 x 80 cm  
2011.646

*2 ceremonial hangings* late 19th – early 20th century

flannel, metallic thread, silk, cotton lining embroidery  
71.5 x 75 cm  
59 x 144 cm  
2011.647, 2011.648

*8 ceremonial hangings (tirai)* early 20th century

flannel, gold thread, sequins, silk, cotton, mirror pieces, glass beads embroidery, appliqué  
various sizes  
2011.649–2011.656

*Ceremonial jacket (baju songket)* early 20th century

silk, gold thread supplementary weft weaving  
73 x 131 cm  
2011.657

*Ceremonial shoulder cloth (kain selendang limar)* late 19th – early 20th century

silk, natural dyes, metallic thread weft ikat, bobbin lace  
140 x 71 cm  
2011.658

*Ceremonial shoulder or head cloth (kain lawon)* early 20th century

silk fabric, dyes stitch-resist dyeing  
1945 x 89 cm  
2011.659

*Ceremonial skirt cloth (kain limar)*

19th century  
silk, natural dyes weft ikat  
82 x 122 cm  
2011.660

*Ceremonial wedding hanging (tirai pengantin)* early 20th century

velvet, gold thread, sequins embroidery, appliqué  
31.5 x 99 cm  
2011.661

*Cushion covers for an infant's first hair-cutting ceremony* late 19th – early 20th century

velvet, gold thread, silk, sequins embroidery, appliqué  
32 x 9.2 cm  
33.5 x 42 cm  
31.5 x 13 cm  
2011.662, 2011.663.A–B

*3 men's ceremonial headcloths (ikat kepala)* late 19th – early 20th century

silk, natural dyes weft ikat  
55 x 61.5 cm  
76 x 78.5 cm  
71.5 x 71 cm  
2011.664–2011.666

*Man's ceremonial trousers* 19th century

silk, gold thread, cotton fabric supplementary weft weaving  
98 x 63 cm  
2011.667

*Purse* late 19th – early 20th century  
silk, cotton lining, gold thread, mirror pieces

embroidery, appliqué  
16 x 15 cm  
2011.669

*2 women's tunics (baju kurung)* early–mid 20th century

imported brocade fabric, printed cotton lining  
87 x 132 cm  
97 x 126.5 cm  
2011.670, 2011.671

*2 ceremonial hangings (tirai)* early–mid 20th century

silk, cotton, beads, sequins, metallic thread embroidery, appliqué, bobbin lace  
34 x 96.5 cm  
29 x 110 cm  
2011.676, 2011.677

**Maloh people**

Kalimantan, Borneo

*Decorative panel for a woman's sun hat* early 20th century

beads, cotton, sequins beading  
17.5 cm (diam)  
2011.635



**Minangkabau people**

Sumatra

*2 ceremonial sashes* early 20th century  
silk, cotton  
pulled thread embroidery  
184 x 15.5 cm  
192 x 12.5 cm  
2011.636, 2011.637

*Woman's skirt (kain sarong)* early 20th century  
silk, metallic thread  
supplementary weft weaving  
109 x 122.5 cm  
2011.638

**Paminggir people**

Lampung, Sumatra

*Ceremonial valance* late 19th century  
cotton, natural dyes  
supplementary weft weaving  
35 x 341 cm  
gift of Jan Smith 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.603

*8 ceremonial textiles (tampan)* 19th century  
handspun cotton, natural dyes  
supplementary weft weaving, twining  
63.5 x 53 cm  
76.5 x 69 cm  
76 x 77 cm  
71 x 69.5 cm  
68.5 x 60 cm  
42 x 44 cm  
43 x 44 cm  
54 x 55 cm  
gift of Jan Smith 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.598, 2011.606–2011.609,  
2011.939–2011.941

**Pasisir people**

Lampung, Sumatra

*2 ceremonial textiles (tampan)* 19th century  
handspun cotton, natural dyes  
supplementary weft weaving, twining  
68.5 x 65 cm  
72 x 83 cm  
gift of Jan Smith 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.604, 2011.605

**Peranakan Chinese people**

probably Pekalongan, Java

*Woman's skirt (kain sarong or batik kompani)* 1910–40  
cotton  
batik  
88.6 x 105.5 cm  
2011.618

**Peranakan Chinese people**

Sumatra

*Ceremonial cover* early 20th century  
cotton, beads  
embroidery  
47 x 47 cm  
2011.623

*Ceremonial hanging* late 19th – early 20th century  
silk, metallic thread  
embroidery, couching  
188 x 83.7 cm  
2011.624

*3 ceremonial pendants for bridal costumes* late 19th – early 20th century  
silk, metallic thread, sequins, velvet, beads  
embroidery, couching, appliqué  
67 x 9.5 cm  
67.2 x 11.5 cm  
100 x 15 cm  
2011.625, 2011.626, 2011.630

*2 sets of curtain hooks for ceremonial wedding bed (cangkuk kelambu)* early 20th century  
silver, cotton, beads  
beadwork, knotting  
various sizes  
2011.627.A–B, 2011.629.A–B

*Decorative bands* early 20th century  
velvet, beads, sequins, metallic thread  
embroidery  
7.5 x 57 cm  
7.5 x 35 cm  
2011.628.A–B

**Putihdoh, Lampung, Sumatra**

*Ceremonial textile (tampan)* late 19th – early 20th century  
cotton, natural dyes  
supplementary weft weaving, twining  
66 x 65.6 cm  
gift of Evi and Chris Reid 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.175

**Sumatra**

*Ceremonial shoulder cloth or sash* late 19th – early 20th century  
silk, natural dyes  
weft ikat  
87 x 197.5 cm  
2011.678

**Sumbawa**

*Ceremonial skirt (kre uji)* early 20th century  
cotton, silver thread  
supplementary weft weaving  
104.5 x 150 cm  
2011.679

**Pakistan****Hazara people**

Khyber Pakhtunkhwa

*Wedding shawl (chaddar)* early 20th century  
cotton, silk, tinsel  
embroidery  
237 x 113.5 cm  
2010.1174

**Kohistan, Khyber Pakhtunkhwa**

*Child's hat* 20th century  
cotton, buttons, beads, zipper  
appliqué  
26.2 x 25 cm  
gift of John Folan in memory of  
Zanna, 2011  
2011.823

### Lahore, Punjab

*Man's robe (choga)* c 1855  
wool, silver thread, silk  
embroidery, couching  
133 x 160 cm  
2010.1063

Turkmenistan or Uzbekistan

### Tekke Turkmen people

*3 children's caps (boruk or taxya)* 20th century  
cotton, silk, cotton lining  
embroidery  
6.6 cm, 12 cm (diam)  
6.3 cm, 12 cm (diam)  
6 cm, 9.5 cm (diam)  
gift of Lucie Folan in memory of Zanna, 2011  
2011.860–2011.862

*3 children's smocks (kurta)* 20th century  
cotton, hair, metal amulets, coins, buttons  
weaving, embroidery, appliqué  
45 x 47.5 cm  
53.4 x 45 cm  
51 x 45 cm  
gift of Lucie Folan in memory of Zanna, 2011  
2011.863–2011.865

## INTERNATIONAL ART

### Decorative arts

#### CUYAS, Ramón Puig

born Spain 1953  
*Imago Mundo series no. 1137, brooch* 2007  
sterling silver, nickel, plastics, enamel, paint  
5 x 5 x 1 cm  
2010.596

#### FRITSCH, Elizabeth

born United Kingdom 1940  
*Firework cup* 2010  
stoneware, oxides  
31 x 19 x 12.1 cm  
2010.594

#### PROCOPE, Ulla (designer)

Finland 1921–1968  
**ARABIA** (manufacturer)  
established Finland 1873  
*Valencia platter* c 1966  
glazed earthenware  
6 cm, 35.5 cm (diam)  
gift of Bill Hamilton, 2011  
2011.209

#### RYAN, Jacqueline

born United Kingdom 1966  
*Brooch* 2002  
gold, enamel  
5.5 cm (diam)  
2010.593

#### SCHOBINGER, Bernhard

born Switzerland 1946  
*Rauchquarz-Goldkette (necklace)* 2009  
smoky quartz, 750 gold  
variable 25 x 20 x 4 cm  
2010.592

#### SERRURIER-BOVY, Gustave

Belgium 1858–1910  
*Tray* 1895–1903  
brass, copper  
7.5 x 52.8 x 26.5 cm  
2010.1166

#### SHIRK, Helen

born United States of America 1942  
*Gray/gold trace, brooch* 2009  
sterling silver, china paint  
13 x 9.8 x 1.5 cm  
2010.591

#### SMITH, Arthur Johnson

born & died Great Britain  
active 1820–1840  
*Locket with chain* 1833  
sterling silver  
pendant & chain 23 x 14 x 0.7 cm  
gift of Joan Swanson, 2010  
2010.584

#### SMITH, Christina Y

born United States of America 1951  
*Measured to place, brooch* 2009  
sterling silver  
13 x 4.8 x 3.5 cm  
2010.595

#### UNKNOWN BRITISH QUILTER

born & died Britain  
*Medallion coverlet* c 1815  
cotton and chintz on linen  
175 x 175 cm  
donated through the Australian Government's Cultural Gifts Program  
by Prue Socha, 2011  
2011.806

#### UNKNOWN SILVERSMITH

born & died Great Britain  
*Locket* c 1735  
sterling silver, photographs mounted inside  
6 x 3.5 x 1 cm  
chain length 20 cm  
gift of Beth Townsend Sinclair, 2010  
2010.585

## Drawing

#### GAUDIER-BRZESKA, Henri

France 1891–1915  
working England  
*Portrait of a boy* 1913  
drawing in brown ink  
sheet 37.6 x 25.2 cm  
donated by Nicolette Benjamin  
Black in memory of Bruce Benjamin  
through the Australian Government's Cultural Gifts Program, 2011  
2011.816

## Illustrated Books

#### DI ROSA, Hervé

born France 1959  
*Di Rosa magazine* 1985  
colour screenprint  
book 40 x 30 cm  
gift of Michael Desmond, 2011  
2011.811

#### HAM, Ethan

born United States of America 1969  
**ROSENBAUM, Benjamin**  
born Switzerland 1969  
*Anthropic* 2007  
book 20.4 x 26.2 x 3.6 cm  
gift of Michael Desmond, 2011  
2011.812

**KAPOOR, Anish**

born India 1954  
 working England from 1973  
*Blackness from her womb* 2001  
 series of thirteen white-ground  
 etchings  
 image (each) 17.4 x 19.7 cm  
 cover 46.9 x 40.6 cm  
 The Poynton Bequest, 2011  
 2011.827

**Multimedia****VIOLA, Bill**

born United States of America 1951  
*Passage into night* 2005  
 video, no sound  
 gift of Annabel and Rupert Myer AM  
 in honour of the staff of the National  
 Gallery of Australia, 2011  
 2011.835

**Painting****LOUIS, Morris**

United States of America 1912–1962  
*Nexus II* 1959  
 synthetic polymer paint on canvas  
 243 x 340 cm  
 bequest of Marcella Louis Brenner,  
 the artist's widow, 2010  
 2010.583

**SCHUELER, Jon**

United States of America 1916–1992  
*The first day* 1956  
 oil on canvas  
 121.9 x 228.6 cm  
 gift of Andrew Salvesen, 2010  
 2010.1170

**Photography****ADAM, Tassilo**

Germany 1878 – United States of  
 America 1955  
*Djokjakarta. Court officials bearing  
 state regalia* c 1925  
 gelatin silver photograph  
 image 21 x 25.2 cm  
 card 35.6 x 41 cm  
 2011.123

**ANDERSON AND LOW**

live and work London  
*Boomerang* 2010  
 digital colour photograph  
 image 67.7 x 54 cm  
 sheet 77.7 x 64.2 cm  
 2010.1201  
*Yuki* 2010  
 digital colour photograph  
 image 67.6 x 50.8 cm  
 sheet 77.4 x 61 cm  
 2010.1202

**ANSDELL, Gerrard**

Great Britain 1853–1936  
*A trip to the Highlands of Viti Levu;  
 Being a Description of a Series of  
 Photographic Views taken in the Fiji  
 Islands during the Dry Season of 1881*  
 1881  
 albumen silver photographs  
 image (each) 13.5 x 20.5 cm  
 sheet (each) 32 x 38 cm  
 2010.1148

**BOURNE AND SHEPHERD**

established India 1862  
*The history of the Imperial Assemblage  
 at Delhi held on the 1st January, 1877,  
 to celebrate the assumption of the title  
 of Empress of India By Her Majesty the  
 Queen. Including historical sketches of  
 India and Her Princes past and present*  
 1877  
 woodburytypes, chromolithographs,  
 letterpress  
 image (each) 19.2 x 12 cm  
 page (each) 30 x 24 cm  
 book 31.2 x 25.5 x 5 cm  
 2010.581  
 not titled (*Imperial Assemblage at  
 Delhi held on the 1st January 1877 to  
 celebrate the assumption of the title of  
 Empress of India*) 1877  
 albumen silver photograph  
 image 15.2 x 29.8 cm  
 2011.25

**BOURNE AND SHEPHERD**

(photographer)  
 established India 1862  
**MURRAY, Colin** (photographer)  
 Hebrides 1840 – India 1884  
 India from 1867  
**UNKNOWN ARTIST** (painter)  
*H.H. the Maharaja of Indore G.C.S.*  
 c 1876  
 gelatin silver photograph, watercolour  
 image 9.6 x 12.6 cm  
 frame 31 x 24.6 cm  
 2010.582

**BURTON BROTHERS**

established New Zealand 1868–1898  
*Group of survivors, Wairoa, after  
 eruption 10 June 1886* 1886  
 albumen silver photograph  
 image 14.3 x 20 cm  
 2010.952

**BURTON, William K** (photographer)

Scotland 1856 – Taiwan 1899  
 Japan 1887–96, Taiwan 1896–1899

**OGAWA, Kazumasa** (printer)

Japan 1860–1929  
 United States of America 1882–84  
*Scenes from open air life in Japan* 1892  
 collotypes  
 overall 28.2 x 39 cm  
 2010.1135

**CROMBIE, John Nicol**

Scotland 1827 – New Zealand 1878  
 Australia 1852–55  
 New Zealand 1855–78  
*Tamati Waka Nene* 1856 or 1860  
 ambrotype  
 plate 7 x 5.6 cm  
 case closed 9.5 x 8.2 cm  
 2010.946

**DAYAL, Lala Deen**

India 1844–1905

*Maharaja Sir Kishen Pershad Yamin*  
1903

albumen silver cabinet card  
photograph  
image 31 x 23 cm  
2010.960

*River Munsii and walls of Hyderabad*  
1895

albumen silver photograph  
image 20.4 x 27.4 cm  
2011.26

not titled (*British Military wedding, Secunderabad*) c 1895

albumen silver photograph  
image 20.4 x 28.8 cm  
2011.27

*Retinue Insignia of Kotah State 1903 Durbar* 1903

albumen silver photograph  
image 19 x 28.2 cm  
2011.28

*Courtesan (or woman in a zenana)*  
c 1885

albumen silver photograph  
image 18 x 29 cm  
2011.172

**DEMAND, Thomas**

born Germany 1964

*Stall/Stable* 2000

Type C colour photograph  
image 109.9 x 120 cm  
gift of Annabel and Rupert Myer AM  
in honour of the staff of the National  
Gallery of Australia, 2011  
2011.834

**DIAS STUDIO**

established Gwalior 1940s

not titled (*Portrait of Lekha Divyeshwari Devi wife of Maharajah Jiwaji Rao Scindia*) c 1942  
gelatin silver photograph  
image 27.9 x 20.3 cm  
2011.32

**DIEULEFILS, Pierre**

France 1862–1937

Vietnam 1885 – c 1924

*Indo-Chine pittoresque & monumentale: ruines d'Angkor Cambodge* 1909

heliotypes, letterpress  
overall 29.5 x 39 cm  
2010.579

*Indo-Chine pittoresque & monumentale. Annam-Tonkin* 1909

heliotypes, letterpress  
overall 39 x 29 cm  
2010.580

**HAMEL, Bruno L**

Great Britain 1837 – United States of America 1878

New Zealand 1859–67

*Lake and Mount Tarawera from Te Wairoa* 1859

albumen silver photograph  
image 14.2 x 19.7 cm  
2010.948

**JOHNSON, William J**

British, working India c 1841 – c 1868

*The cotton ground, Colaba, Bombay*  
c 1858

albumen silver photograph  
photograph 19 x 24 cm  
album page 40 x 29 cm  
2011.915

**OGAWA, Kazumasa**

Japan 1860–1929

United States of America 1882–84

*The Great Earthquake of Japan 1891*  
1892

collotypes  
image (each) 22 x 25.5 cm  
overall 40.5 x 28.5 cm  
2010.1136

**PFEIFFER, Paul**

born United States of America 1966

*Four Horsemen of the Apocalypse #15*  
2004

digital colour photograph  
image 121.9 x 152.4 cm  
gift of Annabel and Rupert Myer AM  
in honour of the staff of the National  
Gallery of Australia, 2011  
2011.836

**RAMCHANDRA RAO AND PRATAP RAO**

established Udaipur 1890s–1930s

*Maharaja Tukoji Rao III Holkar and retinue waiting for the Viceroy, Lord Hardinge, Indore* 1912

gelatin silver photograph  
image 28.3 x 36 cm  
support 30.7 x 38.6 cm  
2010.1200

**ROGOVIN, Milton**

United States of America 1909–2011

Forty-five photographs dated 1959–90  
gelatin silver photographs  
gift of David Knaus, California, 2010  
2010.1236–1280

**TARAPORE, JS**

born and died India

not titled (*Parsee couple*) 1920s  
gelatin silver photograph, colour  
pigments  
image 40 x 30.5 cm  
2011.29

**TURRELL, James**

born United States of America 1943

*Roden Crater (blue sky)* 2010  
colour carbon photograph  
image 61 x 76.2 cm  
2010.1199

**UNKNOWN PHOTOGRAPHER**

*Ferns* c 1880

albumen silver photograph  
image 14.6 x 20 cm  
2010.947

*Album page collage of carte-de-visite portraits, New Zealand* c 1865

albumen silver carte-de-visite  
photographs  
sheet 33 x 25 cm  
2010.951

*Ling and groper caught in Milford Sound* c 1890

albumen silver photograph  
image 13.2 x 20.1 cm  
2010.953

**VALENTINE, George D**

Scotland 1852 – New Zealand 1890  
New Zealand from 1884

*The Rent in Rotomahama from the  
Black Crater November/December*  
1886 1886

albumen silver photograph  
image 19 x 29 cm  
2010.949

**VJASA, Hanuman Datta**

born and died India

not titled (*Studio portrait Bikaner  
family, Rajasthan*) c 1900  
gelatin silver photograph, colour dyes  
image 17.8 x 13.3 cm  
2011.31

**WILLIAMS, William**

Great Britain 1859 – New Zealand  
1948  
New Zealand by 1884

*Ridgepole figures from a whale at  
Redcliffe Taradale Napier* 1889

albumen silver photograph  
image 10.9 x 14.9 cm  
2010.950

**WILSON STUDIO BOMBAY**

established India 1898

not titled (*Studio portrait of a young  
woman in sari leaning over a painted  
lotus pond*) 1920s

gelatin silver photograph  
image 35.7 x 26.2 cm  
2010.1203

not titled (*Studio portrait of two young  
women, possibly Parsees, in front of  
an elaborate painted architectural  
backdrop*) 1920s

gelatin silver photograph  
image 35.4 x 26 cm  
2011.30

not titled (*Studio portrait of a family  
purporting to be on a boat on a river*)  
1930s

gelatin silver photograph  
image 15.2 x 20.4 cm  
2011.33

**WOOD, William W** (photographer)

born United States of America – died  
c 1880

**DE MAN, Jean** (author)

*Voyage aux Philippines* 1874  
albumen silver carte-de-visite  
photographs, letterpress  
image (each) 9 x 6 cm  
book (closed) 21.5 x 14.5 cm  
2010.962

**Print**

**CHERET, Jules**

France 1836–1932

Colour proof for *Pantomimes*  
*Lumineses* c 1892

colour lithograph  
sheet 24 x 15.5 cm  
gift of the Hon Ian Callinan AC, QC,  
2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.852

*Théâtrophone* 1890

colour lithograph  
sheet 26 x 18.5 cm  
gift of the Hon Ian Callinan AC, QC,  
2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.853

**FANTIN-LATOURE, Henri**

France 1836–1904

*Reveil (Awakening)* 1886

lithograph  
image 20.6 x 15 cm  
sheet 24.7 x 32.5 cm  
gift of John McPhee  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.818

*Les baigneuses (Bathers)* 1899

lithograph  
image 19 x 24.7 cm  
sheet 29.3 x 40.8 cm  
gift of John McPhee  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.819

*Apothéose (Apotheosis)* 1888

lithograph  
image 20.4 x 15.4 cm  
sheet 28.6 x 24.8 cm  
gift of John McPhee  
donated through the Australian  
Government's Cultural Gifts  
Program, 2011  
2011.820

**GARCIA-LOPEZ, José Luis**

born Spain 1948

*Superman: the legend returns* 1988  
colour photo–lithographic poster on  
two sides  
sheet 94 x 60 cm  
gift of Constantine Nikolakopoulos,  
2011  
2011.815

**KENTRIDGE, William**

born South Africa 1955

*Nose* 2008–10  
series of thirty intaglio prints:  
sugarlift aquatint, aquatint,  
hardground etching, drypoint and  
engraving  
sheet (each) 30 x 40 cm  
The Poynton Bequest, 2010  
2010.1149.1–30

**KIRCHNER, EL**

Germany 1880 – Switzerland 1938

*Badenszene auf Fehmarn unter  
überhängenden Baumsweigen*  
(*Bathing scene, Fehmarn, under  
overhanging trees*) 1913  
woodcut  
sheet 43.3 x 39.6 cm  
The Poynton Bequest, 2011  
2011.1

**LICHTENSTEIN, Roy**

United States of America 1923–1997

*St. George and the dragon* 1950  
woodcut  
image 27.1 x 17.5 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1150

*Two dancing Indians* 1952  
woodcut  
image 36 x 32.1 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1151

*Ten dollar bill* 1956  
lithograph  
image 25.2 x 47.7 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1152

*Two Indians with bird* 1953  
woodcut  
image 40.6 x 31.6 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1153

*Indian with pony* 1953  
woodcut  
image 23.9 x 21.5 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1154

*Isaac Hull Esq.* 1953  
woodcut  
image 35.4 x 19.1 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1155

*A Cherokee brave* 1952  
woodcut  
image 42 x 31.6 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1156

*The United States and the Macedonian*  
1953  
woodcut  
image 40.4 x 45.5 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1157

*Panther in tree* 1949  
woodcut  
image 38 x 31.2 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1158

*Indians pursued by American  
dragoons* 1952  
etching, mezzotint, aquatint  
image 22 x 30 cm  
gift of Kenneth Tyler and Marabeth  
Cohen-Tyler, 2010  
2010.1159

**QUINN, Marc**  
born England 1964  
*Portraits of landscapes* 2007  
portfolio of eight digital pigment  
prints  
sheet (each) 100 x 75 cm  
The Poynton Bequest, 2011  
2011.826.1–8

**TOULOUSE-LAUTREC, Henri de**  
France 1864–1901  
*Le Promenoir (The promenade)* 1899  
colour lithograph  
image 46 x 35.5 cm  
sheet 72 x 57 cm  
The Poynton Bequest, 2011  
2011.181

*Cecy Loftus* 1895  
colour lithograph  
image 37 x 25 cm  
sheet 48.6 x 34 cm  
The Poynton Bequest, 2011  
2011.182

*Brandès et le Bargy, dans 'Cabotins'  
(Brandès and Bargy in 'Scoundrels')*  
1894  
lithograph  
image 43 x 33 cm  
sheet 56 x 38 cm  
The Poynton Bequest, 2011  
2011.183

*Divan Japonais* 1892  
colour lithographic poster  
sheet 80.3 x 61.3 cm  
The Poynton Bequest, 2011  
2011.184

*Reine de Joie (Queen of Pleasure)* 1892  
colour lithographic poster  
sheet 138.4 x 93 cm  
purchased with the assistance of Mary  
Peabody, 2011  
2011.829

*Yvette Guilbert* 1898  
eight colour lithographs, one  
lithographic cover and lithographic  
frontispiece  
sheet (each) 49.5 x 38 cm  
The Poynton Bequest, 2011  
2011.830.1–10

**UNKNOWN**  
*Body Shop poster: Colourings*  
colour photolithograph  
sheet 152.6 x 101.6 cm  
gift of Jan Phillips, 2010  
2010.1083

*Body Shop poster: Be my valentine*  
colour photolithograph  
sheet 152 x 101 cm  
gift of Jan Phillips, 2010  
2010.1084

*Body Shop poster: Against animal  
testing*  
colour photolithograph  
sheet 149.2 x 101.2 cm  
gift of Jan Phillips, 2010  
2010.1085

*Body Shop poster: Animals in danger*  
colour photolithograph  
sheet 150 x 100 cm  
gift of Jan Phillips, 2010  
2010.1086

*Body Shop poster: Mostly men  
(shaving)*  
colour photolithograph  
sheet 150 x 100 cm  
gift of Jan Phillips, 2010  
2010.1087

*Body Shop poster: Mostly men (shower)*  
colour photolithograph  
sheet 152.4 x 88.2 cm  
gift of Jan Phillips, 2010  
2010.1088

*Body Shop poster (lipstick lips)*  
colour photolithograph  
sheet 212.2 x 101.4 cm  
gift of Jan Phillips, 2010  
2010.1089

*Body Shop poster: There are 3 billion  
women ...*  
colour photolithograph  
sheet 150 x 96.8 cm  
gift of Jan Phillips, 2010  
2010.1090

*Body Shop Poster: Dive into colourings*  
colour photolithograph  
sheet 152.2 x 101.6 cm  
gift of Jan Phillips, 2010  
2010.1091

## PACIFIC ART

### Object

Aotearoa New Zealand

#### Maori

*Hoe (paddle)*  
wood  
190 x 14 x 4 cm  
2010.1178

Polynesia

#### Hawaiian

Hawaii

*Hawaiian feather cape ('ahu'ula)*  
probably early 19th century  
*olonā* (fibre of *Toucharida latifolia*),  
red feathers from the 'i'iwi bird  
(*Vestiaria coccinea*), yellow feathers  
from the 'ō'ō bird (*Moho nobilis*),  
black feathers from the *mamo* bird  
(*Drepanis pacifica*)  
69 x 41 cm  
2011.197

### Sculpture

Cook Islands

#### NIA, Eruera

*Akamata (The Beginning)* 2004  
wood  
142 x 27 x 34 cm  
2010.1182

*Taputu* 2002  
wood  
150 x 27 x 34 cm  
2010.1183

Fiji

#### Fijian

*Kinikini (club/shield)* c 1840–80  
wood  
125 x 50 x 2.5 cm  
2011.169

Papua New Guinea

#### Massim

Massim region, Milne Bay Province

*Potuma (lime spatula)* c 19th–20th  
century  
whalebone, shell, fibre, banana seeds  
82 x 5 x 1 cm  
2010.963

#### Mendi

Southern Highlands

*Stone club head with two associated  
stones* prehistoric  
stone  
8 cm (diam)  
2010.1179.A–C  
*'Ti shomp' heirloom status item* 19th –  
early 20th century  
wood, iridescent gold-lip pearl-shell,  
red ochre, grass or orchid stem  
embedded in resin  
14.5 cm, 30 cm (diam)  
2010.1180

#### Teptep

Finisterre Ranges, Madang or Morobe  
provinces

*Painted bark cloth* early to mid 20th  
century  
bark cloth, paint  
82.5 x 55.6 cm  
2010.1184

Polynesia

#### Tongan

Tonga

*Kali hahapo (neck rest)* c 1875–1925  
wood  
17 x 48 x 12.5 cm  
2011.170

## Textile

Fiji

#### Fijian

*Stencil for bark cloth*  
card  
12.3 x 10.4 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1094

*Masi Kuvui (chiefly bark cloth)*  
bark cloth  
107 x 34 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1095

*Masi (bark cloth)*  
bark cloth  
30 x 113 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1098

*Masi (bark cloth)*  
bark cloth  
44 x 266 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1099

*Masi (bark cloth)*  
bark cloth  
126 x 122 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1100

*Stencil for bark cloth*  
card  
13.2 x 8.2 cm  
gift of the estate of Ruth Graham  
Robertson, 2010  
2010.1102

Papua New Guinea

#### KESI, Brenda Omie

*'Sihoti'e taliobamē'oho I'* 2009  
mud-dyed and stitched barkcloth  
107 x 96 cm  
2010.578



## MEMBO

### Wiru

*'Timbuwara' woven figure of an animal* mid 20th century

fibre, ochres

77 x 46 cm

2010.1181

### UGIBARI, Sarah

#### Omie

*Sihoti'e taliobamē'oho* 2009

mud-dyed and stitched barkcloth

129 x 69 cm

2010.574

*Sihoti'e* 2009

mud-dyed barkcloth (nioge)

115 x 66 cm

2010.575

*'Mododa'e diburi'e biojē'oho (sihōti'e taliobamē'oho)'—the tail-feathers of the swift when sitting in the tree* 2009

mud-dyed and stitched barkcloth

41.5 x 53 cm

2010.576

*'Mododa'e diburi'e hijē'oho (sihōti'e taliobamē'oho)'—the tail-feathers of the swift in flight* 2009

mud-dyed and stitched barkcloth

66 x 44 cm

2010.577

### Eastern Highlands region

*Bark cloth belt* mid 20th century

bark cloth

63 x 5.4 cm

gift of the estate of Ruth Graham

Robertson, 2010

2010.1092

*Bark cloth belt* mid 20th century

bark cloth

75.8 x 5.5 cm

gift of the estate of Ruth Graham

Robertson, 2010

2010.1093

## Tonga

### Tongan

*Ngatu (bark cloth)*

bark cloth

127.5 x 279 cm

gift of the estate of Ruth Graham

Robertson, 2010

2010.1096

*Ngatu (bark cloth)*

bark cloth

163 x 238 cm

gift of the estate of Ruth Graham

Robertson, 2010

2010.1097

*Ngatu (bark cloth)*

bark cloth

160 x 343.5 cm

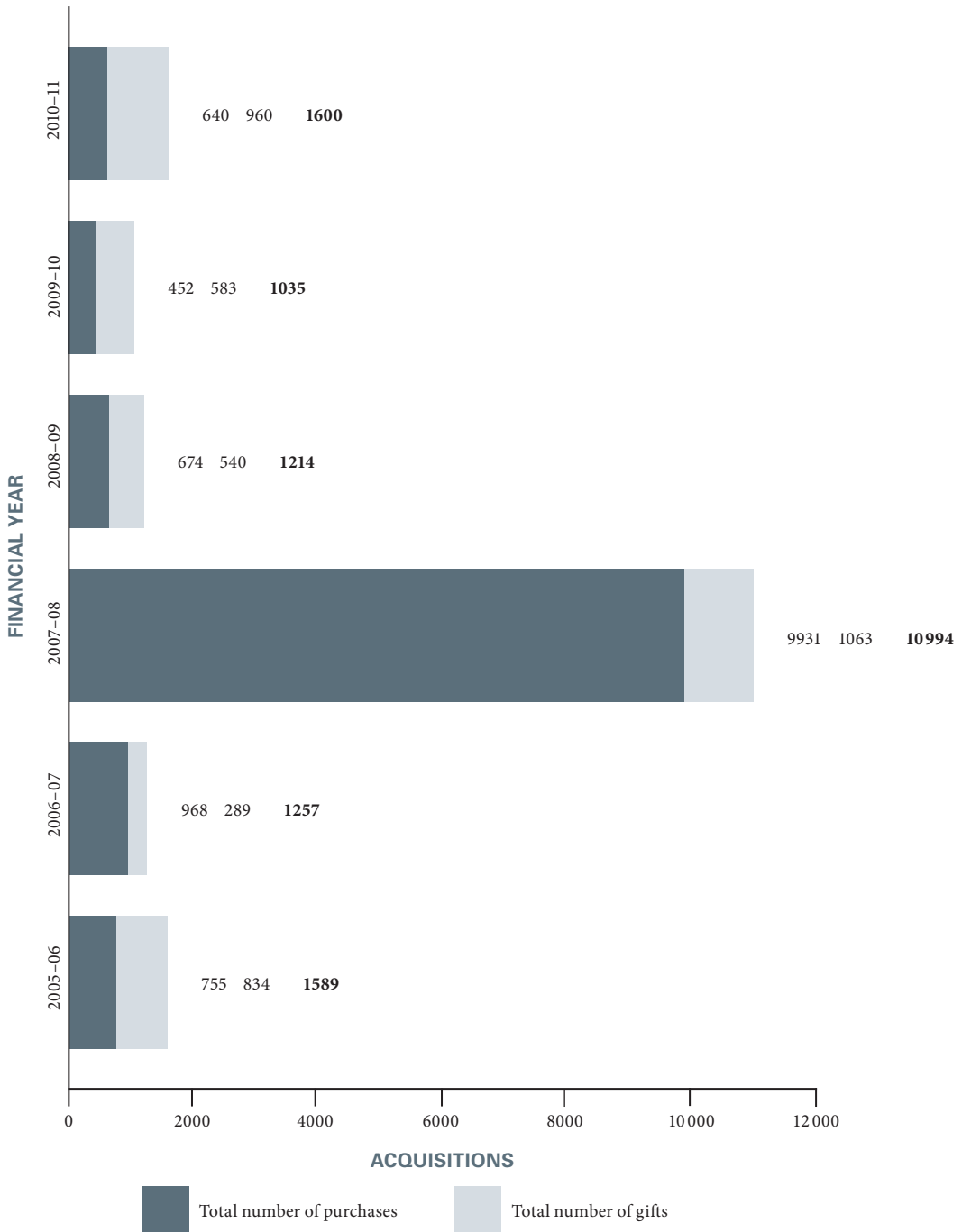
gift of the estate of Ruth Graham

Robertson, 2010

2010.1101



## APPENDIX 6 TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2005–06 TO 2010–11



Note: purchases in 2007-08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

## **APPENDIX 7 EXHIBITIONS AND NEW DISPLAYS SHOWN AT THE NATIONAL GALLERY OF AUSTRALIA 2010–11**

### **SHIMMER**

19 February – 4 October 2010

### **HANS HEYSEN**

14 May – 11 July 2010

### **ROBERT DOWLING TASMANIAN SON OF EMPIRE**

24 July – 4 October 2010

### **LIFE, DEATH AND MAGIC 2000 YEARS OF SOUTHEAST ASIAN ANCESTRAL ART**

13 August – 31 October 2010

### **CONNECTIONS**

16 October 2010 – 18 September 2011

### **IN THE SPOTLIGHT ANTON BRUEHL PHOTOGRAPHS 1920S–1950S**

23 October 2010 – 6 February 2011

### **SPACE INVADERS AUSTRALIAN . STREET . STENCILS . POSTERS . PASTE-UPS . ZINES . STICKERS**

30 October 2010 – 27 February 2011

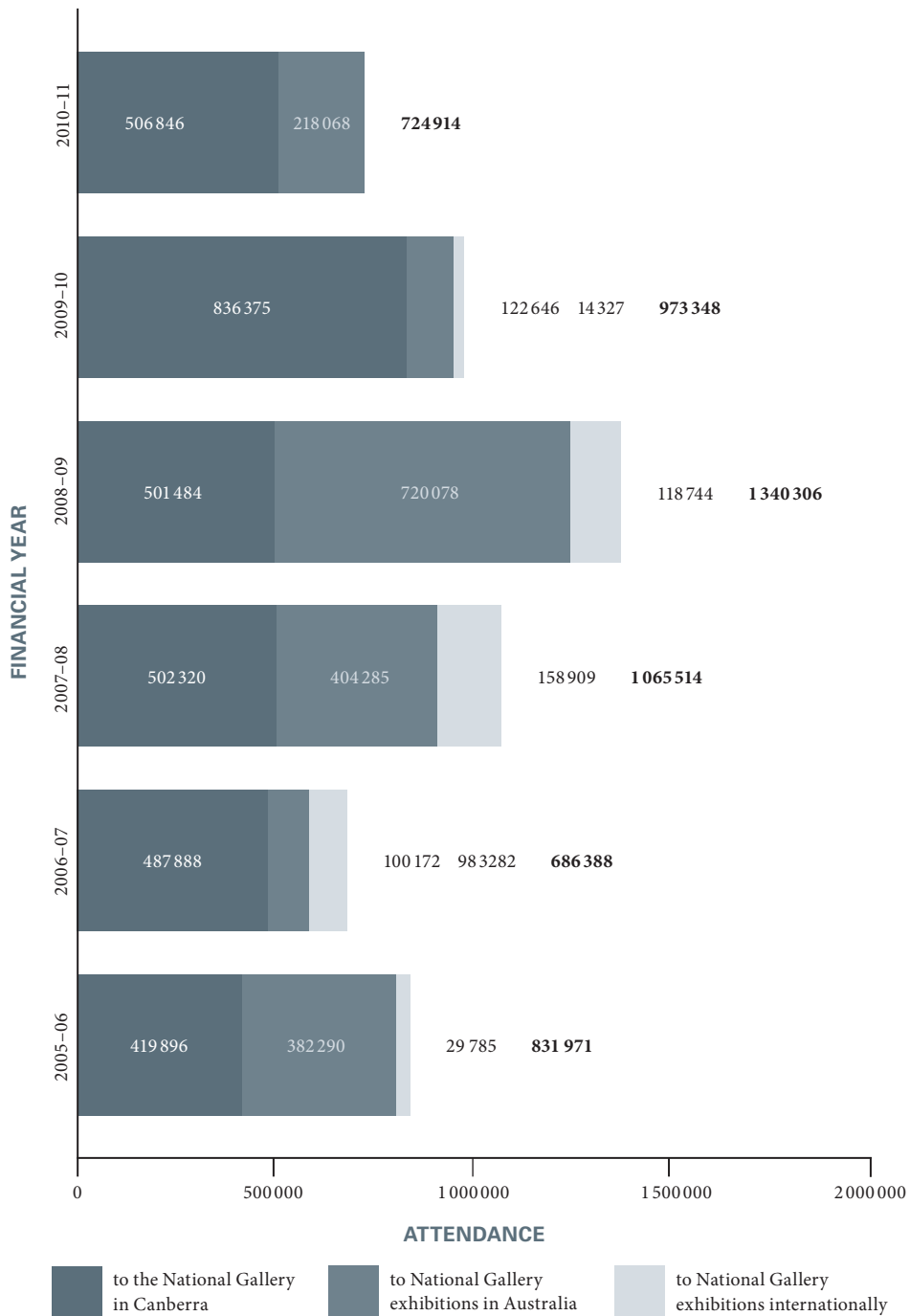
### **BALLETS RUSSES THE ART OF COSTUME**

10 December 2010 – 1 May 2011

### **VARILAKU PACIFIC ARTS FROM THE SOLOMON ISLANDS**

24 February – 29 May 2011

## APPENDIX 8 ATTENDANCES 2005–06 TO 2010–11



## APPENDIX 9 TRAVELLING EXHIBITIONS 2010–11

### **MCCUBBIN LAST IMPRESSIONS 1907–17**

Bendigo Art Gallery, Bendigo, Vic, 24 April – 25 July 2010

### **ROBERT DOWLING TASMANIAN SON OF EMPIRE**

Geelong Gallery, Geelong, Vic, 8 May – 11 July 2010

Art Gallery of South Australia, Adelaide, SA,  
19 November 2010 – 13 February 2011

### **IN THE JAPANESE MANNER AUSTRALIAN PRINTS 1900–1940**

Lake Macquarie City Art Gallery, Booragul, NSW,  
19 June – 1 August 2010

Mornington Peninsula Regional Gallery, Mornington,  
Vic, 8 September – 31 October 2010

Perc Tucker Regional Gallery, Townsville, Qld,  
19 May – 14 August 2011

### **AUSTRALIAN PORTRAITS 1880– 1960**

UQ Art Museum, University of Queensland, Brisbane,  
Qld, 29 January – 27 March 2011

Museums and Art Galleries of the Northern Territory,  
Darwin, NT, 9 April – 10 July 2011

### **SPACE INVADERS AUSTRALIAN . STREET . STENCILS . POSTERS . PASTE-UPS . ZINES . STICKERS**

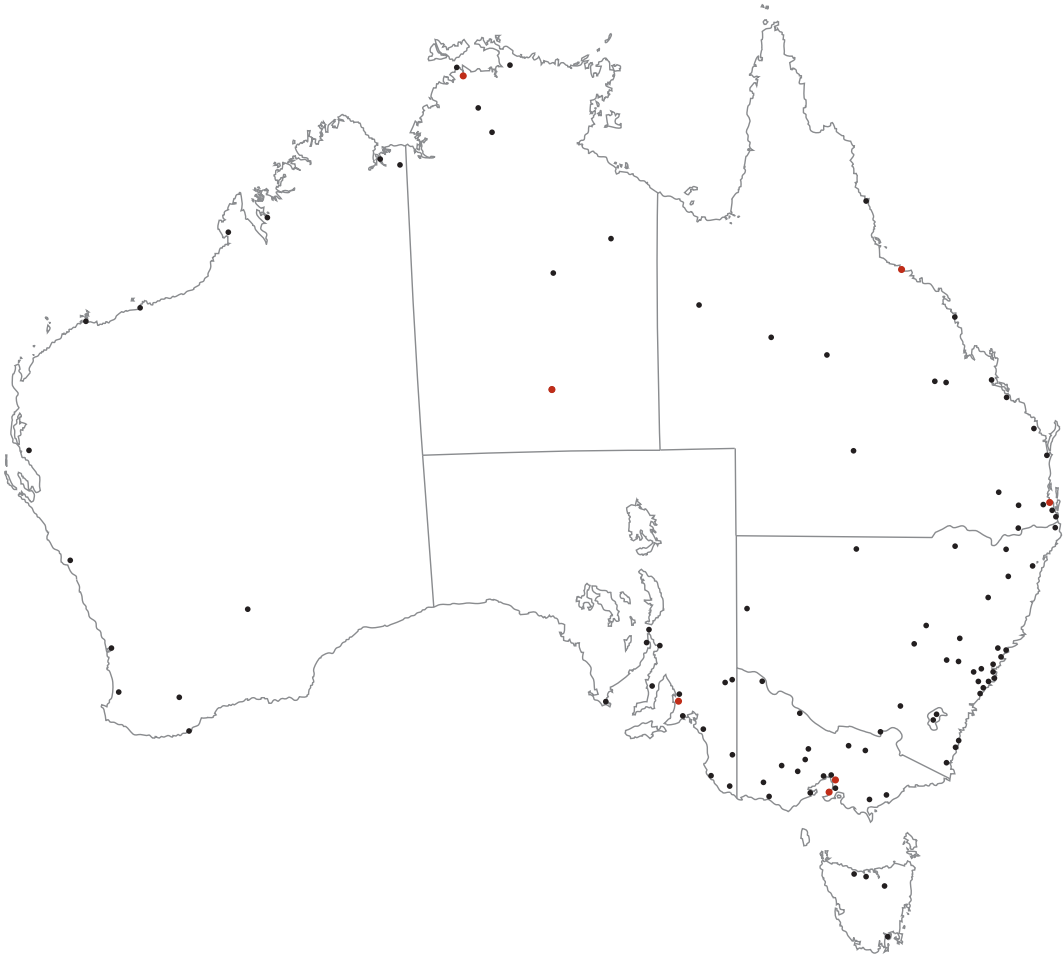
UQ Art Museum, University of Queensland, Brisbane,  
Qld, 9 April – 5 June 2011

### **IN THE SPOTLIGHT ANTON BRUEHL PHOTOGRAPHS 1920S–1950S**

Araluen Arts Centre, Alice Springs, NT,  
30 April – 13 June 2011

Monash Gallery Of Art, Wheelers Hill, Vic,  
25 June – 11 September 2011

## LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2011



### ACT

Canberra x 3  
Lanyon x 2

### NSW

Albury x 7  
Armidale x 11  
Bathurst x 5  
Booragul x 1  
Bourke x 1  
Broken Hill x 5  
Campbelltown x 7  
Dubbo x 3  
Eden x 1  
Gosford x 1  
Grafton x 1  
Gynea x 2  
Lake Macquarie x 4  
Moree x 4  
Moruya x 1  
Mosman x 1  
Mudgee x 1  
Murwillumbah x 4  
Newcastle x 14

Orange x 6  
Parkes x 1  
Penrith x 2  
Sydney x 34  
Tamworth x 6  
Wagga Wagga x 5  
Wallaga Lake x 1  
Windsor x 1  
Wollongong x 5

### NT

Alice Springs x 13  
Brunette Downs x 1  
Darwin x 17  
Jabiru x 1  
Katherine x 2  
Palmerston x 1  
Pine Creek x 1  
Tennant Creek x 2

### QLD

Barcaldine x 1  
Blackwater x 1  
Brisbane x 33  
Bundaberg x 1

Cairns x 9  
Charleville x 1  
Dalby x 1  
Emerald x 1  
Gladstone x 4  
Ipswich x 4  
Logan x 1  
Mackay x 4  
Mount Isa x 1  
Noosa x 4  
Rockhampton x 5  
Stanthorpe x 2  
Surfers Paradise x 7  
Toowoomba x 4  
Townsville x 12  
Winton x 1

### SA

Adelaide x 30  
Glossop x 1  
Goolwa x 1  
Kadina x 1  
Meningie x 1  
Millicent x 3

Mt Gambier x 6  
Naracoorte x 1  
Port Adelaide x 3  
Port Augusta x 1  
Port Lincoln x 2  
Port Pirie x 5  
Renmark x 2  
Whyalla x 3

### TAS

Burnie x 1  
Devonport x 1  
Hobart x 24  
Launceston x 16

### VIC

Ararat x 1  
Ballarat x 9  
Benalla x 3  
Bendigo x 10  
Castlemaine x 1  
Geelong x 9  
Hamilton x 3  
Langwarrin x 2  
Melbourne x 31

Mildura x 1  
Mornington x 8  
Morwell x 2  
Sale x 5  
Shepparton x 1  
Swan Hill x 2  
Warrnambool x 3  
Waverley x 3  
Whealers Hill x 4

### WA

Albany x 1  
Broome x 2  
Bunbury x 5  
Carnarvon x 2  
Derby x 1  
Geraldton x 10  
Kalgoorlie x 4  
Karratha x 1  
Katanning x 1  
Kununurra x 1  
Perth x 26  
Port Hedland x 1  
Wyndham x 1

### INTERNATIONAL

Auckland, NZ x 3  
Christchurch, NZ x 3  
Dunedin, NZ x 2  
Gifu City, Japan x 1  
Invercargill, NZ x 1  
London, UK x 1  
Manila, The  
Philippines x 1  
Masterton, NZ x 1  
New Delhi, India x 1  
Noumea, New  
Caledonia x 1  
Launceston x 16  
Port Moresby, PNG  
x 1  
San Diego, USA x 1  
Singapore x 1  
St Petersburg, Russia  
x 1  
Washington DC,  
USA x 1  
Wellington, NZ x 4

## THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS

### Blue Case: Technology

- Adelaide Festival Centre, Adelaide, SA,  
2 June – 5 July 2010
- Coober Pedy School Community Library, Coober Pedy,  
SA, 6 July – 3 August 2010
- Yipirinya Indigenous School, Alice Springs, NT,  
5–25 August 2010
- Alice Springs Steiner School, Alice Springs, NT,  
25 August – 13 September 2010
- Centralian Middle School, Alice Springs, NT,  
13–24 September 2010
- Education Services, Department of Education, Alice  
Springs region, NT, 24 September – 4 November 2010
- Goulburn Regional Art Gallery, Goulburn, NSW,  
31 January – 24 February 2011
- Albury Cultural Centre, Albury, NSW, 1–28 March 2011
- Indigo Shire Tour, Beechworth, Vic,  
28 March – 27 April 2011
- Wodonga City Library, Wodonga, Vic,  
27 April – 26 May 2011
- King Island Community Arts, King Island, SA,  
1 June – 30 June 2011

### Red Case: Myths and Rituals and Yellow Case: Form, Space and Design

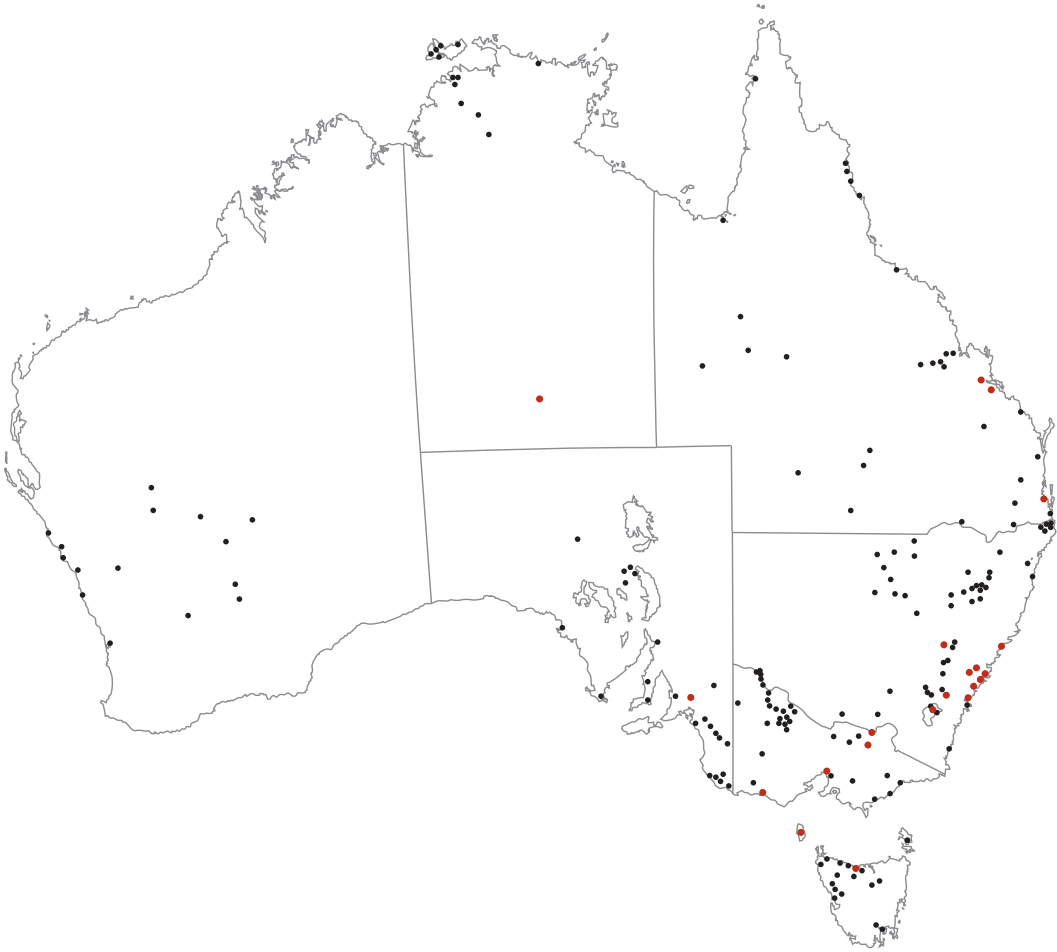
- Alice Springs Library, Alice Springs, NT,  
28 June – 16 July 2010
- Central Australian Disability Services, Alice Springs, NT,  
20 July – 3 August 2010
- Ross Park School, Alice Springs, NT, 3–18 August 2010
- Acacia Hills School, Alice Springs, NT,  
18 August – 7 September 2010
- St Phillips School, Alice Springs, NT, 7–24 September 2010
- Education Services, Department of Education, Alice  
Springs region, NT, 24 September – 4 November 2010
- Education and Public Programs, National Gallery of  
Australia, Canberra, ACT, 8–22 November 2010
- Malkara Specialist School, Garran, ACT,  
22 November – 1 December 2010
- ArtsAbility Canberra, Canberra, ACT,  
14 February – 14 March 2011

- Families at Farmborough School Community Centre,  
Unanderra, NSW, 14 March – 8 April 2011
- Rockdale City Council, Rockdale, NSW, 8–28 April 2011
- Shellharbour Primary School regional tour, Kiama, NSW,  
28 April – 27 May 2011
- Merewether Kindergarten Unit, Newcastle, NSW,  
26 May – 24 June 2011
- Cranleigh School, Holt, ACT, 28–30 June 2011

### The 1888 Melbourne Cup

- Devonport Regional Art Gallery, Devonport, Tas,  
21 June – 26 July 2010
- Warrnambool Art Gallery, Warrnambool, Vic,  
28 July – 27 September 2010
- Murray Bridge Regional Gallery, Murray Bridge, SA,  
28 September – 19 October 2010
- Melbourne Museum, Melbourne, Vic,  
20 October – 22 November 2010
- Gold Coast City Gallery, Gold Coast, Qld,  
12 January – 21 March 2011
- Gladstone Regional Gallery, Gladstone, Qld,  
21 March – 31 May 2011
- Rockhampton City Art Gallery, Rockhampton, Qld,  
2 June – 18 August 2011

**LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT  
TRAVELLING EXHIBITIONS 1990–2011**





**ACT**

Ainslie  
Belconnen  
Braddon  
Canberra  
Chisholm  
Civic  
Curtin  
Fraser  
Garran  
Holt  
Hughes  
Nicholls  
Parkes  
Phillip  
Red Hill  
Symonston  
Woden  
Yarralumla

**NSW**

Adelong  
Albury  
Armidale  
Balranald  
Banora Point  
Barraba  
Barooga  
Barraba  
Bathurst  
Batlow  
Bega  
Bermagui  
Berrigan  
Bigga  
Blighty  
Borenore  
Bourke  
Bowling  
Brewarrina  
Broken Hill  
Bunadoo  
Bundanoon  
Byrock  
Campbelltown  
Cartwright  
Cessnock  
Cobar  
Coffs Harbour  
Coleambally  
Conargo  
Condong  
Coolabah  
Coolah  
Coonabarabran  
Coonamble  
Coraki  
Cowra  
Cudgen  
Culcairn  
Darlington Point  
Deniliquin  
Dubbo  
Dunedoo  
Dungowan  
Eglington  
Euabalong  
Eumungerie  
Finley  
Ganmain  
Gilgandra  
Glen Innes  
Goulburn  
Grafton  
Griffith  
Gumly Gumly  
Gundaroo  
Hay  
Henty  
Hill End  
Huskiison

Ilabo  
Inverell  
Juncie  
Kelso  
Kentucky  
Kiama  
Kingscliff  
Kirkconnell  
Kootingal  
Laggan  
Lake Cargelligo  
Leeton  
Lightning Ridge  
Lismore  
Liverpool  
Maitland  
Marra Creek  
Marulan  
Matong  
Mendooran  
Merewether  
Monaro  
Moonbi  
Moulamein  
Mt Ousley  
Murwillumbah  
Narrandera  
Narromine  
Newcastle  
Niangala  
Nyngan  
Parkes  
Penrose  
Perthville  
Queanbeyan  
Rockdale  
Shellharbour  
Sofala  
Spion Cop  
Spring Ridge  
Stokers Siding  
Sydney  
Tallong  
Tamworth  
Tarlga  
Taree  
Tocumwal  
Toronto  
Trangie  
Tullibigeal  
Tumulgum  
Tweed Heads  
Tweed River  
Tyalgum  
Unanderra  
Ungarie  
Uralla  
Wagga Wagga  
Wahroonga  
Wakool  
Walcha  
Walgett  
Wallabadah  
Warren  
Wattle Flat  
Wellington  
Werris Creek  
West Wyalong  
Windellama  
Windsor  
Woolbrook  
Yanko  
Yarrowitch  
Yeoval  
Young

**NT**

Adelaide River  
Alice Springs  
Bathurst Island  
Berrimah

Darwin  
Howard Springs  
Katherine  
Kings Canyon  
Larrakeyah  
Maningrida  
Melville Island  
Moulden  
Pine Creek

**QLD**

Alexandra Hills  
Aughathella  
Bli Bli  
Bloomfield River  
Boulia  
Brisbane  
Buderim  
Bundaberg  
Caboolture  
Cairns  
Caloundra  
Charleville  
Childers  
Cleveland  
Cooktown  
Cunnamulla  
Dows Creek  
Eton  
Eungella  
Gargett  
Gin Gin  
Gladstone  
Glenview  
Gold Coast  
Goondiwindi  
Gympie  
Imbil  
Kilkivan  
Macleay Island  
Maleny  
Marian  
McKinlay  
Mirani  
Montville  
Moura  
Mt Charlton  
Murgon  
Normanton  
Oakey  
Peacheater  
Pinnacle  
Quilpie  
Rockhampton  
Rossville  
Septimus  
Sarat  
Thursday Island  
Tin Can Bay  
Toowoomba  
Townsville  
Warwick  
Weipa  
Winton

**SA**

Adelaide  
Airdale  
Andamooka  
Balhannah  
Beachport  
Berri  
Bordertown  
Cooper Pedy  
Coomandook  
Coonalpyn  
Glossop  
Kangaroo Inn  
Karcultaby  
Keith  
Leigh Creek  
Maitland

Meningie  
Millicent  
Mount Burr  
Mount Gambier  
Port Lincoln  
Port Pirie  
Rendelsham  
Risdon Park  
Roxby Downs  
Solomontown  
Streaky Bay  
Tantanoola  
Tintinara  
Woomera  
Yorketown

**TAS**

Boat Harbour  
Burnie  
Clarence  
Coee  
Devonport  
Edith Creek  
Flinders Island  
Forth  
Hagley  
Hobart  
King Island  
Launceston  
Montello  
Natone  
New Norfolk  
Penguin  
Queenstown  
Redpa  
Ridgeley  
Riverside  
Rosebery  
Smithton  
Somerset  
St Leonard's  
Strahan  
Table Cape  
Ulverstone  
Waratah  
Wilmot  
Wynyard  
Zeehan

**VIC**

Airey's Inlet  
Bairnsdale  
Ballarat  
Beechworth  
Benalla  
Bendigo  
Beverford  
Buronga  
Caulfield  
Coomoora  
Corio  
Culgoa  
Doveton  
Endeavour Hills  
Geelong  
Hamilton  
Hern Hill  
Horsham  
Keysborough  
Lake Charm  
Lalbert  
Latrobe  
Manangatang  
Mandama  
Melbourne  
Mildura  
Murrayville  
Nullawil  
Orbost  
Ouyen  
Pomona  
Queenscliff

Redcliffs  
Robinvale  
Rutherglen  
Sale  
Sealake  
Shepparton  
Springvale  
Stanley  
Sunnycliffs  
Swan Hill  
Tambo Upper  
Tempy  
Torquay  
Ultima  
Wangaratta  
Wimmera  
Wodonga  
Woomelang  
Yarrawonga

**WA**

Albany  
Broome  
Cervantes  
Cue  
Derby  
Dongara  
Eneabba  
Geraldton  
Kalbarri  
Kalgoorlie-Boulder  
Kambalda  
Kununurra  
Laverton  
Leeman  
Leinster  
Leonora  
Morawa  
Northampton  
Perth  
Southern Cross

**INTERNATIONAL**

Norfolk Island  
Singapore  
Washington, DC, USA

# APPENDIX 10 OUTWARD LOANS TO EXHIBITIONS— AUSTRALIA AND INTERNATIONAL

## OUTWARD LOANS TO EXHIBITIONS AUSTRALIA

Outward loans in Australia totalled 463.

<b>AUSTRALIAN CAPITAL TERRITORY</b>			
<b>ANU School of Art Gallery, Australian National University</b>			
<i>Johannes Kuhnen: a survey of innovation</i> (4 works)	ANU School of Art Gallery, Australian National University, Canberra	30 April 2009	30 May 2009
	RMIT Gallery, RMIT University, Melbourne	5 June 2009	18 July 2009
	Gladstone Regional Art Gallery and Museum, Gladstone	25 September 2009	30 October 2009
	Hamilton Art Gallery, Hamilton	3 November 2010	20 December 2010
<b>Canberra Museum and Gallery</b>			
<i>Something in the air: collage and assemblage in Canberra region art</i> (18 works)	Canberra Museum and Gallery, Canberra	18 June 2010	10 October 2010
<b>National Museum of Australia</b>			
<i>Australian journeys</i> (11 works)	National Museum of Australia, Canberra	17 December 2008	17 December 2010
<i>Yalangbara: art of the Djang'kawu</i> (1 work)	National Museum of Australia, Canberra	4 December 2010	31 July 2011
	Museum and Art Gallery of the Northern Territory, Darwin	5 November 2011	31 July 2012
<i>Gamelan Digul</i> (8 works)	National Museum of Australia, Canberra	7 December 2010	7 December 2012
<i>Not just Ned: a true history of the Irish in Australia</i> (1 work)	National Museum of Australia, Canberra	17 March 2011	31 July 2011
<b>National Portrait Gallery</b>			
<i>Portraiture in Australia</i> (15 works)	National Portrait Gallery, Canberra	3 December 2008	1 December 2011
<i>Husbands and wives</i> (5 works)	National Portrait Gallery, Canberra	6 May 2010	11 July 2010
<i>Inner worlds: portraits and psychology</i> (8 works)	National Portrait Gallery, Canberra	29 April 2011	24 July 2011
	UQ Art Museum, University of Queensland, Brisbane	12 August 2011	30 October 2011
	The Ian Potter Museum of Art, University of Melbourne, Melbourne	3 March 2012	31 May 2012
<b>Drill Hall Gallery</b>			
<i>Elisabeth Kruger: on beauty</i> (1 work)	Drill Hall Gallery, Australian National University, Canberra	30 September 2010	7 November 2010
<b>(72 works loaned in Australian Capital Territory)</b>			

continued

## NEW SOUTH WALES

### Art Gallery of New South Wales

<i>Rupert Bunny: artist in Paris</i> (20 works)	Art Gallery of New South Wales, Sydney	21 November 2009	21 February 2010
	National Gallery of Victoria, Melbourne	26 March 2010	4 July 2010
	Art Gallery of South Australia, Adelaide	23 July 2010	4 October 2010
<i>Paths to abstraction 1867–1917</i> (17 works)	Art Gallery of New South Wales, Sydney	26 June 2010	19 September 2010
<i>Alfred Stieglitz: the Lake George years</i> (6 works)	Art Gallery of New South Wales, Sydney	17 June 2010	5 September 2010
<i>Justin O'Brien: the sacred music of colour</i> (6 works)	Art Gallery of New South Wales, Sydney	18 December 2010	27 February 2011
<i>Photography and place: Australian landscape photography 1970s until now</i> (13 works)	Art Gallery of New South Wales, Sydney	17 March 2011	29 May 2011
<i>Eikoh Hosoe: theatre of memory</i> (10 works)	Art Gallery of New South Wales, Sydney	12 May 2011	7 August 2011

### Bathurst Regional Art Gallery

<i>Lino Alvarez: collaborations in clay</i> (4 works)	Bathurst Regional Art Gallery, Bathurst	9 July 2010	22 August 2010
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### Hazelhurst Regional Gallery and Arts Centre

<i>Time and space</i> (1 work)	Hazelhurst Regional Gallery and Arts Centre, Sydney	3 July 2010	15 August 2010
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### Historic Houses Trust of New South Wales

<i>Skint! Making do in the Great Depression</i> (3 works)	Museum of Sydney, Sydney	27 March 2010	25 July 2010
<i>Painting The Rocks: the loss of old Sydney</i> (11 works)	Museum of Sydney, Sydney	7 August 2010	28 November 2010

### Macquarie University Art Gallery, Macquarie University

<i>Virtual encounters: Paula Dawson—holograms</i> (1 work)	Macquarie University Art Gallery, Macquarie University, Sydney	9 July 2010	28 August 2010
	Newcastle Region Art Gallery, Newcastle	11 September 2010	7 November 2010

### Museum of Contemporary Art

<i>Bardayal 'Lofty' Nadjamerrek AO</i> (11 works)	Museum of Contemporary Art, Sydney	8 December 2010	20 March 2011
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### Newcastle Region Art Gallery

<i>Less is more: Morandi and Hanssen Pigott</i> (1 work)	Newcastle Region Art Gallery, Newcastle	5 March 2011	8 May 2011
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### University Art Gallery, The University of Sydney

<i>Japan in Sydney: Professor Sadler and Modernism, 1920–30s</i> (12 works)	University Art Gallery, The University of Sydney, Sydney	3 April 2011	1 June 2011
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### Western Plains Cultural Centre

<i>Marion Hall Best: Modernism and Dubbo</i> (1 work)	Dubbo Regional Museum, Dubbo	6 November 2010	28 February 2011
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(117 works loaned in New South Wales)

continued

**QUEENSLAND****Caloundra Regional Art Gallery**

<i>The promised land: the art of Lawrence Daws</i> (2 works)	Caloundra Regional Art Gallery, Caloundra	20 January 2010	7 March 2010
	QUT Art Museum, Queensland University of Technology, Brisbane	29 April 2010	27 June 2010
	Redcliffe City Art Gallery, Redcliffe	7 July 2010	7 August 2010
	Tweed River Art Gallery, Murwillumbah	13 August 2010	26 September 2010
	Hervey Bay Regional Gallery, Hervey Bay	6 December 2010	31 January 2011
	Perc Tucker Regional Gallery, Townsville	7 February 2011	10 April 2011
	Gladstone Regional Art Gallery and Museum, Gladstone	16 April 2011	28 May 2011
	SH Ervin Gallery, Sydney	24 June 2011	7 August 2011
	Wollongong City Gallery, Wollongong	12 August 2011	18 September 2011

**Institute of Modern Art, Brisbane**

<i>Mirror mirror: then and now</i> (9 works)	Institute of Modern Art, Brisbane	24 October 2009	6 December 2009
	University Art Gallery, The University of Sydney, Sydney	16 December 2009	2 May 2010
	The Anne & Gordon Samstag Museum of Art, University of South Australia, Adelaide	11 May 2010	16 July 2010
<i>Let the healing begin</i> (2 works)	Institute of Modern Art, Brisbane	5 March 2011	30 April 2011

**Queensland Art Gallery**

<i>Art, love and life: Ethel Carrick and E Phillips Fox</i> (11 works)	Queensland Art Gallery, Brisbane	16 April 2011	14 August 2011
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**QUT Art Museum, Queensland University of Technology**

<i>William Robinson: the transfigured landscape</i> (1 work)	QUT Art Museum, Queensland University of Technology, Brisbane	15 April 2011	14 August 2011
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**(25 works loaned in Queensland)**

continued

## SOUTH AUSTRALIA

### Art Gallery of South Australia

<i>Hans Heysen</i> (9 works)	Art Gallery of South Australia, Adelaide	14 November 2008	8 February 2009
	Mornington Peninsula Regional Gallery, Mornington	23 April 2009	21 June 2009
	Art Gallery of Ballarat, Ballarat	11 July 2009	2 October 2009
	Tasmanian Museum and Art Gallery, Hobart	4 December 2009	21 February 2010
	National Gallery of Australia, Canberra	14 May 2010	11 July 2010
	Queensland Art Gallery, Brisbane	31 July 2010	24 October 2010
	Newcastle Region Art Gallery, Newcastle	19 November 2010	30 January 2011
<i>Candid Camera: Australian photography 1950s–1970s</i> (5 works)	Art Gallery of South Australia, Adelaide	28 May 2010	1 August 2010
<i>Patricia Piccinini: once upon a time ...</i> (1 work)	Art Gallery of South Australia, Adelaide	15 April 2011	26 June 2011

(15 works loaned in South Australia)

## VICTORIA

### Australian Centre for Contemporary Art

<i>Peter Cripps: towards an elegant solution</i> (1 work)	Australian Centre for Contemporary Art, Melbourne	28 May 2010	12 July 2010
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### Bendigo Art Gallery

<i>Looking for faeries: the Victorian tradition</i> (24 works)	Bendigo Art Gallery, Bendigo	16 October 2010	28 November 2010
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### Geelong Gallery

<i>The silent wilderness: 19th-century Australian landscapes</i> (10 works)	Geelong Gallery, Geelong	18 September 2010	21 November 2010
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### Heide Museum of Modern Art

<i>Pan in armour: Albert Tucker's bushrangers</i> (1 work)	Heide Museum of Modern Art, Melbourne	17 April 2010	12 September 2010
<i>Up close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang</i> (89 works)	Heide Museum of Modern Art, Melbourne	31 July 2010	31 October 2010
<i>Joy Hester and Albert Tucker drawings 1938–47</i> (13 works)	Heide Museum of Modern Art, Melbourne	18 September 2010	6 February 2011
<i>Albert Tucker: images of modern evil</i> (39 works)	Heide Museum of Modern Art, Melbourne	19 March 2011	3 July 2011
<i>Born to concrete: The Heide collection</i> (2 works)	Heide Museum of Modern Art, Melbourne	16 April 2011	25 September 2011
<i>The futile city</i> (4 works)	Heide Museum of Modern Art, Melbourne	25 June 2011	9 October 2011

continued

<b>Monash Gallery of Art</b>			
<i>Icon and archive: photography and the world wars</i> (4 works)	Monash Gallery of Art, Monash	17 April 2010	11 July 2010
<i>Time machine: Sue Ford</i> (16 works)	Monash Gallery of Art, Monash	7 April 2011	19 June 2011
<b>Monash University</b>			
<i>Video void: Australian video art 1970s, 1980s and 1990s</i> (9 works)	Australian Experimental Art Foundation, Adelaide	20 August 2010	18 September 2010
	Queensland University of Technology, Brisbane	9 September 2010	30 September 2010
	Centre for Contemporary Photography, Melbourne	3 November 2010	17 November 2010
<b>National Gallery of Victoria</b>			
<i>Ron Mueck</i> (1 work)	Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand	30 September 2010	23 January 2011
<i>Eugene von Guérard: nature revealed</i> (8 works)	National Gallery of Victoria, Melbourne	16 April 2011	7 August 2011
	Queensland Art Gallery, Brisbane	17 December 2011	25 March 2012
<i>Vienna: art and design—Klimt, Schiele, Hoffmann, Loos</i> (6 works)	National Gallery of Victoria, Melbourne	18 June 2011	9 October 2011
<b>NETS Victoria Inc.</b>			
<i>Spirit in the land</i> (4 works)	McClelland Gallery + Sculpture Park, Melbourne	12 December 2010	20 February 2011
	Flinders University Art Museum, Flinders University, Adelaide	26 August 2011	23 October 2011
	Araluen Arts Centre, Alice Springs	17 November 2011	4 February 2012
	Benalla Art Gallery, Benalla	15 June 2012	29 July 2012
	Tweed River Regional Art Gallery, Murwillumbah	28 September 2012	25 November 2012
	Penrith Regional Gallery & The Lewers Bequest, Emu Plains	8 December 2012	20 January 2013
	Newcastle Region Art Gallery, Newcastle	2 February 2013	28 April 2013
<b>TarraWarra Museum of Art</b>			
<i>Bushfire Australia</i> (1 work)	TarraWarra Museum of Art, Healesville	28 March 2010	25 July 2010
<b>The Arts Centre</b>			
<i>Sight and sound: music and abstraction in Australian art</i> (2 works)	The Arts Centre, Melbourne	12 June 2010	19 September 2010
<b>(234 works loaned in Victoria)</b>			

## OUTWARD LOANS TO EXHIBITIONS INTERNATIONAL

Outward loans internationally totalled 14.

<b>CANADA</b>			
<b>Art Gallery of Ontario</b>			
<i>Drama and desire: artists and the theatre</i> (1 work)	Musée Cantini de Marseille, Marseille, France	6 October 2009	3 January 2010
	Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy	6 February 2010	23 May 2010
	Art Gallery of Ontario, Toronto	19 June 2010	26 September 2010
<i>Playing with pictures: the art of Victorian photcollage</i> (1 work)	Art Institute of Chicago, Chicago, USA	10 October 2009	3 January 2010
	Metropolitan Museum of Art, New York, USA	2 February 2010	9 May 2010
	Art Gallery of Ontario, Toronto	5 June 2010	5 September 2010
<b>(2 works loaned in Canada)</b>			
<b>FRANCE</b>			
<b>Jeu de Paume</b>			
<i>Claude Cahun</i> (1 work)	Jeu de Paume, Paris	24 May 2011	25 September 2011
	La Virreina Centre de la Imatge, Barcelona, Spain	27 October 2011	29 January 2012
	The Art Institute of Chicago, Chicago, USA	25 February 2012	3 June 2012
<b>Musée national d'art moderne, Centre Pompidou</b>			
<i>Lucian Freud: the studio</i> (1 work)	Musée national d'art moderne, Centre Pompidou, Paris	10 March 2010	19 July 2010
<b>Réunion des musées nationaux</b>			
<i>Claude Monet (1840–1926)</i> (1 work)	Galeriens nationaux, Grand Palais, Paris	20 September 2010	24 January 2011
<b>(3 works loaned in France)</b>			
<b>GERMANY</b>			
<b>K20 K21 Kunstsammlung Nordrhein-Westfalen</b>			
<i>Joseph Beuys. Parallel processes</i> (1 work)	K20 K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf	11 September 2010	20 January 2011
<b>Museum Ludwig</b>			
<i>Remembering forward. Australian Aboriginal painting since 1960</i> (2 works)	Museum Ludwig, Cologne	20 November 2010	20 March 2011
<b>(3 works loaned in Germany)</b>			

continued

ITALY			
Artematica			
<i>Matisse: the Seduction of Michelangelo</i> (1 work)	Museo di Santa Giulia, Brescia	11 February 2011	26 June 2011
(1 work loaned in Italy)			
NEW ZEALAND			
Auckland Art Gallery Toi o Tāmaki			
2011 reopening exhibition (1 work)	Auckland Art Gallery Toi o Tāmaki, Auckland	1 June 2011	1 June 2012
(1 work loaned in New Zealand)			
SWITZERLAND			
Historisches Museum Bern			
<i>James Cook and the exploration of the Pacific</i> (1 work)	Historisches Museum Bern, Bern	8 October 2010	13 February 2011
(1 work loaned in Switzerland)			
UNITED KINGDOM			
Victoria and Albert Museum			
<i>Quilts 1700–2010</i> (1 work)	Victoria and Albert Museum, London	20 March 2010	4 July 2010
(1 work loaned in United Kingdom)			
UNITED STATES OF AMERICA			
Peabody Essex Museum			
<i>Fiery pool: the Maya and the mythic sea</i> (1 work)	Peabody Essex Museum, Salem	27 March 2010	18 July 2010
	Kimbell Art Museum, Fort Worth	29 August 2010	2 January 2011
	Saint Louis Art Museum, St Louis	13 February 2011	8 May 2011
The Menil Collection			
<i>Ancestors of the lake: art of Lake Sentani and Humboldt Bay, New Guinea</i> (1 work)	The Menil Collection, Houston	5 May 2011	28 August 2011
(2 works loaned in United States of America)			

## SUMMARY OF OUTWARD LOANS

Outward loans to exhibitions—Australia: 463  
 Outward loans to—international: 14  
 National Gallery of Australia travelling exhibitions  
 lending program: 628  
 Other new and continuing loans: 568  
 Total outward loans: 1673



## APPENDIX 11 INWARD LOANS

LENDERS	LONG-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	SHORT-TERM LOANS	TOTAL
<b>Public lenders</b>					
Adventist Heritage Centre & South Sea Island Museum, Cooranbong, New South Wales	0	5	0	0	5
Aigantighe Art Gallery, Timaru, New Zealand	0	0	1	0	1
Alcaston Gallery, Melbourne, Victoria	0	2	0	0	2
American Friends of the National Gallery of Australia Inc, New York, United States of America	51	0	0	0	51
Anthropology Museum, University of Queensland, St Lucia, Queensland	0	5	0	0	5
Art Gallery of Ballarat, Victoria	0	0	3	0	3
Art Gallery of New South Wales, Sydney, New South Wales	1	0	1	2	4
Art Gallery of South Australia, Adelaide, South Australia	0	83	9	0	92
Art Gallery of Western Australia, Perth, Western Australia	0	1	2	0	3
Artbank, Rosebery, New South Wales	0	1	0	0	1
Asian Civilisations Museum, Singapore	0	7	0	0	7
Australian Academy of Science, Canberra, Australian Capital Territory	1	0	0	0	1
Australian Council of National Trusts, Campbell, Australian Capital Territory	1	0	0	0	1
Australian Museum, Sydney, New South Wales	0	12	0	0	12
Ayala Museum, Makati, The Philippines	0	2	0	0	2
Barbier-Mueller Museum, Geneva, Switzerland	0	18	0	0	18
Benalla Art Gallery, Benalla, Victoria	0	0	1	0	1

continued

LENDERS	LONG-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	SHORT-TERM LOANS	TOTAL
Bendigo Art Gallery, Bendigo, Victoria	0	0	1	0	1
British Museum, London, England	0	0	13	0	13
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria	1	0	2	0	3
Cheim & Read, New York, United States of America	1	0	0	0	1
Commonwealth of Australia, represented by the National Portrait Gallery, part of the Department of Prime Minister	0	1	0	0	1
Fowler Museum at UCLA, Los Angeles, United States of America	0	13	0	0	13
Geelong Gallery, Geelong, Victoria	0	0	2	0	2
Grantpirrie, Redfern, New South Wales	0	1	0	0	1
Honolulu Academy of Arts, Honolulu, United States of America	0	4	0	0	4
Kerry Stokes Collection, Perth, Western Australia	4	1	0	0	5
McClelland Gallery + Sculpture Park, Langwarrin, Victoria	0	0	1	0	1
Milani Gallery, Woolloongabba, Queensland	0	1	0	0	1
Musée du quai Branly, Paris, France	0	15	0	0	15
Museum Nasional Indonesia (National Museum of Indonesia), Jakarta Pusat, Indonesia	0	12	0	0	12
Museum of London, London, United Kingdom	0	1	0	0	1
Museum Victoria, Melbourne, Victoria	0	13	0	0	13
National Gallery of Victoria, Melbourne, Victoria	0	0	20	0	20
National Library of Australia, Parkes, Australian Capital Territory	33	0	3	0	36

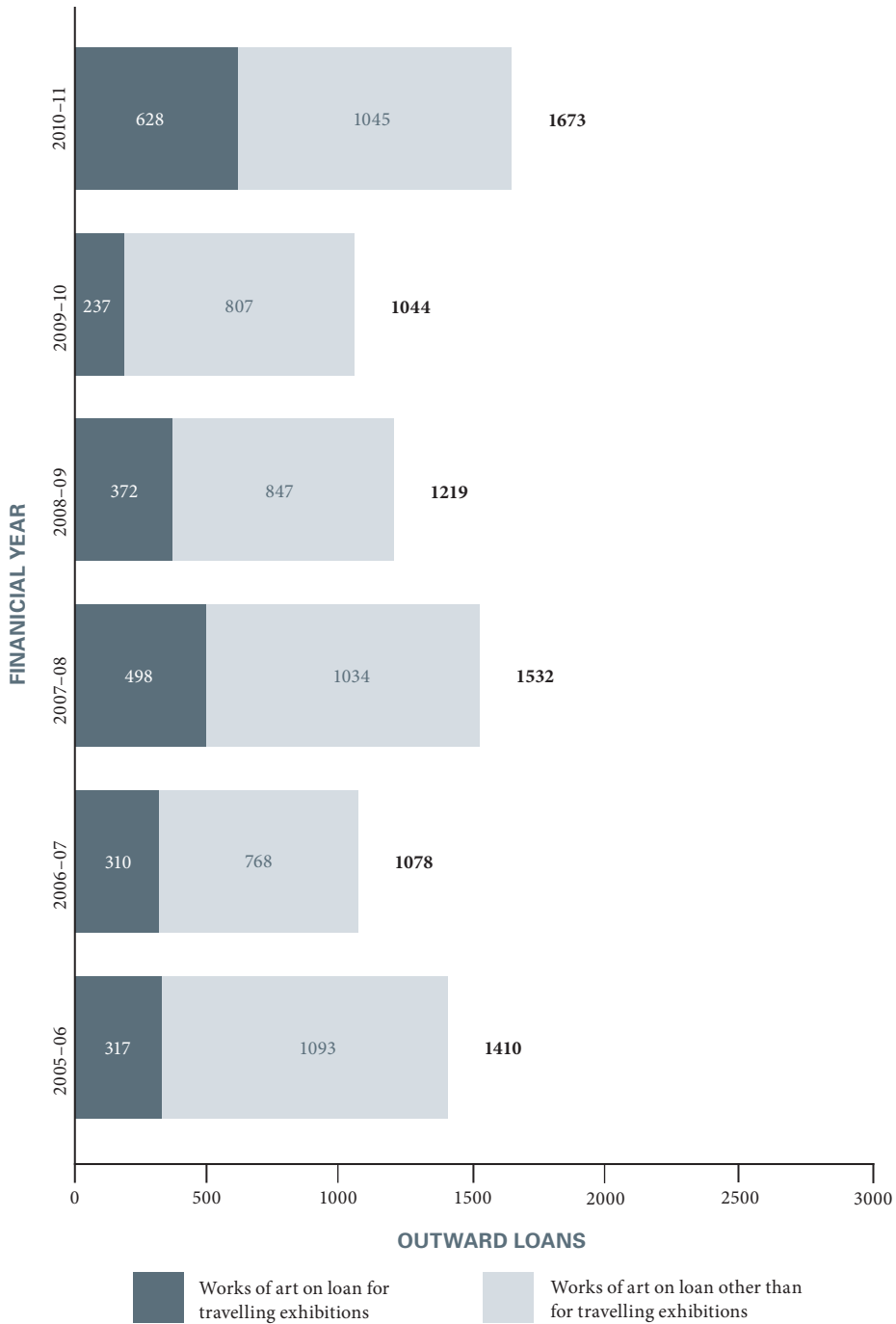
continued

LENDERS	LONG-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	SHORT-TERM LOANS	TOTAL
National Trust of Australia (Tasmania), Launceston, Tasmania	0	0	1	0	1
Philip George c/- Breenspace, Waterloo, New South Wales	0	1	0	0	1
Queen Victoria Museum and Art Gallery, Launceston, Tasmania	0	2	18	0	20
Queensland Art Gallery, Brisbane, Queensland	0	0	1	0	1
Queensland Museum, South Brisbane, Queensland	0	1	0	0	1
Redlands School, Cremorne, New South Wales	0	1	0	0	1
Rijksmuseum voor Volkenkunde, Leiden, The Netherlands	0	22	0	0	22
S.R. Stoneman Foundation, Macedon, Victoria	0	0	1	0	1
South Australian Museum, Adelaide, South Australia	1	9	0	0	10
State Library of Victoria, Melbourne, Victoria	0	0	2	0	2
Tasmanian Museum and Art Gallery, Hobart, Tasmania	0	1	2	0	3
The Athenaeum Club, Melbourne, Victoria	0	0	1	0	1
The Cedars, Hahndorf, South Australia	0	1	0	0	1
The Holmes à Court Collection, Perth, Western Australia	0	0	4	0	4
The Ian Potter Museum of Art, Parkville, Victoria	0	0	1	0	1
Tim Olsen Gallery, Woollahra, New South Wales	0	0	1	0	1
Tropenmuseum, Amsterdam, The Netherlands	0	18	0	0	18
Uniting Church in Australia, Sydney, New South Wales	1	0	0	0	1
UQ Art Museum, University of Queensland, Brisbane, Queensland	0	0	1	0	1
University of Sydney, Macleay Museum, Sydney, New South Wales	0	2	0	0	2

continued

<b>LENDERS</b>	<b>LONG-TERM LOANS</b>	<b>GALLERY EXHIBITIONS</b>	<b>GALLERY TRAVELLING EXHIBITIONS</b>	<b>SHORT-TERM LOANS</b>	<b>TOTAL</b>
Warrnambool Art Gallery, Warrnambool, Victoria	0	0	6	0	6
Wesfarmers Limited, Perth, Western Australia	0	0	1	0	1
Wesley College, Melbourne, Victoria	0	0	1	0	1
Westpac Corporate Art Collection, Sydney, New South Wales	0	0	1	0	1
Wilbow Group Pty Ltd, East Hawthorn, Victoria	0	0	1	0	1
Woolmers Estate, Longford, Tasmania	0	0	1	0	1
<b>Total of public lenders</b>	<b>95</b>	<b>256</b>	<b>103</b>	<b>2</b>	<b>456</b>
<b>Private lenders</b>					
<b>Total of private lenders</b>	<b>41</b>	<b>30</b>	<b>99</b>	<b>2</b>	<b>172</b>
<b>TOTAL OF ALL INWARD LOANS</b>	<b>136</b>	<b>286</b>	<b>202</b>	<b>4</b>	<b>628</b>

## APPENDIX 12 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2005–06 TO 2010–11



## APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2010–11

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the 2010–11 year:

- Accor Hotels through Novotel Canberra as official accommodation sponsor for *Life, death and magic: 2000 years of Southeast Asian ancestral art* and *Ballets Russes: the art of costume* and for providing accommodation to guests throughout the year
- ActewAGL as Presenting Partner for *Ballets Russes: the art of costume* and its continuing support of the National Gallery of Australia
- Aesop for its support of the National Gallery of Australia Foundation Gala Dinner
- AGB Events for its support of the Opening Season and VIP dinners
- The American Friends of the National Gallery of Australia, Inc for its continued generosity to the National Gallery of Australia and support of *In the spotlight: Anton Bruehl photographs 1920s–1950s*
- Australian Broadcasting Corporation for its continuing support through ABC Local Radio around the country. We also acknowledge its continued support through ABC TV and ABC Online.
- Australian International Cultural Foundation as Principal Partner for *Life, death and magic: 2000 years of Southeast Asian ancestral art*
- Barlens for supporting Sculpture Garden Sunday
- The Brassey of Canberra for its continuing support of the National Summer Art Scholarship students and for providing accommodation to the National Gallery's guests throughout the year
- The Canberra Times as an annual partner and as Major Sponsor for the Opening Season and *Life, death and magic: 2000 years of Southeast Asian ancestral art* and *Ballets Russes: the art of costume*
- Nine Network Australia as Principal Partner for *Ballets Russes: the art of costume* and for its support during the Opening Season
- Coopers Brewery as official beer partner for *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* and *Ballets Russes: the art of costume*
- Cre8ive as official branding and design partner of the Sculpture Bar featuring Veuve Clicquot
- Department of Health & Ageing Dementia Community Support Program for supporting the Art and Alzheimer's outreach project and training DVD
- The Department of the Prime Minister and Cabinet, Office for the Arts, for its support through the National Collecting Institutions Touring and Outreach program, an Australian Government program aiming to improve access to the national collections for all Australians; in particular, for *Robert Dowling: Tasmanian son of Empire, Life, death and magic: 2000 years of Southeast Asian ancestral art, In the spotlight: Anton Bruehl photographs 1920s–1950s* and *Australian portraits 1880–1960*
- The Department of the Prime Minister and Cabinet, Office for the Arts, for its support through Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia; in particular, for the travelling exhibitions *Robert Dowling: Tasmanian son of Empire, In the Japanese manner: Australian prints 1900–1940* and *Australian portraits 1880–1960*
- The Department of the Prime Minister and Cabinet, Office for the Arts, for its support through the Contemporary Touring Initiative, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of exhibitions of contemporary Australian visual arts and crafts across Australia, through the Visual Arts and Craft Strategy, an initiative of the Australia Government and state and territory governments, for the travelling exhibition, *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*
- Diamant Hotel Canberra for its support of the *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* accommodation and after-party and the National Gallery of Australia Foundation Gala Dinner
- Eckersley's Art & Craft for supporting the Big Draw and Sculpture Garden Sunday

- Fairfax Media through The Age and the Sydney Morning Herald as Major Sponsor for Opening Season and *Ballets Russes: the art of costume*
- Forrest Hotel and Apartments for its support of the Indigenous Arts Leadership Program (part of the Wesfarmers Arts Leadership Fellowship) and for providing accommodation for National Gallery's guests throughout the year
- Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian and Pacific print collection
- Gordon Darling Foundation for its continued generosity and support in particular for the travelling exhibition *In the Japanese manner: Australian prints 1900–1940* and as Principal Partner for *Life, death and magic: 2000 years of Southeast Asian ancestral art*
- Hindmarsh for its support of the Family Activity Room and Childrens program for *Ballets Russes: the art of costume*
- Hyatt Hotel Canberra for its support of the National Gallery of Australia Foundation Gala Dinner
- JCDecaux as Principal Partner for *Ballets Russes: the art of costume* and support during the Opening Season
- Macquarie Foundation as part of the Corporate Members program
- Manteena as Exhibition Partner for *Robert Dowling: Tasmanian son of Empire*
- Mantra on Northbourne for its support during the Opening Season and for providing accommodation to the National Gallery's guests throughout the year
- Molongolo Group as Cultural Partners for *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* and for its continued support of the National Gallery of Australia
- Moët Hennessy Australia as official beverage partner for *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* and *Ballets Russes: the art of costume* and for the Sculpture Bar featuring Veuve Clicquot
- The Myer Foundation for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund and support of *Robert Dowling: Tasmanian son of Empire*
- National Australia Bank as the National Gallery of Australia's Art Education & Access Partner, and for supporting *Ballets Russes: the art of costume*, National Summer Art Scholarship, Sculpture Garden Sunday and the Big Draw
- The National Gallery of Australia Council Exhibitions Fund for its continuing support; in particular, for supporting *Robert Dowling: Tasmanian son of Empire*, *Varilaku: Pacific Arts from the Solomon Islands* and *Out of the West: art of Western Australia from the national collection*
- Ten and a Half Catering for its support of the Opening Season events
- The Sidney Myer Fund for its continued support and encouragement of the National Gallery of Australia; in particular, for its grant for the acquisition of Walangkura (Jackson) Napanangka's painting *Untitled 2009* in acknowledgment of the National Apology to the Stolen Generations (Indigenous)
- Spader for its design support of the T-shirts for *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*
- Sticky Institute for its support of *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*
- Threesides Marketing for its support of the National Gallery of Australia's tourism marketing
- Triple J as Special Media Partner for *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers*
- Wesfarmers for its continued support of the Wesfarmers Arts Indigenous Fellowship in partnership with the National Gallery of Australia
- WIN Television as an annual partner of the Gallery; in particular, as Major Sponsor of *Ballets Russes: the art of costume*

# APPENDIX 14 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2011

## ASIAN ART

Chris Cranston  
Margo Geering  
Jan Smith

## AUSTRALIAN AND INTERNATIONAL DECORATIVE ARTS AND DESIGN

Jane Herring  
Meredith Hinchliffe

## CONSERVATION

Melissa Bolin  
Tiffany Cole  
Sara Freeman  
Gudrun Genee  
Bill Hamilton  
Janet Hearne  
Michelle Hunter  
Eliza Jacobi  
Michelle Newton-Edwards  
Lily Vermeesch  
Kerry Yates

## INTERNATIONAL PAINTING AND SCULPTURE

Alison Buchanan  
Sophia Cai  
Pamela Walker  
Gadia Zrihan

## MEMBERSHIP

Dorothy Anderson  
Judy Burns  
Doreen Butler

Betty Campbell  
Maureen Chan  
Cathie Collins  
Helen Deane  
Sylvia Dicker  
Helen Douglas  
Kay Dunne  
Karin Fyfe  
Margaret Gerahty  
Audrey Harvey  
Isabelle Hayward  
Beryl Legge-Wilkinson  
Doris McCauley  
Heather Mears  
Estelle Neilson  
Alison Thomas  
Gene Willsford  
Gerda Zietek

## PACIFIC ARTS

Brenda Runnegar  
Leah Sheppard  
Agathe Voisin

## PHOTOGRAPHY

Robert Deane  
Bernard Lilienthal

## RESEARCH LIBRARY

Pam Cossey  
Bill Geering  
Julia Nicholls  
Lesley Page  
Kay Smith

## SPONSORSHIP AND DEVELOPMENT

Kirby-Lee Rushby

## VOLUNTARY GUIDES

Win Abernethy  
Chitrani Abeysekera  
Marianela Aguilera  
Janet Aitken  
Gail Allen  
Elizabeth Allison  
Lesley Band  
Anna Bannan  
Marilyn Barclay  
Susan Bastian  
Hilary Batten  
Judy Bell  
Elizabeth Bennett  
Vivienne Blundell  
Lynne Booth  
Christine Bowen  
Carolyn Brennan  
Robyn Brick  
Lena Britton  
Margaret Bromley  
Merredy Brown  
Laurel Brummell  
Meralyn Bubear  
Frances Butterfield  
Helen Campbell  
Shelley Clarke  
Bruce Cook  
Beverley Copeland  
Kerin Cox  
Wendy Coxhead  
Merrilyn Crawford  
Dodie Crichton



Meridith Crowley  
Paloma Crowley  
Eddie Davenport  
Sumie Davies  
Suzie Dearn  
Ruth Dobson  
Bea Duncan  
Margaret Dunkley  
Heather Duthie  
Gloria Ellis  
Margaret Enfield  
Brian England  
Phyllis Evenett  
Peter Field  
Sharon Field  
Miriam Fischer  
Judith Fleming  
Patrick Fleming  
Marcia Fletcher  
Colleen Fox  
Monty Fox  
Margaret Frey  
Janet Garrett  
Jean Gifford  
Robert Goodrick  
Ross Gough  
Christine Grose  
Pamela Guilfoyle  
Beverly Hackett  
Barrie Hadlow  
Jann Hallenan  
Glenys Harris  
Fiona Hase  
Toni Hassan  
Brit Helgeby  
Rosanna Hindmarsh  
Margaret Hollis  
Mie Ling Huiskens  
Elsbeth Humphries  
Carol Hunt  
Odette Ingram  
Robin Irvine  
Rosslyn Jackson

Phoebe Jacobi  
Tami Jacobsen  
Marilyn Jessop  
Clara Johns  
Diane Johnson  
Kay Johnston  
Mary Kelly  
Jillian Kennedy  
Meg Lambeck  
Lucinda Lang  
Paul Legge-Wilkinson  
Rachel Letts  
Bernard Lilienthal  
Robyn Long  
Paloma Lopez  
Carmen Luddy  
Alva Maguire  
Karen Manton  
Audrey McKibbin  
Phyllis McLean  
Frances Menz  
Jennifer Morris  
Margaret Morris  
Geraldine Mountfield  
Patti Mulcare  
Maryann Mussared  
Maria Helena Nicoll  
Rhonda Nobbs-Mohr  
Kate Nockels  
Caroline Nott  
Susan O'Connor  
Evelyn Paton  
Karen Powell  
Jennifer Power  
Julia Pratt  
Norma Price  
Anna Prosser  
Joan Purkis  
Kaye Rainey  
Sara Rapp  
Anne Reese  
Georgia Renfree  
Helen Richmond

Fred Roberts  
Judy Roberts  
Jayne Ross  
Lindy Ross  
Myra Rowling  
Margot Sawyer  
Sergio Sergi  
Sylvia Shanahan  
Mary Lou Sheppard  
Kimberley Simms  
Carol Slater  
Elizabeth Sloan  
Jan Smith  
Jane Smyth  
Peggy Spratt  
Marilyn Stretton  
Carol Summerhayes  
Bob Sutherland  
Catherine Sykes  
Menna Thomas  
Heather Thompson  
Jo Thomson  
Janet Tomi  
Arthur Tow  
Meryl Turner  
Roberta Turner  
Pamela Walker  
Deirdre Ward  
Judy Ware  
Pamela Weiss  
Donelle Wheeler  
Jenny Williams  
Jenny Wilson  
Marjorie Wilson  
Judith Wood  
Robert Worley  
Sylvia Xavier

## APPENDIX 15 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2010–11

Sale titles available from the Gallery Shop and mailorder and distributed nationally and internationally by Thames & Hudson (Australia, NZ, UK) and University of Washington Press (USA).

### LIFE, DEATH AND MAGIC 2000 YEARS OF SOUTHEAST ASIAN ANCESTRAL ART

Robyn Maxwell

September 2010, 256 pages, hard cover, RRP \$69.95 (\$59.95 Gallery Shop price)

*Life, death and magic: 2000 years of Southeast Asian ancestral art* provides an evocative overview of the region's ancestral arts and culture, from prehistoric times in Southeast Asia to the twenty-first century. It is prolifically illustrated with works of art from countries and regions such as Indonesia, the Philippines, Malaysia, Vietnam, Taiwan, East Timor, Brunei, Thailand, Cambodia and southern China, which are drawn from museums around the world and the from National Gallery of Australia's exceptional collection of Southeast Asian art.

### ABORIGINAL AND TORRES STRAIT ISLANDER ART COLLECTION HIGHLIGHTS

Edited by Franchesca Cubillo and Wally Caruana

October 2010, 256 pages, soft cover, RRP \$34.95

The National Gallery of Australia holds the largest collection of Australian Indigenous art in the world. Written by Indigenous authors and curators and other experts in the field, this book features 183 works of art. It highlights the diversity, richness and excellence of the Gallery's collection, including rare nineteenth-century objects, *The Aboriginal Memorial* (hollow log coffins from Central Arnhem Land), Papunya paintings from the early 1970s, intimate watercolour paintings from Hermannsburg, bold ochred paintings from the Kimberley and delicate nineteenth- and twentieth-century prints and drawings.

### FACE AUSTRALIAN PORTRAITS 1880–1960

Anne Gray

August 2010, 160 pages, soft cover, RRP \$39.95

Featuring over 50 portraits by around 40 artists, this book takes a fresh look at Australian portraiture from 1880 to 1960. Australian artists have often challenged the possibilities of portraiture, rejected the predictable and pushed boundaries in both their choice of subject and their painterly approach. Artists include Tom Roberts, George W Lambert, Rupert Bunny, Margaret Preston, Grace Crowley, Napier Waller, Albert Tucker, Sidney Nolan, Russell Drysdale and John Brack.

### IN THE SPOTLIGHT ANTON BRUEHL PHOTOGRAPHS 1920S–1950S

Edited by Gael Newton

November 2010, 96 pages, soft cover, RRP \$39.95 (\$29.95 Gallery Shop and venue price)

Drawn from the National Gallery of Australia's extensive Anton Bruehl collection of black & white and colour photographs, magazine prints and printers proofs, this book is a must for anyone interested in photography, advertising or popular culture.

### LOOKING AT ART SERIES II

October 2010, 48–64 pages, laminated hard cover, RRP \$19.95 each title

*Looking at art* is a delightful series of books for children aged 2–6, which can be read to children or which children to read for themselves. Series II comprises two books, *ABC* and *123*, that encourage children to look at art and include cute and quirky poems. The books feature works of art from the national collection, including works by Anton Bruehl, E Phillips Fox, Michael Riley, Slavador Dalí, René Lalique, Fernand Léger, Sidney Nolan, Andy Warhol and Yirawala.

## SPACE INVADERS AUSTRALIAN . STREET . STENCILS . POSTERS . PASTE-UPS . ZINES . STICKERS

Edited by Jaklyn Babington

October 2010, 128 pages, screenprinted boards on paperback with poster jacket (includes zine and stickers), RRP \$49.95 (\$39.95 Gallery Shop and venue price)

Off the street and into the gallery. This exciting book looks at work from the past five years by some 35 contemporary artists from around Australia. Playful, edgy, clever, satirical and political, street art has significantly altered Australian visual culture over the past decade and has announced the arrival of a new generation of contemporary artists.

## BALLET RUSSES THE ART OF COSTUME

Edited by Robert Bell

December 2010, 264 pages, paperback with jacket, RRP \$49.95 (\$39.95 Gallery Shop price)

The costumes featured in this book are drawn entirely from the National Gallery of Australia's world-renowned collection of Ballets Russes costumes and ephemera. Through the costumes, drawings, programs and posters, the visual spectacle of the Ballets Russes is brought back into view for a contemporary audience to appreciate the revolution it was and the ongoing influence it continues to have today. A must for anyone interested in the performing arts, the intersection of art and design, and costume and fashion.

## VARILAKU PACIFIC ARTS FROM THE SOLOMON ISLANDS

Crispin Howarth, with Deborah Waite, guest foreword by Sir David Attenborough

February 2011, 128 pages, paperback, RRP \$34.95 (\$24.95 Gallery Shop price)

Featuring over 60 works, *Varilaku: Pacific arts from the Solomon Islands* explores traditional, or *kastom*, beliefs in ancestral ghosts, the world of spirit beings, ocean-bound raiding expeditions and the indigenous Solomon Islands aesthetics of the self, including the use of adornments to express identity and status from the mid nineteenth to mid twentieth century.

## ARTONVIEW

Published quarterly, paperback, free to members/RRP \$9.95

*Artonview* previews exhibitions and displays at the National Gallery of Australia as well as the Gallery's exhibitions touring worldwide. It also provides in-depth focus on the national collection, including important works newly acquired for the collection and a wealth of information on the Gallery's public, education and support programs.

### No 63, spring 2010

September 2010, 68 pages, RRP \$9.95

Features: Stage 1 Opening Season and construction, *Life, death and magic*, *In the spotlight*, *Space invaders*, Colonial Tasmania collection display

### No 64, summer 2010

December 2010, 72 pages

Features: *Ballets Russes*, *Australian portraits 1880–1960*, Sculpture in the Gallery's gardens, new Stage 1 display of Aboriginal and Torres Strait Islander art, Members Acquisition Fund 2010–11

### No 65, autumn 2011

March 2011, 64 pages

Features: *Varilaku*, *Ballets Russes*, *Connections*, Wesfarmers Arts Indigenous Fellowship, Slow Art 2010 at the Gallery, Masterpieces for the Nation Fund 2011

### No 66, winter 2011

June 2011, 56 pages

Features: *Out of the West*, *Fred Williams*, the Gallery's travelling exhibitions program, Getty Intern program

## APPENDIX 16 WEBSITE VISITATION

Visits to National Gallery of Australia websites totalled 1.7 million (4657 per day).

Pages viewed for National Gallery of Australia websites totalled 5.6 million.

### VISITS BY GEOGRAPHIC LOCATION

In order of number of visits.

GEOGRAPHIC LOCATION	NUMBER OF VISITS
Australia	975 844
United States	246 326
United Kingdom	101 704
France	36 777
Canada	29 760
Germany	27 733
Italy	20 386
Spain	15 632
Netherlands	13 787
New Zealand	13 766

### REFERRALS

Indicates how many people arrived at the Gallery's websites. In order of percentage.

REFERRER	NUMBER OF VISITS	PERCENTAGE
Search Engines	864 731	50.88%
Referring Sites	494 024	29.07%
Direct Traffic	340 598	20.04%

## TOP 25 MOST POPULAR WEBSITE SECTIONS

In order of number of page views.

WEBSITE LOCATION	PAGE VIEWS
Exhibition	1 621 968
Collection search	1 535 981
Home	341 733
<i>Ballets Russes</i>	329 031
International	239 384
<i>Ocean to Outback</i>	194 230
<i>Life, death and magic</i>	174 474
About us	141 688
<i>Space invaders</i>	134 171
Exhibitions (general exhibition information)	133 796
Federation	123 703
Site search	121 422
<i>Masterpieces from Paris</i>	106 178
International prints (Kenneth Tyler site)	91 034
<i>Monet and Japan</i>	75 723
<i>Edwardians</i>	74 400
<i>Soft sculpture</i>	70 031
<i>Artonline</i> (electronic newsletter)	69 326
Visiting	60 849
<i>Grace Cossington Smith</i>	57 288
<i>Imants Tillers</i>	50 995
<i>From Russia with love</i>	50 349
<i>George W Lambert retrospective</i>	49 966
<i>In the spotlight</i>	46 979
Aboriginal and Torres Strait Islander Art (collection site)	45 517

## APPENDIX 17 CONSULTANTS 2010–11

There were 31 consultants paid more than \$10 000 in 2010–11.

NAME	NATURE OF SERVICES	AMOUNT	SELECTION PROCESS	KEY
Altus Page Kirkland Pty Ltd	Cost planning for building project	47 475	Tender	a
Australian Facilities Management	Facilities management system	125 930	Tender	b
Australian National Audit Office	External audit services	66 600	Direct Sourcing	c
CB Richard Ellis	Valuation services	15 000	Direct Sourcing	c
Cox Inall Ridgeway	Evaluation services	34 748	Direct Sourcing	a
Davidson Trahaire Corpsych Pty Limited	Employee assistance program	13 410	Direct Sourcing	a
DNA Creative	Marketing services	93 957	Direct Sourcing	b
Dysen Pty Ltd	Fire systems	12 458	Tender	a
Elisabeth Grieg Public Affairs	Negotiation and public affairs services	20 203	Direct Sourcing	a
Erwood Accelerated Purchasing	Tender & contract services	35 196	Direct Sourcing	b
George Sexton & Associates	Lighting design plan	56 472	Select Tender	a
HBA Consulting	Human resources services	16 750	Direct Sourcing	c
InfraSol	Project management services	182 603	Tender	a
Infront Systems	Information systems review	25 175	Direct Sourcing	a
Kleimeyer Industries	Design Services	35 431	Direct Sourcing	a
Mallesons Stephen Jacques	Legal	20 864	Direct Sourcing	a
Mark My Mark	Marketing services	18 172	Direct Sourcing	b
Market Attitude	Customer research	14 296	Direct Sourcing	b
McGregor Coxall Pty Ltd	Landscaping design services	19 156	Tender	a
Minter Ellison	Legal	39 380	Direct Sourcing	a
Naked Communications	Marketing services	169 800	Direct Sourcing	b
National Consulting Pty Ltd	Financial system reporting	31 650	Direct Sourcing	b
PricewaterhouseCoopers	Internal audit	61 982	Select Tender	c
PTW Architects	Architectural services	71 184	Tender	a
Rhodes Shapter Pty Ltd	Marketing services	40 709	Direct Sourcing	b
Richard Woodward & Associates	Planning review	15 550	Direct Sourcing	b

continued

NAME	NATURE OF SERVICES	AMOUNT	SELECTION PROCESS	KEY
Simon Storey Valuers	Valuation services	20 000	Direct Sourcing	c
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	166 895	Tender	a
Threesides Pty Ltd	Marketing services	75 987	Direct Sourcing	b
Unilinc	Serial collection and cataloguing services	14 000	Direct Sourcing	a
Wyagdon Enterprises	Risk management advice	12 153	Direct Sourcing	b
<b>Total</b>		<b>1 573 186</b>		

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.

The above information includes all costs for consultants over \$10 000 paid in 2010–11 and does not reflect single consultancies over this amount.

Where consultancies are covered procurements the mandatory procurement guidelines have been applied. For contracts under \$400 000, the Gallery has, except where indicated, determined the most efficient and effective procurement process to be direct sourcing of goods or services based on competitive quotes ensuring value for money has been obtained.

# APPENDIX 18 COMPLIANCE INDEX AND CONTACT OFFICERS

## COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2010–11* 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 report also complies with the requirements for Annual Reports approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* (July 2011).

The following is a summary of this Annual Report according to these requirements:

Access and Equity  
Advertising and Market Research  
Agency Resource Statement  
Audited Financial Statements  
Commonwealth Ombudsman  
Consultants  
Contact Officers  
Corporate Overview  
Council Committees  
Director's Report  
Enabling Legislation and overview  
Environmental performance  
Equal Employment Opportunity  
Fraud Control Guidelines  
Freedom of Information  
Indemnities and Insurance  
Index  
Industrial Democracy  
Internal and External Scrutiny

Judicial decisions and review by outside bodies  
Letter of Transmittal  
Management of human resources  
Occupational Health and Safety  
Organisation structure  
Performance Based Pay  
Performance Measures, Outcomes and Outputs  
Privacy Legislation  
Responsible Ministers  
Risk Management  
Service Charter  
Staffing Overview  
Staffing List  
Strategic Plan  
Table of Contents

## CONTACT OFFICERS

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes.

General correspondence should be addressed to:

The Director  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601

Telephone: (02) 6240 6411  
Facsimile: (02) 6240 6529  
Website: [nga.gov.au](http://nga.gov.au)

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:

Alan Froud  
Deputy Director  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601  
Telephone: (02) 6240 6401  
Facsimile: (02) 6270 6411  
Email: [alan.froud@nga.gov.au](mailto:alan.froud@nga.gov.au)  
Website: [nga.gov.au/AboutUs/Reports](http://nga.gov.au/AboutUs/Reports)

Enquiries about procedures for seeking information from the Gallery 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](mailto:john.santolin@nga.gov.au)  
Website: [nga.gov.au](http://nga.gov.au)



# INDEX

## A

- Aboriginal and Torres Strait Islander art  
acquisitions 12–13, 27–8, 114–19  
fellowship 7, 15, 40  
galleries 7, 38, 47, 50, 53  
research and publications 40  
*The Aboriginal Memorial* 1987–88 38  
acquisitions 7, 11–14, 27–34, 114–90  
acquisitions (source of work)  
Aboriginal and Torres Strait  
Islander art 12–13, 27–8, 114–19  
African art 177  
American art 14  
Asian art 13, 28–9, 177–83  
Australian art 11–12, 29–32, 119–77  
international art 13, 32–3, 183–8  
New Zealand art 13, 30, 33, 131  
Pacific art 13, 33, 188–9  
acquisitions (type of work)  
decorative arts and design 32, 114,  
119–25, 183  
drawing 30–1, 32–3, 114, 125–31,  
177, 183  
illustrated books 32–3, 183–4  
multimedia 131, 184  
objects 114–15, 188  
painting 29–30, 32, 115–17, 131–4,  
177–8, 184  
photography 33–4, 117, 134–6,  
184–6  
print 30–1, 32–3, 117, 136–76, 178,  
186–8  
sculpture 32, 38, 117–19, 176–7,  
178–9, 188  
textiles 119, 179–83, 188–9  
Acquisitions Committee 18, 107  
Adam, Tassilo 184  
Adams, Mae 136  
Addis, George Richard 119  
advertising 20, 49–50, 51, 53  
Agency Resource Statement 113  
Aikman, George 136  
Alexander, William 169  
Alken, Henry Thomas 136  
American art acquisitions 44  
American Friends of the National  
Gallery of Australia, Inc 44, 57  
Amor, Rick 136  
Ampebegan, Dale 115  
Anderson and Low 184  
Angelo, Edward Fox 29, 131  
Angus, Rita 13, 30, 131  
Ansdell, Gerrard 184  
Arago, Jacques Etienne Victor 136  
Art Exhibitions Australia 40  
*Artevents* 46, 51  
*Artonline* (e-newsletter) 52  
*Artonview* 15, 41, 51, 216  
Ashton, James 29, 131  
Asian art 13, 14, 28–9, 40–1, 44, 47,  
177–83, 191  
asset management 56  
Atkins, Ros 137  
attendance statistics: exhibitions 7–8,  
11, 37, 45, 192; visits to NGA 11, 45,  
46, 48, 53, 192  
Aubert, Eugène 169  
audits 18–19, 68–9  
Australian art 11–12, 29–32, 41–2,  
119–77  
Australian Indigenous galleries 7, 38,  
47, 50, 53  
Australian International Cultural  
Foundation 14  
Australian National Audit Office 18  
*Australian portraits 1880–1960*  
(exhibition) 14, 40, 51, 193  
Australian Workplace Agreements 60  
awards 11, 14, 50
- ## B
- Baas-Becking, Solvig 119  
Babington, Jaklyn 43  
Backhouse, James 137  
Baira, Frederick William 137  
Baka, Peter 176  
Balbal, Lydia 13, 115  
Baldessin, George 12, 38, 125  
*Ballets Russes: the art of costume*  
(exhibition) 14, 20, 39, 42, 45, 50,  
53, 191  
Banks, HG 137  
Barker, Roy 117  
Barraband, Jacques 137  
Bartholomew, Julie 12, 119  
Bartolozzi, Francesco 174  
Basire, James 151  
Baum, Tina 40  
Becker, Ludwig 12, 125  
Beckett, Clarice 58  
Beeche, Robyn 134  
Bell, Robert 42  
Benard, Robert 137  
Benjamin, Sandy 42  
Benson, William B 29, 131  
Bernieri, Andrea 156  
Bes, A 142  
Bessa, Pancrace 138  
The Big Draw 45  
Black, Lauren 122  
Black, Nicolette 14  
Blackcat Collective 138  
Blackman, Barbara 12, 30  
Blackman, Charles 12, 30, 125, 131–2,  
138  
Blakebrough, Les 12, 119–22  
Blanchflower, Brian 12, 132  
Bolton, Alec 137  
Bonson, Joshua 115  
Bot, GW 138  
Bourne, George WR 125  
Bourne and Shepherd 184  
Bowen, Stella 12, 132  
Bowman, Ann 139  
Bracher, Roslynne 7, 18, 106, 107, 108  
branding 15, 50, 53  
Britton & Rey 138  
Brodtmann, Joseph 142, 143  
Brodzky, Horace 125  
Bromley, Dave 138  
Broulim, Rudolf 154  
Brown, Jan 29, 177  
Browne, Thomas 125  
Bruehl, Anton and Anton Jr 44  
Building Committee 18, 107  
building refurbishment/extension 7,  
11, 15, 35–6, 56  
Bulunbulun, John 13, 115, 118  
Burgess, Rosalind 139  
Burruwal, Bob 118

- Burton, William K 184  
 Burton Brothers 184  
 business continuity management 19  
 Butler, Roger 31, 42, 47  
 Byrne, John 174
- C**
- Callinan, The Hon Ian 7, 12, 18, 30, 106, 107, 108  
 Calvert-Jones, John 106, 107, 108  
 Campbell, John 125  
 Campbell, Robert Jnr 139  
 Campbell & Macartney 139  
 Cann, Churchill 115  
 Cardon, Anthony 155  
 Carrington, Tom 125  
 Caruana, Wally 40  
 catering 54  
 Centre for Australian Art (proposed) 15  
 Chairman's foreword 7–8  
 Chan, Hookum 123  
 Chauncy, Philip Lamothe Snell 126  
 Cheah, Hwei-fen 41  
 Cheret, Jules 186  
 Chesham, Francis 139  
 Childrens Gallery 46  
 Christmann, Gunter 131  
 Clause, Frederick Rushbrook 128  
 Clifton, Louisa 126  
 Coats, Liz 132  
 Cockburn, Cobi 12, 123  
 Cohen-Tyler, Marabeth 32, 57  
 Cole, Kelli 40  
 Coleing, Tony 126, 139–40  
 collaboration 21, 45, 65  
 collection *see also* acquisitions; exhibitions  
   access and display 38–9  
   conservation 15, 34–5  
   digitisation 36, 43  
   disposal of works of art 27  
   documentation 36, 49  
   protection and security 35–6  
 Collection Study Room 38, 48  
 Collot d'Herbois, René 126, 132  
 colonial art 11–12, 29, 30, 31  
 Comcover 19  
 commercial operations 11, 57–8 *see also* Gallery Shop  
 committees of inquiry 21  
 Common Law Agreement 60  
 Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum 65  
 Commonwealth Ombudsman 21  
 Community Day 47  
 competitive tendering and contracting 58  
 complaints procedure 20  
 conferences and symposia 41, 42, 43–4, 45, 46, 47  
*Connections* (exhibition) 45, 46, 191  
 Connor, Kevin 140  
 conservation of works 15, 34–5  
*Constructed worlds* (display) 44, 47  
 consultants 58, 218–19  
 contact officers 220  
 Contemporary Australian Architects Speaker series 47  
 Contemporary Touring Initiative 40  
 Cook, Michael 13, 117  
 Cook, Timothy 13, 115  
 Cook, William Delafield 132  
 corporate governance 64  
 corporate overview 17–21  
 Costantini, CHT 126  
 Cotteau, M 141  
 Council of the National Gallery of Australia 6, 18, 64, 106–8  
 Coutant, Jean Louis Denis 138  
 Craig, WM 141  
 Crean, The Hon Simon 7, 17  
 Croft, Brenda L 117  
 Crombie, John Nicol 184  
 Croke, Ray 127  
 Cubillo, Franchesca 40  
 Cultural Gifts Program 30, 33  
 Cumpston, Nici 13, 116  
 Curran, Charles 7, 13, 16, 18, 31, 57, 106, 107, 108  
 Curry, Georgia 114  
 Curtis, Neil 141  
 Cuyas, Ramón Puig 183
- D**
- Dadswell, Lyndon 127  
 Dale, Robert 141  
 Daly, Greg 12, 123  
 Dance, George 141  
 Daniell, William 141  
 Danvin, Victor Marie Felix 141  
 Darling, Gordon and Marilyn 11, 14, 31, 40  
 Davenport, Samuel 141, 169  
 Davies, David 127  
 Davies Brothers Ltd 141  
 Dawson, Janet 138  
 Dawson-Damer, The Hon Mrs Ashley 18, 106, 107, 108  
 Dayal, Lala Deen 185  
 de Monbrisson, Constance 41  
 de Sainson, Louis 141–3  
 de Saint-Sauveur, Jacques Grasset 143  
 Deboos, Janet 123  
 decorative arts and design 32, 42, 114, 119–25, 183  
 Deeble, RJ 143  
 Deix, Gunther 143–4  
 Demaine (lithographer) 144  
 Demand, Thomas 14, 185  
 Department Heads Forum 64  
 Department of the Prime Minister and Cabinet, Office for the Arts 16, 39, 65  
 Devi, Bhajno 179  
 Di Rosa, Hervé 183  
 Dias Studio 185  
 Dickerson, Robert 12, 30, 132  
 Dieulefils, Pierre 185  
 Digital Jam 48  
 digitisation 36, 43  
 Director's report 11–16  
 disability strategy and programs 60  
 disposal of works of art 27  
 Dixon, Christine 43  
 Djolpa, Willy 118  
 Djorlom, Doreen 115  
 Dodd, I 151  
 donations (cash) 27, 57  
 Dowling, Robert 12, 14, 29, 39, 127, 132  
 Drawfest 45  
 drawing 30–3, 42, 43, 45, 114, 125–31, 177, 183  
 DuCane, Edmund 127  
 Duncan, Edward 152  
 Dundas, Douglas 144  
 Duparc, Marie-Alexandre 136  
 Dyson, Will 144
- E**
- Eager, Helen 127, 144–5  
 Earle, Augustus 12, 145  
 Eastburn, Melanie 41  
 ecologically sustainable development 54–5  
 education programs and resources 15, 45–6, 51, 52  
 Edwards, Sydenham 145

*Elaine and Jim Wolfensohn Gift* (exhibitions) 196–7

Ellis, Tristram 145

Elwes, Robert 145

Emergency Response Plan 36

enabling legislation 17

Englund, Ivan 123

Enterprise Agreement 59

environmental performance 54–5

equal employment opportunity 59

Ernst, Max 38

Erskine, James and Jacqui 12, 30

ethical standards 59

exercise of Minister's powers 17

exhibitions 8, 14, 37–40, 50, 191; attendance statistics 11, 37, 45, 53, 192; special access tours 15, 45–6; travelling 7, 14, 37, 39, 193–7, 209 *see also* names of specific exhibitions

external scrutiny 18–19

**F**

facilities management 58

Fairfax, Tim 7, 18, 106, 108

Falcon, Michael 145–6

Fantin-Latour, Henri 186

Farrell and Parkin 134

Featherston, Grant 123

Fels, Carolyn 132

Ffarington, Richard Atherton 127

film screenings 46, 48

Finance, Risk Management and Audit Committee 18–19, 107

financial operations 56–8

financial statements 67–103

Finn, Lawrence 146

Florance, Caren 163

Folan, Lucie 41

Foley, Fiona 13, 119

Ford, Sue 12, 134

Fores, Samuel William 150

Forget, E 164

Foundation *see* National Gallery of Australia Foundation

Founding Donors 2010 Fund 13, 30, 57

Fraser, James Tatton 127

Fraser, JT 146–7

fraud control 19

freedom of information 19–20, 220

Fries, Ernst 123

Frith, Henry A 147

Fritsch, Elizabeth 14, 183

From Scratch 131

Fullwood, A Henry 147, 157

Funaki, Mari 38

funding 16, 56, 57

fundraising 7, 16, 57

**G**

Gabori, Sally 13, 116

Gallery Shop 7, 53–4

Galloway, Charlotte 41

Ganambarr, Gunybi 13, 116, 118

Ganambarr, Mavis Warrngilna 114

Gandel, Pauline and John 7, 11

Gandel Hall 7, 11, 38, 54

Garcia-Lopez, José Luis 186

Garling, Frederick 127, 128

Garnier, Hippolyte Louis 142

Garrett, The Hon Peter 17

Gartlan, Luke 44

Gascoigne, Rosalie 12, 29, 38, 177

Gaudier-Brzeska, Henri 13–14, 183

Gazzard, Marea 12, 123

Gela, Paul K 147

George, Phillip 134–5

Ghostpatrol 127

Gibbons, Tom 127–8, 147–8

Gibbs, Herbert 128

Gibson, Bessie 132

gifts 7, 11, 27, 28–33, 49, 57, 190

Gill, ST 148

Gitjulu, Julieanne 114

Glover, John 12, 30, 128, 133

Goal 1: Build and maintain an outstanding national art collection 26, 27–36

Goal 2: Increase the audience for and engagement with the exhibitions and programs of the National Gallery of Australia 26, 37–52

Goal 3: Create a welcoming and engaging visitor experience 26, 53–5

Goal 4: Secure and strategically manage resources to support Gallery operations and activities 26, 56–8

Goal 5: Provide a safe and productive working environment for all staff appropriate to the Australian Public Sector and art museum standards 26, 59–63

Goal 6: Ensure the highest standards of corporate governance 26, 64

Goal 7: Build productive relationships with Government and other

stakeholders 26, 65

Goczel, Stephen 148–9

Godbold, Shellaine 163

Godefroi 149

Goerg, Edouard 133

Gordon and Marilyn Darling Gallery – Hermannsburg School 11

Gordon Darling Foundation 14, 31, 40

Gore, G 149

Gormley, Antony 38, 43

Goulder, Jon 12, 123

Goulder, Tom 149

Grace, Holly 12, 123

Grasse, Wolfgang 149

Gray, Anna 31, 41–2

Green, Joyce 119

Green, Sharon 135

Greenham and Evans 135

Greeno, Rex 13, 114

Grieve, J 156

Gruner, Elioth 133

Gumana, Dhapa 116

Gunn, Michael 43–4

**H**

Hall, Adrian 139, 149

Hall, Basil 167

Hall, Fiona 12, 149

Ham, Ethan 183

Hamblin, Joseph 123

Hamel, Bruno L 185

Hamilton, Rod 139

Hart, Conway 133

Hart, Deborah 41–2

Hartnell, Joseph 149

Havell, Robert Jnr 141

Haxton, Elaine 149

Haynes, George 128

Health and Safety Management Arrangements 61

Heath (engraver) 149

Heath, Henry 149–50

Heath, William 150

Hele, Ivor 128

Hemsley, Warwick 30, 107, 108

Henderson, Edmund 128

Henderson, John Black 150

Henson, Bill 12, 135

Heppingstone, Robert 123

Herel, Petr 128, 150

heritage strategy 55

Hewitt, NR 175

Heysen, Hans 12, 13, 27, 30, 39, 58,

128, 133, 191  
Heysen, Nora 12, 30, 133  
Higson, Shayne 139, 150  
Hillman, A 146–7  
Hindmarsh, John 7, 16, 18, 57, 107, 108  
Hirsch, Emmanuel 30  
Hobba, Leigh 140, 151  
Hocken Library 160  
Hoddle, Robert 129  
Hodges, Christopher 145  
Hodges, William 151  
Hogan, Annie 135  
Holland, Carol 119  
Honegger, J 162  
Hopkins, Livingston 151  
Hosking, Marian 123  
Howarth, Crispin 44  
Huggins, JW 128, 151–2  
Hullmandel, Charles Joseph 165, 166  
Hutton, FF 12, 133  
Hylton, Jane 107, 108

## I

illustrated books 32–3, 43, 183–4  
Imprimerie de Lesauvage 152  
Imura, Yuho 152  
*In the Japanese manner: Australian Prints 1900–1940* (exhibition) 40, 193  
*In the spotlight: Anton Bruehl photographs 1920s–1950s* (exhibition) 44, 45, 51, 191, 193  
Indian collection 12–13, 28, 34, 41 *see also* Asian art  
Indigenous art *see* Aboriginal and Torres Strait Islander art  
Ingrey, Charles 168  
intergenerational drawing program 45  
internal scrutiny 18–19  
international art 13–14, 32–3, 43, 183–8  
Ironside, Adelaide 128  
Isogawa, Akira 124  
Iyuna, James 118

## J

Jacks, Robert 152  
James, Jeanette 114  
James, Jimmy 114  
James Gleeson Oral History collection website 49  
James Truscott & Son Ltd 152  
Jenner, Isaac Walter 12, 128–9

Jenyns, Bob 140, 152–3  
JM Kronheim & Co 152  
Jobson, Frederick James 153  
Johnson, William J 185  
Jones, John 39  
judicial decisions 21  
Juli, Mabel 116  
Jumbo 153

## K

Kane, Julius 153  
Kantilla, Kitty 117  
Kapoor, Anish 13, 184  
Kawanabe Kyosai 178  
Keating, Ash 153  
Kelly, Miriam 41–2  
Kentridge, William 13, 186  
Kesi, Brenda 188  
Kill Pixie 129  
Kimber, Mark 12, 135  
King, Grahame 133  
King, Phillip Parker 153  
King, Stephen 153  
Kinsman, Jane 43  
Kirchner, EL 13, 186  
Kirkland, Murray 154  
Kitamura Tatsuo 179  
Klein, Deborah 154  
Knaus, David 14, 57

## L

L, E (engraver) 154  
Lancaster, Peter 152  
Landseer, John 169  
Langlois (printer) 137, 156  
Langlume (printer) 142  
Lapie, Pierre 154  
Larkins, Catherine 136  
Laroque, J 143  
Larter, Richard 154  
Lassalle, Emile 155  
Latimer, Bruce 154–5  
Lawrence, Sir Thomas 155  
Lawyer, Maureen Beeron 114  
Lawyer, Tonya Grant 114  
Le Breton, Louis 155  
Le Keux, John Henry 155  
Lea, Liz 48  
learning and development 60  
Lee, Cinnamon 12, 123  
legislation 17  
Legrand 155

L'Estrange, Sally 155–6  
Lesueur, Charles-Alexander 156  
Levy, Col 12, 124  
Library *see* Research Library  
Lichtenstein, Roy 186–7  
*Life, death and magic: 2000 years of Southeast Asian ancestral art* (exhibition) 14, 39, 47, 191  
Light, Colonel William 156  
Lindsay, Norman 156  
Lizars, WH 156  
Loane, John 139, 157, 162–3  
loans: inward 205–8; outward 11, 37, 38, 198–204, 209  
Lockyer, Edmund 157  
logo and visual identity 15, 50, 53  
Lohse (engraver) 142–3  
*Looking at art* series II 51  
Louis, Morris 14, 184

## M

McAuslan, Gordon 129, 158–60  
McCahon, Colin 160  
McCubbin, Frederick 133, 193  
McCullough, Fiona 160  
Macfarlane, J 157  
McIvor, Roy 116  
McKay, Brian 148, 160–1  
Mackay, Jan 157  
McKenna, Noel 12, 133  
Mackennal, John Simpson 177  
McLucas, Jan 46  
Maddock, Bea 129, 157–8  
Madigan, Rosemary 42  
management 18, 64, 109  
Manceau, Francois 165  
Marchais, Pierre-Antoine 164, 169  
Marchand, Aimé 135  
Marika, Mawalan 13  
market research 20  
marketing 45, 49–50  
Marsden, Sally 158  
Marshall, Jennifer Patria 158  
Mashe, Balu Soma 28, 177–8  
Mashe, Jivya Soma 28, 177–8  
Massard (engraver) 165  
Masterpieces for the Nation Fund 12, 30, 57  
*Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond* (exhibition) 50  
Maubert, Edouard 129, 158  
Maxwell, Robyn 40, 41

Maxwell, Simeran 42  
 Meaulle, F 141  
 media relations 50  
 Meere, Charles 133  
 Mellor, Danie 13, 114  
 Members Acquisition Fund 12, 57, 58  
 members programs 49  
 membership 51, 54, 58  
 merchandising 51, 53–4  
 Meribida, Mary 116  
 Milbert, Jacques Gerard 156  
 Milojevic, Milan 140  
 Minister for the Arts 17, 64  
 Ministerial directions 17  
 Missi, Billy 117  
 Mitelman, Allan 129  
 Moffitt, Ernest 129  
 Moffitt, William 161  
 Molvig, Jon 129  
 Monnin, Marc Antoine Claude 141  
 Mortensen, Kevin 161  
 Morton, Callum 107, 108  
 multimedia 48, 131, 184  
 Murphy, Idris 161  
 Murray, Colin 184  
 Mye, Jenny 115  
 Myer, Annabel 14  
 Myer, Rupert 14, 16, 18, 106, 107, 108;  
 Chairman's foreword 7–8

## N

Nabegeyo, Garnbaladj 115  
 Nadjamerrek, Lofty Bardayal 27, 116  
 Namatjira, Albert 13, 114, 118  
 Namirrkki, Ivan 13, 118  
 Nankervis, Tony 12, 124  
 Napaltjarri, Wintjiya 13, 116  
 Napanangka, Lorna Kelly 116  
 National Capital Education Tourism  
 Project 45  
 National Carers Week 46  
 National Collecting Institutions  
 Touring and Outreach program  
 14, 40  
*National Gallery Act 1975* 17, 18, 24  
 National Gallery of Australia Council  
 Exhibitions Fund 14  
 National Gallery of Australia  
 Foundation 7, 13, 16, 42, 57  
 National Summer Art Scholarship 2011  
 15, 45  
 National Youth Week 2011 45  
 Natori Shunsen 41

Natuoivi, Eric 161  
 Nee, François Denis 156  
 Neil, James 161–2  
 Neill, Robert 162  
 New Acton Molonglo Group 14  
 Newbury, AE 133  
 Newton, Gael 44  
 Ngallametta, Mavis 115  
 Nganjmirra, Clara 115  
 Nia, Eruera 33, 188  
 Nichols, Gail 124  
 Novak, Jiri Tibor 162  
 Nungurrayi, Naata 13, 27, 116  
 Nussbiegel, Johann 162

## O

objects, acquisitions of 114–15, 188  
 occupational health and safety 60–3  
 Oceanic Art Society 44, 47  
 O'Connell, Louisa 124  
 Ogawa, Kazumasa 184, 185  
 O'Hehir, Anne 44  
 Olley, Margaret 133, 162  
 Olsen, John 12, 29, 133  
 Ombudsman 21  
 Orde Poynton Bequest 13  
 Ormella, Raquel 177  
 Otto and Margaret Frankel Bequest  
 13, 30  
*Out of the West: art of Western  
 Australia from the national  
 collection* (exhibition) 42  
 outcome and outputs 24  
 outreach programs 46  
 Owens, Emilie 43

## P

Pacific arts 13, 14, 33, 43–4, 47, 188–9  
 Packer, Roslyn 7, 18, 107, 108  
 Packer, Thomas 162  
 painting 12, 29–30, 32, 41–2, 43,  
 115–17, 131–4, 177–8, 184  
 Pareroultja, Otto 116  
 parliamentary committees 21  
 Parr, Mike 12, 30, 162–3, 177  
 Parsons, Elizabeth 129  
 Passi, James 163  
 Paul Jerrard & Son 148  
 Pautjimi, Jock 13, 118  
 Payne, AH 163  
 Payne, Patsy 163  
 Peabody, Mary 13  
 Pearson, Ian 163

Peck, Frances 163  
 Pecket, Christine A 129, 163–4  
 Peele, James 29, 134  
 Pellion, J Alphonse 164  
 performance agreements (staff) 60  
 performance pay 60  
 performance report *see* Goals  
 performances 47–8  
 Petit, Nicholas-Martin 164  
 Petitot, Ennemond-Alexandre 38  
 Petty, Bruce 164  
 Pfeiffer, Paul 14, 185  
 photography 14, 33–4, 43, 44, 117,  
 134–6, 184–6  
 Piccinini, Patricia 12, 135  
 Pieterse, Kirsteen 129  
 Piguénit, WC 164–5  
 Pillement, Jean-Baptiste 156  
 Porter, Carol 165  
 powers and functions of National  
 Gallery 18  
 Prahran technical school 165  
 Pratt, John 165  
 Pretre, Jean Gabriel 165  
 Prevost, Alexandre 165  
 Prinsep, Augustus 165  
 Prinsep, Elizabeth 165  
 Prinsep, Henry 29, 124, 129–30, 134,  
 165  
 print 12, 13, 30–1, 32–3, 41–3, 117,  
 136–76, 178, 186–8  
 privacy legislation 20  
 Procope, Ulla 183  
 Program 1.1: Collection development,  
 management, access and promotion  
 24–5  
 Program Managers Group 64  
 promotion 49–50, 51 *see also*  
 advertising  
 protection of the collection 35–6  
 Proud, Geoffrey 166  
 Prout, John Skinner 166  
 Prout, Victor 166  
 public programs 45, 46–8, 50  
 publishing and publications 11, 50–2,  
 53, 214–16  
 Purawarrumpatu, Kutuwalumi 117  
 purchasing practices 54–5, 58 *see also*  
 acquisitions

## Q

Quinn, Marc 13, 187

## R

- Radford, Ron 106, 108  
 Rae, Jude 134  
 Ramchandra Rao and Pratap Rao 185  
 Rands, T 130  
 Rarru, Margaret 115  
 Reinagle, George Philip 165  
 Reks 166  
 Remond, N 138, 158  
*Renaissance: 15th- and 16th-century Italian paintings from the Accademia Carrara, Bergamo* (exhibition) 43  
 research 40–5  
   Collection Study Room 38, 48  
 Research Library 44–5, 49, 56  
 responsiveness to government and the Parliament 65  
 revenue 11, 16, 56, 57–8, 113  
 Reynolds, George 166  
 Richards, Thomas 166  
 Richter, HC 166  
 Riddell, Alan 166  
 Rigo Freres et Compagnie 155  
 risk management 19  
 Robert Cocks & Co 166  
*Robert Dowling: Tasmanian son of Empire* (exhibition) 14, 39, 40, 191, 193  
 Robertson, Ruth 13, 30  
 Robinson, G 166  
 Robinson, H 155  
 Rogovin, Milton 14, 185  
 Ronnoldson (engraver) 166  
 Rosenbaum, Benjamin 183  
 Royal Photographic Studio 135  
 Royston & Brown 167  
 Rudyard, Carol 167  
 Russell, Edmund N 167  
 Ryan, Jacqueline 14, 183
- S**
- Sabatino, Nino 167  
 Samson, Horace 167  
 Sanford, William Ayshford 146–7  
 Sansom, Gareth 12, 29, 134  
 Schmeisser, Jörg 167  
 Schobinger, Bernhard 14, 183  
 Schramm, Alexander 12, 130  
 Schueler, Jon 14, 184  
 Scott, Helena 130, 166  
 sculpture 29–30, 32, 38, 41–2, 43, 117–19, 176–7, 178–9, 188  
 Sculpture Garden 38, 45  
 Searle, Ken 167  
 security 35–6  
 Selenitsch, Alex 162  
 Selig, Sandra 130  
 Sells, Alfred 12, 130  
 Senate Standing Committee on Finance and Public Administration 21, 65  
 senior management 64  
 Serrurier-Bovy, Gustave 183  
 Service Charter 20  
 Seymour, Robert 167  
 Sharp, Martin 167  
 Sharpshooter, A 168  
 Shelar, Kisan Dama 178  
*Shimmer* (exhibition) 191  
 Shirk, Helen 14, 183  
 Shirlow, John 168  
 Sibley, Andrew 130  
 Sitsky, Larry 48  
 Slom, A 141  
 Smith, Arthur Johnson 183  
 Smith, Christina Y 183  
 Smyth (wood-engraver) 166  
 social justice and equity 20, 60  
 social media 11, 43, 51  
 South Australian art 12, 30, 133  
*Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* (exhibition) 14, 40, 43, 45, 47–8, 50, 51, 191, 193  
 special access tours 15, 45–6  
 Spencer, Baldwin 13, 27  
 sponsors and sponsorship 7, 11, 57, 210–11  
 Sprague, Ian 124  
 Stacey, Robyn 12, 135  
 staff 59, 60, 61, 110–12  
 Stage 1 South Entrance and Australian Indigenous Galleries building project *see* Australian Indigenous galleries; building refurbishment and extension  
 Stannage, Miriam 130, 168  
 Stephenson, David 136  
 Stoutshanks, S 168  
 Strategic Plan 18, 26  
 strategic relationships *see also* collaboration  
 strategies to achieve Goals 27, 37, 53, 56, 59, 64, 65  
 street art 43, 47–8 *see also* *Space invaders: australian . street . stencils . posters . paste-ups . zines . stickers* (exhibition)
- Streeton, Arthur 169  
 Stubbs, George 149, 166, 169, 171  
 Sunset Sessions performances 48  
 Susilo, Joko 48  
 Sykes, John 169  
 symposia *see* conferences and symposia
- T**
- Tarapore, JS 185  
 Tardieu, JB 154  
 Taunay, Adrien Aimé 169  
 Taylor (engraver) 171  
 Taylor, Howard 12, 29, 177  
 Taylor, Stephanie 169  
 Teggatt, T 169  
 Templeton, JS 141  
 Ten and a Half Pty Ltd 54  
 textiles, acquisitions of 119, 179–83, 188–9  
 Thanakupi *see* Thapich Gloria Fletcher  
 Thapich Gloria Fletcher 13, 27, 38, 118  
 This Is A Stick Up! street art festival 43, 47–8  
 Thompson, Bevan 114  
 Thornton (engraver) 169  
 Thornton, Harold 169  
 Thyne Reid Foundation 15, 46  
 Tilden, Blanche 124  
 Tillers, Imants 38  
 Timbery, Esme 118  
 Timbery, Joe 118  
 Timms, Freddie 13, 116  
 Tiny Tim 131  
 Tipoti, Alick 119  
 Tipungwuti, Conrad 117  
 Tischbauer, Alfred 134  
 Tjampitjinpa, Ronnie 119  
 Tjapaltjarri, Clifford Possum 13  
 Tjungurrayi, Fred 13  
 Tjungurrayi, Fred Ward 13, 116  
 Todd, Geoff 170  
 Toulouse-Lautrec, Henri de 13, 187  
 tourism award 11, 50  
 tourism marketing 45  
 training and development 60  
 travelling exhibitions 7, 14, 37, 39, 193–7, 209  
 Travies, Edouard 170  
 Tremblay, Theo 170  
 Tucker, Tudor St George 134  
 Tuckson, Tony 12, 30, 134  
 Turner, Thomas 131  
 Turrell, James 8, 14, 38, 43, 48, 54, 185

Tyler, E Linton 170  
Tyler, Kenneth E 32, 43, 57

## U

Ueno, Fukutoshi 124  
Ugibari, Sarah 189  
Unryuan (Kitamura Tatsuo) 179  
Utagawa Hiroshige III 178

## V

Valentine, George D 186  
van den Heuvel, Niki 41  
van der Schley, Jacobus 172  
Vandermark, Peter 177  
*Varilaku: Pacific arts from the Solomon Islands* (exhibition) 14, 44, 45, 191  
venue hire 54  
Vernon, HJ 173  
Vexta 48, 173  
videos 52  
Viola, Bill 14, 184  
Vision Statement 15, 18  
Visions of Australia program 14, 39–40  
visitor research 53  
visitors  
    attendance statistics 7–8, 11, 37, 45, 46, 48, 53, 192  
    feedback 20, 53  
visual identity 15, 50, 53  
Vjasa, Hanuman Datta 186  
Volker, Joye 44–5  
volunteers 16, 46, 212–13  
von Guérard, Eugene 42

## W

Walker, Heather 173  
Wallace-Crabbe, Robin 173  
Wallis, T 141  
Wanambi, Boliny 116  
Ward, Fred 13, 116  
Ward, Lucina 43  
Warli movement 28  
Warner, Lynda 122  
Watkins, Denys 173  
Watts, William 151  
Webb, AB 124, 131  
Webber, John 174  
website visits 11, 51–2, 216–17  
websites 42, 46, 49, 51–2  
Werner, Baynard 174  
Werner, Frank 174  
Werner, Jacques Christophe 143

Wesfarmers Arts Indigenous Fellowship 7, 15, 40  
Westall, William 174  
Western Australian art 12, 29, 30  
White, Nigel 174  
Wicks, Arthur 175  
Williams, FM 148–9  
Williams, Fred 42  
Williams, Gladys Victoria 124  
Williams, William 186  
Wilson, Eric 131  
Wilson, Regina 115  
Wilson Studio Bombay 186  
Wilson-Carmichael, Amy 175  
Wingate, Thomas 131  
Wirdnam, Nick 125  
Wolfensohn, Elaine and Jim 57, 196–7  
Wong, Albert 13  
Wood, William W 186  
Wordsworth, Marie Louise 29  
Wordsworth Collection 12, 13, 29  
Workman, Kathy 140, 175  
workplace agreements 59, 60  
workplace diversity 59  
workplace health and safety 60–3  
workshops *see* conferences and symposia  
Wunungmurra, Djirrirra 13, 117, 119  
Wyld, James 175

## Y

Yarinkura, Lena 118, 119  
Yaxley, Bill 175–6  
Yirawala 13, 117  
Yok 176  
Young, Blamire 29, 134  
Yunupingu, Nyapanyapa 13, 117

## Z

Zac 131  
Zap 176  
Zika, Paul 176







