

NATIONAL GALLERY OF AUSTRALIA

Annual Report 2001–2002



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ISSN 1323-5192

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Produced by the Publications Department of the National Gallery of Australia, Canberra.

Printed by Paragon Printers, Canberra, ACT

National Gallery of Australia
GPO Box 1150, Canberra ACT 2601
www.nga.gov.au



cover and left:
Paminggir people
Lampung, Sumatra, Indonesia
Ceremonial textile [tampan] 19th century
Cotton, gold thread, dyes; supplement weft
Acquired through gift and purchase from the Collection of
Robert J. Holmgren and
Anita E. Spertus, New York, 2000

20 September 2002

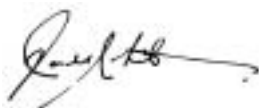
The Honourable Rod Kemp MP
Minister for the Arts and Sport
Parliament House
CANBERRA ACT 2600

Dear Minister

I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2001 to 30 June 2002.

The report is submitted to you in accordance with the Commonwealth Authorities and Companies Act 1997 and the National Gallery Act 1975. The report of Operations has been prepared consistent with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2002*. The financial statements have been prepared in accordance with the *Commonwealth Authorities and Companies (Financial Statements 2001-2002) Orders*.

Yours sincerely

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

Harold Mitchell
Chairman of Council

Contents

Letter of Transmittal	iii
Chairman's Foreword	1
Director's Report	3
Performance Report 2001–2002	
Outcome and Outputs	7
Corporate Overview	9
Report against Strategic Plan 2001–2004	15
National Gallery of Australia Financial Reports 2001–2002	
Independent audit report	54
Statement by Directors	56
Statement of Financial Performance	57
Notes to the Financial Statement	62
Appendixes	
1. Council of the National Gallery of Australia	86
2. Management structure at 30 June 2002	88
3. Staff of the National Gallery of Australia at 30 June 2002	89
4. Acquisitions 2001–2002	92
5. Acquisitions including purchases and gifts 1945–2002	116
6. Exhibitions held at the National Gallery of Australia	117
7. Attendance at the National Gallery of Australia 1982–2002	119
8. Travelling Exhibitions	120
9. Inward and Outward Loans 2001–2002	124
10. Outward loans including Travelling Exhibitions 1976–2002	130
11. National Gallery of Australia Volunteers at 30 June 2002	131
12. Publications of the National Gallery of Australia	132
13. Consultants	134
14. Compliance Index and Contact Officers	135
Index	136



l-r - Mr Michael Chaney, Mrs Roslyn Packer, Mr Harold Mitchell,
Dr Brian Kennedy, Mrs Lyn Williams AM, Mr Anthony Berg AM,
Mr Philip Bacon AM, Mr Robert Champion de Crespigny AC.
inserts: Mrs Ann Lewis AM and Dr Peter Farrell



Chairman's Foreword

The National Gallery continued to make important progress in the past year. We acquired significant works of art to further develop the collection. The acquisition of John Glover's *Mount Wellington and Hobart Town from Kangaroo Point 1831–33*, in partnership with the Tasmanian Museum and Art Gallery, was especially notable among them. The acquisition of works of art was assisted greatly by the efforts of the National Gallery Foundation, which achieved its target of raising \$10 million in cash and gifts of works of art. The Council would like to express its appreciation to Mr Tony Berg AM, the Chairman of the Foundation, his Board and all donors for this highly successful campaign.

The Council would also like to thank the many other donors, supporters, benefactors and sponsors for their generosity during the year in assisting the Gallery's continued development and delivery of a diverse and exciting program of public activities.

Our aim of providing broad access to the Gallery's collection was achieved through a record number of loans of works of art from our collection, the seventh successive year of increased loan activity. We also enhanced electronic access to the collection and produced a range of exhibitions, publications and public programs.

Thirty exhibitions and permanent collection changeovers were provided which included: *Frida Kahlo, Diego Rivera and Mexican Modernism*; *Joy Hester and friends*; *Anne Dangar at Moly-Sabata: Tradition and Innovation*; and *Modern Australian Women: paintings and prints 1925 – 1945*; the inaugural and well received *National Sculpture Prize and Exhibition*; *Rodin: A Magnificent Obsession*; *William Robinson: A Retrospective*; and the splendid exhibition made possible by the Italian Government *The Italians: Three Centuries of Italian Art*.

The Gallery was pleased to send an exhibition of *Sidney Nolan's Ned Kelly Series* to our neighbouring capital city, Wellington, New Zealand and *Islands in the Sun* to Papua New Guinea. The acquisition of 397 Southeast Asian textiles was celebrated with an exhibition of a selection of works acquired as purchase and gifts from Robert Holmgren and Anita Spertus.

The Gallery building received considerable attention in the year with major refurbishment work being carried out. The first phase of upgrading the Gallery's heating, ventilation and air conditioning system was completed, as were upgrades to lightning protection, security systems, the early warning information systems and other facilities. We have continued to explore how best to enhance the entry to the building in discussions with the original building architect and the managing architect engaged to assist us with the provision of this project.

During the year the composition of the Gallery Council changed with the conclusion of the appointment terms of Mrs Carol Schwartz and Mr Richard Allert AM. Mr Robert Ferguson resigned and Mr Robert Champion de Crespigny AC and Mrs Roslyn Packer were appointed to the Council. I would like to thank our departing Council members for their contribution and to welcome our new members.

The Council would also like to thank all Gallery volunteers for their continued contribution. The Gallery benefits greatly from the efforts of volunteers as guides, researchers, and in a wide range of other activities.

The Council would like to acknowledge the support received by the Commonwealth Government throughout the year, particularly that provided by our Ministers, Senator the Hon. Richard Alston and the Hon. Peter McGauran MP and his successor, Senator the Hon. Rod Kemp and officers of the Department of Communications, Information Technology and the Arts. The Government's continued support of the Art Indemnity Australia scheme which enabled the exhibition *The Italians: Three Centuries of Italian Art* to travel to Australia was very much appreciated.

Finally I would like to warmly acknowledge the efforts of the Director, Dr Brian Kennedy and the staff of the Gallery.

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

Harold Mitchell
Chairman

Director's Report

This is the first annual report against the *Strategic Plan 2001-2004*. In the year 2001-2002, the National Gallery consolidated the strategic objectives of our plan, *Into the New Millennium* 1999-2001 in which we had established four main objectives: to focus our acquisition policy, to diversify our exhibition program, to refurbish and enhance our building, and to increase public and private funding.

From mid-2001, the staff and Council reviewed the Gallery's achievements against our stated objectives. It was satisfying to record considerable success in recent years, against a backdrop of a constant commitment to increase access to the national collection across Australia and through international loans and exhibitions. The Gallery's second published Strategic Plan, concise and focussed, sets down eight goals for the years 2001-2004.

The Gallery's introduction of free admission to the permanent collection in 1998, along with the raising of the threshold for acquisitions requiring Ministerial approval from \$450,000 to \$10 million, paved the way for ambitious acquisitions and loan programs. The success of the strategy is reflected in this year's statistics.

During 2001-2002, the Gallery successfully achieved its objectives by acquiring premium works of art, along with some major advances in collection building. In 1998 the Gallery has committed itself to developing the collections in areas where they were already strong. Recent purchases and gifts in the areas of Asian textiles, International Prints, and Australian Prints, have realised this commitment. The acquisition of an important historical painting by John Glover by the National Gallery with the Tasmanian Museum and Art Gallery has fulfilled an aim to make, where appropriate, a joint purchase—the first of its kind among major Australian galleries.

We attracted 930,697 visitors to the Gallery and to our travelling exhibitions nationally and internationally. 505,122 visited the Gallery in Canberra, 390,387 enjoyed our travelling exhibitions throughout Australia and 35,188 attended our travelling exhibitions at international venues. A further 1.6 million people attended exhibitions across Australia and throughout the world which included works borrowed from our collection.



Director, Dr Brian Kennedy receiving *Abilitea* from artist, Ruth Downes at the presentation of the People's Choice Award, National Sculpture Prize.

For the seventh consecutive year the number of works of art on loan from our collection exceeded the previous year. A record 2,162 works of art were on loan during the year. The graph at *Appendix 10* shows the increased demand for works from the national collection and the outstanding achievement of the Gallery's staff in facilitating the record number of loans.

The exhibition programme was both diverse and popular. We commenced the major exhibition programme for the year with the combined offering of *Frida Kahlo, Diego Rivera and Mexican Modernism: The Jacques and Natasha Gelman collection; Modern Australian Women: Paintings and Prints 1925–1945*, (an Art Gallery of South Australia travelling exhibition), *Anne Dangar at Moly-Sabata: tradition and innovation*; and *Joy Hester and friends*. This group of exhibitions, with a strong emphasis on women artists, attracted 50,000 visitors. *The National Sculpture Prize and Exhibition, Rodin: A Magnificent Obsession*, Sculpture from the Iris and B Gerald Cantor Foundation, *William Robinson – A Retrospective* (a Queensland Art Gallery travelling exhibition), and *Wenda Gu: Intersections and translations* were also presented as a group of exhibitions and attracted an audience of 70,000 visitors.

The year concluded with a major exhibition made possible by the Government of Italy, *The Italians: Three Centuries of Italian Art*. This exhibition was enjoyed by more than 100,000 at the Gallery in Canberra and the exhibition then travelled to the Melbourne Museum where it also attracted strong attendance.

In addition to our major exhibition programme, sixteen collection-based exhibitions were presented throughout the year and permanent collection displays were changed periodically.

The development of the collection continued with the acquisition of 6,943 works of art valued in excess of \$15 million. This large number of works resulted from the decision to strengthen our existing collections with the acquisition of approximately 2,100 prints and archival material from Tyler Graphics and approximately 3,000 prints from the Australian Print Workshop archive. The Gallery acknowledges the generosity of Ken Tyler in making the acquisition of his archive possible by generously donating considerable material and agreeing to support internship and fellowship programs to develop it. While this acquisition allowed the Gallery to build on its substantial holdings of post-WW2 American prints, the Australian Print Workshop archive further builds the Gallery's pre-eminent collection of Australasian prints. The archive was jointly purchased through the Government acquisition grant and by the Gordon Darling Australasian Print Fund.



Raphael Steger, Ambassador for Mexico to Australia, Joanna Meighan in the role of Frida Kahlo and Dr Brian Kennedy at the opening of *Frida Kahlo, Diego Rivera and Mexican Modernism*

Other noteworthy acquisitions in the year included the joint purchase mentioned above, John Glover's *Mount Wellington and Hobart Town from Kangaroo Point* 1831-33; Rover Thomas' *All that big rain coming from top side* 1991; Turkey Tolson Tjupurrula's *Straightening spears at Illyingaungau* 2000; Martin Drölling's *Joseph Merceron, avocat au Parlement de Paris* 1791; Antoni Tàpies *Matèria ratllada* 2000; a Daoist robe from the Qing dynasty in China; Leon Kossoff's *Christ Church Spitalfields, Summer* 1990-93; Karen LaMonte's glass *Dress 4* 2001; the William Robinson Print archive 1999–2000 and Joan Miró's *Black and red series*.

The Gallery's ability to continue to make such significant acquisitions has depended on both continued government funding and the generous support of individuals. The financial support for major acquisitions over a number of years from the National Gallery of Australia Foundation has been outstanding. In this year the Foundation achieved its Capital Campaign target of \$10 million. Gifts of works of art and funds to purchase works of art valued in excess of this sum have been received or pledged over the past three years. We are indebted to the many generous donors who have supported and continue to support the Gallery through our Foundation. I would like to thank especially the Chairman of the Foundation Mr Tony Berg AM for his time and generous leadership of the Capital Campaign, and Ms Virginia Henderson AM, Executive Director of the Foundation for her commitment and dedication.

The Gallery building was the focus of continued attention in the year with considerable effort being applied to refurbish the building which is now approaching 20 years in public operation. Extensive refurbishment has included a major upgrade of our air conditioning system. The new ultra sonic system is highly regarded by the engineering profession.

We are also engaged in reclaiming the unique features of the original architecture, restoring it after various alterations over the years. We expect to present an exciting internally refurbished building at the time of celebrating our twentieth anniversary in October 2002.

Finding the right solution to improve the entry to the Gallery has been the subject of lengthy and complex discussion between our managing architects, Tonkin Zulaikha Greer, and the building's original architect Mr Col Madigan AO.

Electronic access to the Gallery and to information about works in our collection through our website increased markedly in the year with a total of 728,898 users, (and millions of page visits) which is an increase from the previous year of 53%. We are committed to further development of this important means of accessing the National Gallery, its programs and its collection.



Dr Brian Kennedy, Mr Paul Salteri,
Managing Director of the Tenix Group,
and Mr Harold Mitchell at the opening
of *The Italians*.

The Gallery's activities and ambitions were considerably assisted by the support of many individuals and corporations throughout the year. We have been pleased in particular that the last three corporate sponsors of major Gallery exhibitions have each been first time sponsors in the visual arts. We offer our appreciation to Sony Australia, Macquarie Bank and Tenix for their generous support.

Throughout another exciting year the Gallery has been fortunate to be well supported by the Commonwealth Government and well served by the Gallery Council and Foundation Board. I wish to record my appreciation for their efforts, and also those of our wonderful volunteers and the Gallery's dedicated and highly competent staff without whom nothing reported here would have happened.

A handwritten signature in black ink, reading "Brian Kennedy". The signature is written in a cursive, flowing style with a prominent loop at the end of the last name.

Brian Kennedy
Director

Outcome and Outputs

Overview

The purpose of the National Gallery is to serve the public by enhancing understanding and enjoyment of the visual arts, through effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, promoted and complemented with exhibitions and loans.

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

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

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

Output 1.1 Collection development

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

Output 1.2 Collection documentation

The National Gallery's collection is accessioned and documented in order to account for each work in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information.

Output 1.3 Collection maintenance

The National Gallery stores, secures and conserves its collection in order to preserve it for the Australian people now and in the future. A collection of outstanding aesthetic quality is important to the Australian community, and thus the Gallery will develop and maintain the collection accordingly. The 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 collection as a public asset.

Output 2.1 Access to works of art

The National Gallery provides access to works of art by displaying, exhibiting and lending its collection, as well as borrowing works from other sources. Access to works from the collection which are not on display is also provided. The Gallery aims to maintain the highest standards of display and exhibition.

Output 2.2 Information about and promotion of works of art

The National Gallery enhances the understanding, knowledge and enjoyment of art by providing information about and promoting the benefits of works of art through visitor services, education and public programs and through multimedia.

The Gallery seeks to achieve the widest possible audience both in attracting visitors to the Gallery and by sending works of art around Australia and overseas thereby improving access to works of art and providing information about them. It encourages enjoyment of the collection through innovative displays, exhibitions and public programs. It also fosters research and scholarship about works of art and promotes the artistic achievement of Australia.

The tables below list the performance information that the Gallery used to assess the level of achievement during 2001–2002. The tables show the efficiency of the outputs in contributing to the outcome. Information shown is both quantitative and qualitative. Targets for effectiveness have been included where they are applicable and appropriate for performance information for the outcome.

Output Group 1 Collection development and maintenance		Target	Actual
Output 1.1			
Collection development	Acquisitions consistent with acquisition policy	100%	100%
	Collection reviewed in the year	5%	5%
	Total price of output (excluding CUC)	\$2.7m	\$3.5m
Output 1.2			
Collection documentation	Works accessioned to approved standard	100%	100%
	Works fully catalogued in the year	500	760
	Total price of output (excluding CUC)	\$1.0m	\$1.2m
Output 1.3			
Collection maintenance	Collection held in conditions consistent with NGA standards	98%	98%
	Works of art treated	450	1,638
	Cost per square metre of art storage (excluding CUC)	\$150	\$111
	Cost per treatment (excluding CUC)	\$2,500	\$1,176
Output Group 2 Access to and information about works of art		Target	Actual
Output 2.1			
Provide access to and information about works of art	Visitors satisfied with displays and exhibitions	80%	82%
	Visitors who saw works presented by the Gallery	600,000	930,697
	Items lent including travelling exhibitions	1,200	2,136
	Venues visited by travelling exhibitions	30	54
	Total cost of exhibitions program (excluding CUC)	\$12.6m	\$18.0m
	Cost per item lent (excluding travelling exhibition items and CUC)	\$560	\$146
Output 2.2			
Information about and promotion of works of art	Visitors satisfied with Gallery events	80%	78%
	No of events	4,000	7,420
	Visitors at events	70,000	133,369
	Cost per visitor at events (excluding CUC)	\$22.00	\$14.65
	Visitors accessing information via multimedia	130,000	728,898
	Cost per multimedia access (excluding CUC)	\$3.00	\$0.61

Corporate Overview

Enabling Legislation

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

Responsible Ministers

The Ministers responsible for the National Gallery are Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts, and the Hon. Rod Kemp MP, Minister for the Arts and Sport.

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies (CAC) Act 1997* prescribe certain powers to the Minister which include:

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



Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts, at the opening of *Rodin: A Magnificent Obsession* with Ms Susan Marx and Mary Kennedy.

Exercise of Minister's powers

The Minister appointed an Acting Director on two occasions during 2001–2002.

National Gallery's powers and functions

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

- to develop and maintain a national collection of works of art; and
- to exhibit, or to 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.

National Gallery Strategic Plan 2001–2004

In March 2001 the Gallery launched its *Strategic Plan 2001–2004*. The plan was developed by the Gallery's Executive, which comprises the Director and Program Managers, after consultation with and input from the Gallery's staff.

The plan builds on the successes of the previous strategic document *Into the New Millennium*. The focus continues building and developing the collection, providing understanding and knowledge of works of art, whilst providing increased access to works of art both nationally and internationally. The plan will be achieved over 3 years through 8 goals which are consistent with the functions of the Gallery as specified in the Act.

National Gallery Council

The National Gallery is governed by an 11 member Council. The Director of the Gallery is the executive officer and a member of the Council. Council Members, other than the Director, are appointed by the Governor-General for 3-year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Harold Mitchell continued as Chairman of the Council. Mr Robert Ferguson resigned from the National Gallery Council effective of 6 May 2002. The terms of appointment for Ms Carol Schwartz and Mr Richard Allert AM concluded during the year. Two new members, Mr Robert Champion de Crespigny AC and Mrs Roslyn Packer, were appointed during 2001–2002 for a period of 3 years. Mr Champion de Crespigny was appointed from 16 May 2002 and Mrs Packer from 26 June 2002.



Director, Dr Brian Kennedy,
Ms Susan Marx, His Excellency the
Governor-General of Australia,
Mrs Iris Canto, Mr Harold Mitchell
and Mr William Robinson at the
opening of *Rodin: A Magnificent
Obsession* and *William Robinson:
A Retrospective*.

Throughout the year the Council was assisted by 4 committees: the Finance and Audit Committee, the Development and Marketing Committee, the Acquisitions Committee and the Building Committee. In addition, Mr Anthony Berg AM reports to the Council on matters pertaining to the National Gallery of Australia Foundation of which he is the Chair.

The Council of the National Gallery of Australia and details of committee membership are detailed at *Appendix 1*.

Structure of the Gallery

During 2001–2002, the Gallery's management structure was changed with the Development function now reporting through the Deputy Director.

The Gallery's management structure is shown at *Appendix 2*.

Internal and External Scrutiny

Compliance audits and audits of systems and controls were undertaken during the year and the results presented to the Gallery Council through the Finance and Audit Committee. The audit of financial statements was undertaken by the Australian National Audit Office (ANAO).

The Australian National Audit Office also conducted an assurance and control assessment audit of the Gallery's GST processes. The majority of the recommendations have been implemented with the remainder to be implemented within the 2002 calendar year.

The Gallery reported to the Department of Communications, Information Technology and the Arts on action taken in response to recommendations contained in a number of ANAO reports.

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

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

The Finance and Audit Committee met 6 times during the year. The following internal audit reports were presented to the Committee:

- Review of Superannuation Authorisations
- Review of Methods of Backup and Storage of Critical Data
- Review of Merchandising Process and Procedures
- Compliance Review of Accounts Payable (including use of Credit Cards)
- Review of Asset stocktakes

The Gallery was the subject of formal reviews by the Commonwealth Ombudsman, and by Comcare, the authority responsible for workplace safety, compensation and rehabilitation. Comcare's investigations are also referred to under Occupational Health and Safety at page 42.

The Ombudsman conducted an Own Motion Investigation of the Gallery's complaints handling process. The Gallery has accepted the recommendations contained in the Ombudsman's advice and has acted upon them. The Gallery is committed to continuous improvement of systems and processes, and welcomes the advice of the Ombudsman.

Risk management

The National Gallery is committed to actively identifying and managing its key risks. A Risk Management Committee has been established to oversee a coordinated approach to the process of risk identification and development of treatment strategies.

The Gallery's Risk Management Plan focuses on:

- the national collection;
- all stakeholders including Gallery employees and the public;
- the environment in which the Gallery operates;
- the quality of service provided;
- assets and intellectual property;
- contractual and statutory obligations; and
- the Gallery's reputation and standing.

During 2001–2002 the Gallery responded to two Comcover benchmarking risk management surveys. The first survey resulted in a Level 2 performance result (of 3 levels), recognising the Gallery's position at that time with the implementation of risk management systems and practices. The Gallery is committed to further improvement in our risk management systems and processes. The result of the second survey had not been finalised at the time of this report.

National Gallery Service Charter

The National Gallery Service Charter was launched on 6 March 1998. The Charter, developed in consultation with visitors and Gallery staff, outlines the services provided, what visitors can expect, and how they can assist the Gallery to make improvements to current levels of service.

Standards against which services are measured include a welcoming and safe environment; informed staff; courteous and friendly responses; and appropriate and well maintained facilities. Visitors are invited to provide feedback on the extent to which these standards are met, by completing a Services Charter form available in the Gallery or through the Gallery's website nga.gov.au/info/Charter by letter, facsimile or by emailing feedback.officer@nga.gov.au

During 2001–2002 the Gallery received 140 responses. Visitor comments related to catering, maintenance of facilities, parking and signage. Respondents also supported the exhibition program, the permanent collection, the public program including Education and Membership and assistance from Gallery staff including Voluntary Guides. All responses were acknowledged within an average of 14 days.

Social justice and equity

The National Gallery's programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Commonwealth Government's *Charter of Public Service in a Culturally Diverse Society* (July 1998). All exhibitions, public programs and publications are designed to provide the greatest possible access to the Gallery's collection for all Australians and visitors. Special services are provided for people with disabilities and for speakers of languages other than English. The program of travelling exhibitions focuses on providing Australians living in rural and remote communities with access to the Gallery's collection. Further access is provided through the Gallery's website, nga.gov.au. Aboriginal and Torres Strait Islander art and culture are fundamental aspects of the Gallery's collection and focus, and works are shown in consultation with Indigenous communities.

Advertising and market research

The National Gallery is committed to gaining the highest level of understanding of its visitors and markets, and to this end conducted market research and audience evaluation during the year. Expenditure incurred on market research in 2001–2002 was \$7,924 compared with \$33,068 in the previous year.

Researching the market ensures the most effective means of advertising and communicating with visitors and the broader public. The Gallery actively promotes its program and activities to a wide audience with most of the arrangements to do so organised and implemented by staff. Total expenditure on advertising and publicity this year was \$1,045,167 compared to \$869,962 the previous year.



Entrance to the National Gallery showing exhibition banners.

A direct mail organisation is used to sort and send correspondence, including *artonview*, the Gallery's quarterly magazine, which is mailed to over 27,000 Gallery Members. The cost of this service, which includes postage, in 2001–2002 was \$37,830 compared with \$32,798 in the previous year.

Interaction with other authorities

The nature of the business of the National Gallery requires it to deal with Commonwealth, state and local Government Agencies, as well as embassies, universities, galleries, museums, art schools, and other professional bodies within Australia and overseas.

Reference to the interactions that occurred in 2001–2002 are made throughout this report.

Committees of Inquiry

The National Gallery was represented before the Senate Environment, Communications, Information Technology and the Arts Legislation Committee and provided information about the Gallery's operations and funding.

Judicial Decisions

There were no judicial decisions involving the National Gallery during 2001–2002.

Fraud Control

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

prepared a fraud risk assessment and a fraud control plan. These documents comply with the Commonwealth Fraud Control Guidelines; and

established appropriate fraud prevention, detection, investigation and reporting procedures and processes.

There were no reported cases of fraud within the National Gallery of Australia during the 2001–2002 financial year.

Freedom of information

In 2001–2002 the National Gallery received eight requests for access to documents under the *Freedom of Information Act 1982*. Information that was not exempt was released to the applicants. One applicant did not proceed with a request. Two requests were not granted.

Members of the public may inquire in person about Freedom of Information matters, submit formal requests for access, or inspect documents to which access has been granted during business hours (Monday to Friday, 10 am–5 pm). Inquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may also be made in writing, by telephone, facsimile or email.

Freedom of Information Coordinator

The Manager, Office Services

National Gallery of Australia

Parkes Place PARKES ACT 2600

GPO Box 1150

CANBERRA ACT 2601

Telephone: (02) 6240 6677

Facsimile: (02) 6240 6529

Email: john.santolin@nga.gov.au

Website: nga.gov.au

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

Report Against Strategic Plan 2001–2004

This report on performance is made against the 8 goals expressed in the National Gallery's *Strategic Plan 2001–2004* which was released in March 2001.

Goal 1: Acquire premium works of art

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

Key Strategies

- Identify premium works of art and position the Gallery to acquire them.
- Attract funding to facilitate the acquisition of works of art.

Goal 2: Strengthen and refine the national collection

To enhance the public understanding and enjoyment of the visual arts, the National Gallery of Australia will build on the strengths of the national collection by acquiring important works of art and by refining the existing collection.

Key Strategies

- Identify works of art that build on the strengths of the collection and position the Gallery to acquire them.
- Continue the coordinated review of works of art to ensure that they are consistent with collection development policy and, where appropriate, dispose of works of art.
- Research, document and publish information on the national collection.
- Attract funding to facilitate the acquisition of works of art.

The Gallery identified and acquired 6,943 works of art in the year, a figure that reflects the acquisition of large archives from Tyler Graphics (2,100 works) and The Australian Print Workshop (3,000 works). All works acquired met the requirements of the Gallery's acquisition policy. These were premium works of art or works of art that strengthen and refine the national collection.

The Gallery's capacity to acquire works of art is largely dependent on ongoing funding provided by the Commonwealth Government for the development of the collection. The Gallery is also grateful for the generosity of donors and benefactors. Donations of works or funds to assist the purchase works of art amounted to \$4,016,059 in the year.

This achievement was helped in large measure by the National Gallery of Australia Foundation's successful Capital Campaign which has raised \$10 million over a number of years.

A complete list of works acquired during the year is given in *Appendix 4*.

Australian collection, Aboriginal and Torres Strait Islander collection

One of the premium purchases of the year was John Glover's *Mount Wellington and Hobart Town from Kangaroo Point* 1831–33. This painting is one of the most historically significant works of the early period of Australia's colonisation. It is a powerful image of two cultures coming into contact. Against the looming mass of Mount Wellington with the burgeoning settlement of Hobart at its base, Glover painted a detailed depiction of the Aboriginal people who had recently been removed from their own lands, and who were to be re-settled at Flinders Island with tragic results. One of Glover's earliest Australian paintings, it is a masterful depiction of the Australian light and landscape. This work is a landmark for our acquisition policy as it was jointly purchased with the Tasmanian Museum and Art Gallery, and will be shared between both institutions.

Other acquisitions in the year included an important painting by Kukatja/Wangkajungka artist Rover Thomas (Joolama), *All that big rain coming from top side* 1991. The painting depicts a waterfall on Texas Downs Station in east Kimberley, where the artist once worked as a stockman. Two works by Bidjara artist Christian Thompson, *Kangaroo and Boomerang Jumper* 2002, a machine knit jumper, and *Untitled (Marcia Langton)* 2002, a Pegasus digital print were among works purchased. Thompson is one of many young, emerging Indigenous artists who challenge our very understanding of Australian identity and what it means to 'be' Australian through the re-appropriation and inversion of Indigenous iconography.

A major work by Pintupi artist Turkey Tolson Tjupurrula was purchased with the generous assistance of Mrs Ann Lewis AM. One of the earliest instigators of the renowned Papunya Tula art movement, the artist painted this *Tjukurrpa*, or Dreaming story, on numerous occasions throughout his life. *Straightening spears at Ilyingaungau* 2000, represents the artist's distant ancestors at Ilyingaungau, a rocky outcrop far to the west of Alice Springs.

The Gallery purchased a significant early work by Tom Roberts, *Basking—a corner in the Alhambra* 1883. Painted during his trip to Spain with John Peter Russell and Dr William Mahoney in October 1883, the work complements both the Gallery's existing works by Roberts, and the Russell collection acquired last year.



John Glover
*Mount Wellington and Hobart Town
from Kangaroo Point* c.1831–33
oil on canvas 76.2 x 152.4 cm
Purchased with funds from the
Nerissa Johnson Bequest
National Gallery of Australia

The Gallery was fortunate to receive several gifts which increase our representation of modernist, surrealist and contemporary periods. Our collection of works by women artists of the modernist period was enhanced with the presentation by Oliver Postgate of Stella Bowen's *La terrasse* c.1931, the Gallery's first painting by this artist. James Agapitos and Ray Wilson presented three paintings by Dusan Marek, a Czech-born artist who was one of the pioneers of surrealism in Australia. At the conclusion of the Gallery's travelling exhibition *Painting Forever: Tony Tuckson*, Margaret Tuckson gifted an important and highly lyrical Tuckson painting, *Watery* c. 1971.



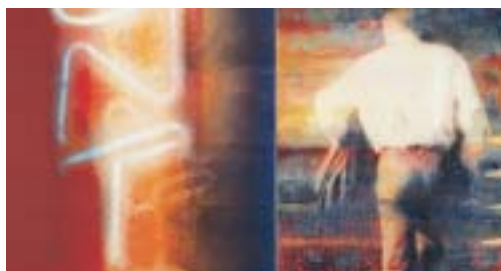
Stella Bowen
La terrasse c.1931
oil on canvas 74.5 x 54.5 cm
Gift of Oliver Postgate 2001
National Gallery of Australia

The Gallery has a strong commitment to acquiring and exhibiting contemporary works of art. Significant works by 2 artists who were included in the exhibition *Tales of the Unexpected: aspects of contemporary Australian art* — Anne Wallace's *She is* 2001, and Robert Boynes's *Rendez-vous* 2000, were acquired. Other works acquired include Melinda Harper's painting *Untitled* 2001 and Elizabeth Gertsakis's *Waterfall* 2001, an installation re-interpreting and remembering the past. Sculptures acquired included Neil Roberts' *Half ether half dew mixed with sweat* 2000, and Hossein Valamanesh's *Falling* 1990. Two works were acquired from the *National Sculpture Prize*: Tim Horn's *Glass Slipper, (Ugly Blister)* 2001, and Bronwyn Oliver's *Trace* 2001.

Peter Fay presented 25 works by contemporary artists, including Peter Atkins's *United States Journal* 1990, a seminal work in his development, Ken Whisson's *Seaside, air and light* 1993–96, and five turntable works by young Melbourne artist Ricky Swallow. Sue Cato generously contributed funds for the purchase of John Young's *Give and take* 2001, a painting relating to cross-cultural exchanges.

Acquisitions of recent works by senior Australian artists included Peter Booth's major work *Untitled* 1999, Ann Thomson's *Tank Stream* 1998–99 and Kevin Connor's painting *Four figures, Stanley Street* 1998, purchased with the generous assistance of the Breuer family.

A major group of prints by Torres Strait Islander printmakers was purchased through the Gordon Darling Australasian Print Fund, including works from the Mualgau Artist Collective, Alick Tipoti and Robert Mast. Ralph Hotere's lithographs from his haunting *Round Midnight* suite are fine examples of this highly respected Maori artist's recent work.



Robert Boynes
Rendez-vous 2000
synthetic polymer paint on canvas
120.0 x 230.0 cm
National Gallery of Australia

Margaret Preston's 1953 colour stencil *Rocks in Roper River Valley, NT* represents the culmination of ideas inspired by both Aboriginal and Chinese philosophies relating to the depiction of the natural world and illustrates Preston's highly developed understanding of the Australian environment.

Towards the end of the last reporting year the Gallery acquired a significant group of works by John Peter Russell (1858–1930): nine watercolours of Belle-Île and sixteen drawings of various subjects including figure studies of the artist's wife and daughter. Full catalogue details of these works are included at the end of this year's acquisitions in *Appendix 4*.

The collection has been considerably enhanced by the acquisition of a group of studies by Jeffrey Smart for *Wallaroo* 1951, a painting in our collection. They are stylistically free drawings, different to the structured composition of the finished work, subsequently painted in the studio. *Wallaroo I–V* are 'true' drawings of the Wallaroo landscape and they stand alone as studies. Another important purchase was Donald Friend's *Greek Club, Brisbane* 1944—one of a series of dramatic watercolour drawings made by Friend during the Second World War. Significant gaps in the collection have been filled with the acquisition of drawings by Rosslynd Piggott, Ruth Waller and Godwin Bradbeer.

Philip Bacon enriched the Australian drawings collection with his gift of Donald Friend's *The road to Kilcoy*, a vigorously sketched pen and ink composition drawn during Friend's visit to Laurence Daws and the Glass House Mountains in 1982. In addition, a wonderful group of drawings were received through the Ruth Komon Bequest, including works by William Dobell, Russell Drysdale and Fred Williams.

Amongst further gifts to the Australian Prints collection was William Robinson's most generous donation of his print archive dating from 1990–2000. These 55 works typify his recent painting style and subject matter and are a fine example of Robinson's adaptation to the print medium. Another substantial gift from Peter Fay was Salvatore Zofrea's lyrical *Appassionata* 1994–99, a suite of one hundred woodcuts which trace the story of the artist's life.

At its June meeting the Gallery Council approved of the acquisition of the Australian Print Workshop archive consisting of approximately 3,000 prints by contemporary Australian artists who had worked at the Australian Print Workshop in Melbourne since 1981.

The Department of Australian Photography acquired two very fine 19th century panoramas of Sydney by John Degotardi and an unknown photographer. Another highlight of the year was the acquisition of a 1909 view of Sydney by Frank Hurley, the only known exhibition print from his pre-Antarctic career. A mammoth vintage print by the pioneer Tasmanian landscape photographer Steven Spurling III showing the Gordon River c. 1925 was also acquired. The latter work was complemented by the acquisition of four Tasmanian views in colour from the 1980s by the legendary wilderness photographer Peter Dombrovskis. The group included the iconic *Morning Mist, Rock Island Bend*, the key image used in the Save the Franklin Campaign.

A group of recent works by Pat Brassington and Shayne Higson, both in the collection with works from a decade earlier, brought the representation of two significant contemporary

photographers up-to-date. Works acquired from two younger contemporary artists were photographs by Susan Purdy and a colour photograph acquired as part of a work by Bidjara artist Christian Thompson.

In 2001–2002 a major gift of vintage black and white photographs and one colour photograph by the Max Dupain Studio was received under the Cultural Gifts program from the Australian architect Harry Seidler. The prints, dating from 1948–82, are chiefly by Dupain with some by Kerry Dundas, his associate in the Dupain Studio. Four images printed by Dupain are of Seidler's early commissions taken by his brother Marcell, a professional photographer. The Seidler Gift further consolidates the Gallery's pre-eminent holding of Dupain's oeuvre.

The Gallery consolidated its collection of contemporary Australian craft and design with purchases of recent works by over 30 craft practitioners. Among these important acquisitions was *Regeneration 1986*, a major glass work by the artist Stephen Procter, whose death in 2001 followed a decade of leadership and influence in studio glass education in Australia. Ceramics, glass, metalwork, jewellery, textiles and furniture were acquired from many whose earlier works in the national collection contribute to its quality and depth, including craft practitioners such as Klaus Moje, Les Blakeborough, Helge Larsen and Darani Lewers, Kay Lawrence and Helmut Luekenhausen. A number of the newly acquired works were shown in the exhibition *Material Culture: Aspects of contemporary Australian craft and design*. A major group of works by pioneer studio ceramicist Anne Dangar (1887–1951) were acquired and exhibited in the exhibition *Anne Dangar at Moly-Sabata: tradition and innovation*. Works by younger practitioners included the innovative group SIX, whose deconstructed garment *Percy Grainger jacket: Remixed Movement no.6* 1999 and others were acquired with funds from the Australian Costume and Textile Society.

International collection

Among premium acquisitions is *Joseph Merceron, avocat au Parlement de Paris* of 1791 by Martin Drölling. This work articulates a new element in the collection—French neoclassical portrait painting—closing an important gap in the Gallery's holdings of French painting before 1800. A splendid ceremonial portrait, full-length and set in a furnished interior, the painting depicts Joseph Merceron, a member of the Paris Parliament in pre-revolutionary France.

A second premium work strengthening the Gallery's collection of abstract, post-War painting is *Matèria ratllada* 2000 by Antoni Tàpies. This work is an exceptionally fine example of the Spanish artist's use of non-art materials such as sand and cement. The surface may evoke the ancient walls of buildings in native Catalonia, where Tàpies experienced the violence of the Spanish Civil War in the 1930s.

A recent major gift and partial purchase of over 2,100 prints and rare proofs, along with printing elements, film, sound and documentation from the American master printer Kenneth Tyler, has augmented the Gallery's Tyler collection in the Department of International Prints, Drawings and Illustrated Books. This collection documents an extraordinary story of artist–printer collaboration in post-war America. The list of artists Tyler collaborated with includes Josef Albers, Helen Frankenthaler, David Hockney, Jasper

Johns, Roy Lichtenstein, Robert Motherwell, Robert Rauschenberg and Frank Stella. Such additions confirm the Gallery's highly important collection of works by major Americans of international standing of the contemporary period.

The Department of Asian Art acquired a rare Daoist embroidered robe from the Qing dynasty in China through the P.E.Kuring and G.E.Vest Trust. Along with the gift of a pair of Chinese ivory sculptures, this has allowed the Gallery to introduce an important aspect of Asian religious imagery that was previously unrepresented in the collection. The gift of an Indian textile traded to Bali in the early 18th century adds to the Gallery's significant holding of rare Indian mordant painted chintz.

In the contemporary area of International Photography two works by the Irish painter and photographer Sean Scully were acquired. *Omaha snow door* 2000 is a colour photograph from the artist's series of studies of aged and weathered facades and *Art Horizon* 2001, Scully's major work in photography to date, is a conceptual 'landscape' consisting of 10 colour photographs.

Among the works that strengthen the Gallery's collection is the three-channel video/sound installation *Crossbow* 1999 by the American Gary Hill, one of the most important artists working today in new media. *Crossbow*, which represents a significant addition to the Gallery's holdings of new media art, is the second video installation to enter the Gallery's collection, the first being Bill Viola's *Interval* 1995.

Leon Kossoff's *Christ Church Spitalfields, Summer* 1990–93, was acquired with the assistance of Geoff and Vicki Ainsworth and included in the exhibition held of prints and drawings by the artist at the Orde Poynton Gallery in 2001. This work complements the Gallery's earlier work by this outstanding artist. It also strengthens the Gallery's holdings of works by the 'School of London' painters, which includes important canvases by Lucian Freud, Frank Auerbach, Michael Andrews and Francis Bacon.

The Gallery also acquired Joan Miró's *Black and red series* 1938, four etchings which were generously donated by Tony and Carol Berg.

The work *Overhead (2)* 2000 by the Irish artist Elizabeth Magill adds a new and strong element to the collection of contemporary European painting. The painting, which depicts a network of electrical power lines, complements the existing holdings of International art which deal with the relationship between painting and photography, such as Gerhard Richter and Chuck Close.



Leon Kossoff
Christ Church Spitalfields, Summer 1990–93
oil on board 199.5 x 183.0 cm
Purchased with the assistance of Geoff
and Vicki Ainsworth 2001
National Gallery of Australia
© Leon Kossoff

European and American painting and sculpture. More than 450 works are included in this process and the records for 60% of these have been updated thus far. Specific areas for review have included those paintings and sculptures from Europe during the period 1933–45 (the years of Nazi occupation and rule) and ‘Art Current’, the Gallery’s program for collecting contemporary art which ran from 1972 to 1984.

Records relating to the early Expressionist print collection, and European figurative prints of the 1970s and 1980s were reviewed and revised for the exhibition *Rough Cuts*. Similarly the Sol LeWitt holdings were substantially reviewed in connection with the exhibition *Sol LeWitt: Drawings, Prints and Books 1968–1988*. As part of the upcoming exhibition *The Big Americans*, our holdings of prints produced by Ken Tyler have been significantly reviewed.

The donation of a set of eighteen Buddhist saints in ivory significantly enhanced the Gallery’s Asian art collection. The restoration of a pair of Japanese lacquer sculptures depicting Buddhist saints from the P.E.Kuring and G.E.Vest Trust will allow them to be incorporated in future displays of Asian art. This furthers the Gallery’s aim to represent the major streams of Asian art from across geographic and cultural origins.

Since the introduction of the EMu collection management system, the collection review in Asian art has focussed on cleaning up data entry, particularly in the area of Indonesian textiles, in preparation for a major exhibition scheduled for 2003. Other areas of review have included mainland Southeast Asian sculpture and Chinese ceramics, with most cataloguing details for these collections now being complete.

In the area of International Photography significant works either not held, or not well represented in any Australian collection continue to be sought, with several notable acquisitions and gifts. American photographer Lois Conner’s fine large platinum print *Yuan Ming Yuan, Beijing* 1998 furthered the policy of increased representation of photographers of, and from, Asia. Also purchased was a large folio photogravure plate, *The Snake priest*, by the American photographer Edward S. Curtis of a Hopi priest from his 1922 volume *The North American Indian*. The acquisition adds to ongoing representation of the photography of and by indigenous peoples in the collection. The Gallery’s representation of Australian-born Anton Bruehl was also strengthened by several acquisitions.

Colour photography, which has formed a special interest area in acquisition and exhibition in recent years, was the chief review task for the international photography collection. Some 400 works in the colour photographs collection have been examined and researched and an effort made to make the cataloguing of types of colour prints consistent. The need to progress provision of cold storage has been raised.

Dress 4 2001, a life-size, cast glass dress by the American artist Karen LaMonte, was acquired for the collection. LaMonte is a leading figure among a younger generation of American artists using glass in large-scale and architectural work. This important acquisition of contemporary glass sculpture was made possible with the financial assistance of The Thomas Foundation.

As part of the ongoing exhibition program, 38 works of decorative arts and design by international practitioners were reviewed for inclusion in six thematic displays illustrating

aspects of design of the late 19th and early 20th centuries. In preparation for new showcases to be installed in August 2002, works from the collection including ceramics, glass, textiles, metalwork and jewellery were selected for exhibition and prepared for display.

The Gallery was very successful in attracting gifts of works of art, to the total value of \$1,010,000, and in securing funds for the acquisition of works, to the total value of \$3,006,059. In addition, commitments to fund the purchase of works of art with payment obligations spread over a number of years were received.

A full record of works acquired 2001–2002 can be found in *Appendix 4*.

Disposal of Works of Art

In the year the Gallery continued the review of works of art in the collection. Works were reviewed to confirm their appropriateness to remain in the national collection and where appropriate consideration was given to disposing of works.

As part of this process Ministerial approval was obtained to dispose of 670 objects this financial year. This figure comprises a group of 20 photographs by an unknown artist of the 19th century and an archive of 285 glass and 365 film negatives.

The film and video collection was subject to review. A number of documentary films and videos have been viewed and recommendations will be made for de-accessioning. Other photographic works have been reviewed in the course of assessing loan requests. Works in the Asian Art collection for potential de-accession have also been identified during the cataloguing process.

Collection research and publishing

The national collection continued to be researched both by Gallery staff and others. Documentation of the national collection was further developed particularly on the Gallery's collection management system.

Research of the national collection was undertaken during the year with the assistance of the Gallery's Research Library which provides research facilities and services to the staff of the National Gallery to assist in the research and documentation of the national collection and others engaged in visual art research.

Information regarding the national collection and the Gallery's public program was published in many ways including Gallery publications, traditional and electronic, media review and displays.

National Gallery Websites

With the assistance of the Gordon Darling Australasian Print Fund 1500 new artists were added to our online print database AustralianPrints.gov.au and 1200 references were made available for the online database. A further 1000 works were digitised bringing the total number of digitised prints to over 17,000.

221 new works were added this year to the Gallery's main website nga.gov.au bringing the total number of electronic images available to 4,486.

Major Gallery publications

A total of 438 works from the national collection were published in the following publications:

- *Developing the Collection (Acquisitions Book 1999–2001)*
- *Joy Hester and friends*
- *Douglas Annand: the art of life*
- *Rodin: A Magnificent Obsession*
- *National Sculpture Prize and Exhibition 2001*
- *Sydney Nolan's Ned Kelly* (reprint)
- *Material Culture: Aspects of contemporary craft and design*
- *Tales of the Unexpected: aspects of contemporary Australian Art*
- *Seeing the Centre: the art of Albert Namatjira 1902–1959*

34 articles contributed by 24 Gallery staff were published in the National Gallery quarterly magazine *artonview*. Gallery staff also contributed articles to the following publications:

- *Object magazine*
- *Art and Australia*
- *Antiques in NSW*
- *The World of Antiques and Art*
- *Asian Art Newspaper*
- *craft arts international*
- *Imprint*
- *Better Photography*
- *Photographica Australis*

For a complete list of Gallery publications refer *Appendix 12*.



Goal 3: Maintain and protect the national collection

To maintain and protect the national collection and loans through the highest standards of care, including conservation, security, display, storage and documentation.

Key strategies

- Undertake research into the national collection to assess its condition and maintenance requirements.
- Implement appropriate measures to preserve and protect the national collection and works on loan to the Gallery.
- Use appropriate technology and techniques to care for and manage the national collection.
- Review storage requirements and conditions for the national collection and develop future storage strategies.

Maintenance of the Collection

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

The Gallery's art storage facilities and transport procedures are currently being reviewed as part of an ongoing process to ensure the optimum use of facilities, protocol and procedures to fully support the Gallery's access, loans and exhibition programs.

A key responsibility is the coordination of transportation, customs clearance, courier scheduling, and the safe arrival and dispatch of works of art required for acquisition, loans, and exhibition.

The NGA Partnership Program with metropolitan and regional galleries and museums continued to play an important role in increasing access to the national collection throughout Australia, and fostering close professional links and the exchange of skills between the Gallery and participating institutions. There are currently 20 partners. The Travelling Exhibitions program allows for ongoing inspection of regional, state and international venues ensuring that the national collection is housed in facilities that provide safe and secure conditions.

The number of works of art on outward loan during the year totalled 2,136. Outward loans are detailed in *Appendix 9*.

Outward loans have increased in each of the past seven years with the number of works loaned in 2001–2002 being the highest ever achieved. A chart of annual loans is at *Appendix 10*.

The Gallery borrowed 1,207 works from 80 public and 182 private lenders during the year, to compliment its collection. Inward loans are detailed in *Appendix 9*.

Research into the national collection to assess its condition and maintenance requirements was undertaken by the Gallery's Conservation staff. A total of 1,638 works of art received conservation treatment in the year.

Several research projects involving Asian textiles were undertaken including sampling of selected textiles for radiocarbon dating and testing of dyes and cleaning agents. Nearly 2,000 items in the textile stores were surveyed. A review of the Integrated Pest Management system was initiated. 278 items from the Holmgren-Spertus collection of Southeast Asian textiles were prepared for display and storage. Treatments and detailed documentation was carried out for 21 of these textiles for the launch of this collection on 18 June, 2002.

Research was also undertaken into the materials and techniques of photographer Max Dupain. A paper on this research was presented at the AICCM Paper Special Interest Group conference in Melbourne. Several exhibitions required conservation of works on paper including works by Peter Purves Smith, Joy Hester, Douglas Annand and Albert Namatjira. Research was initiated into off-gassing of formaldehyde and organic acids from modern materials used in Solander boxes, which are the standard storage units used for works of art on paper.

The use of corrosion protection wrapping was initiated for the silver collection following an evaluation of requirements for this collection, which is being progressively treated. Conservation surveys were completed for the Sculpture Garden and the Asian bronzes and this identified a series of priorities for ongoing management of these collections.

The Conservation Department provided extensive input for the Gallery Enhancement project on materials selection and standards for air quality, light levels and exhibition requirements.

A conservation module for the collection database, EMu, was developed. This will enable searchable records to be produced including condition reports, treatment reports, schedules for maintenance, display protocols, analysis reports and other vital records which can be linked to photographic records.

The Getty Grant Program has provided funding for six conservation interns from the Asia-Pacific region to train at the National Gallery. This mutually beneficial project enables cooperative links to be formed with conservators in the region.

Conservation procedures relating to inward and outward loans are routinely reviewed and updated to ensure efficient management in accordance with appropriate professional practice.



before (top) and after (below)
conservation treatment
Peter Purves Smith
Café Society c. 1938-39
pastel on paper
National Gallery of Australia

Imaging Resources

The Gallery's image scanning activities are to be centralised in the Gallery's Imaging Resources Unit. This new initiative will digitally scan the holdings of the Unit's reproduction transparency file (30–40,000 images over three and a half years) as well as provide an in-house scanning facility servicing all areas of the Gallery including publications, world wide web, exhibitions and collections management areas.

Security of the collection

The Gallery's active security policy, delivered by staff trained in safety and security procedures, ensured a safe and secure environment for all works of art, the building, the visiting public, and staff. During the year, the National Gallery finalised its Security Management Plan as required by the Protective Security Manual 2000.

Building evacuations were practiced on a regular basis consistent with Australian Standard AS 3745. A full evacuation involving the public occurred as a precautionary measure in response to an incident. This activity is vital to ensure the safety of patrons and staff, and the Gallery is grateful to the public for their continued cooperation.

An on-site security presence monitors materials, objects, public and staff, as well as the Gallery alarm systems on a 24-hour basis. Measures identified in the Protective Security Risk Review, conducted in January 2000, were implemented with the finalisation of an upgrade to the Gallery's security systems. Some recommendations of the Review are yet to be implemented and will be progressed, as funds permit, within the life of the *Strategic Plan 2001–2004*.

Documentation of the collection

The National Gallery's collection is accessioned and documented in order to account for each work of art. After undertaking research and scholarship, the works of art are catalogued to provide information about them and to enable access to that information. The information is held on a collection management system (CMS). The Gallery regularly amends and updates the information on the CMS to ensure its accuracy and relevance. Access to information held in the CMS can be made via the Gallery's website on nga.gov.au.

At the beginning of 2002, the Gallery implemented a revised CMS, the EMu, to upgrade its aging Titan system.

The advantages of the new CMS include improved ease of use, full web-enabled and multi-media capacity, and the ability to place images of works alongside all entries. The system is also capable of generating facts, figures, summaries and reports directly from the data. During the life of the revised system it will continue to be improved with new modules and features to fully realise its potential and assist the Gallery achieve its goals. The new CMS has also incorporated newly developed conservation modules, and will accommodate a central digitised image database.

A statistical sample of the Gallery's collection and collection management records was the subject of audit during the year with the results being satisfactory.

Goal 4: Deliver an outstanding exhibition and display program

To provide people with stimulating, informative and enjoyable experiences of works of art through exciting and varied exhibitions, travelling exhibitions and displays

Key strategies

- Deliver a stimulating and varied exhibition program.
- Deliver a high quality travelling exhibition program throughout Australia and overseas.
- Continue to develop the exhibition program incorporating major international exhibitions.
- Promote Australian art and international art and the relationship between them through the display of works from the national collection complemented by loans.

Providing Access to the collection

The National Gallery of Australia provides access to works of art to the public through its displays and exhibitions, loans, educational and public programs, and through printed and electronic publications: locally, nationally and internationally.

A total of 930,697 people visited the National Gallery and its travelling exhibitions during 2001-2002. There were 505,122 visitors to the Gallery in Canberra, while 390,387 people visited the Gallery's travelling exhibitions throughout Australia. Internationally, 35,188 visitors attended *Sidney Nolan's Ned Kelly* series in Wellington, New Zealand and *Islands in the sun* in Papua New Guinea.

In addition over 1.6 million people attended exhibitions around Australia and throughout the world which included works of art loaned from the Gallery's collection. A schedule of exhibitions developed by other organisations which included works from the national collection is included at *Appendix 9*. A record 2,136 works of art were loaned from the national collection in the year.

The exhibition program drawn from the four main collecting areas of the Gallery was delivered to a diverse audience. Australian and international visitors enjoyed tours by voluntary guides and staff; and students and teachers supported the exhibition and educational programs.

Attendance figures are provided at *Appendix 7*.

Children's workshop at The City Gallery, Wellington, New Zealand where *Sidney Nolan's Ned Kelly* series was on loan 22 February – 29 May 2002.



Display of the collection

The National Gallery regularly changes the displays of its permanent collection in order to provide access to a wide range of works of art and ensures that fragile items are rested and new acquisitions are shown to the public. Popular items are rotated so that the widest range of works of art from the four main collecting areas are on display.

Some spaces are used to highlight works or recent events such as the *Rotary Collection of Australian Art*, a small display to coincide with the Rotary District Conference held in Canberra in April. An exhibition in the Children's Gallery, *Seeing Red: the art and science of infra-red analysis* presented the collaborative work of Gallery conservators using recently acquired infra-red reflectography equipment.

The Gallery also has a schedule of focus exhibitions in the Orde Poynton Gallery and the Project Gallery. These exhibitions, mainly drawn from the permanent collection and often complemented by loans, highlight areas of the Gallery's collection. These displays have included: *Material culture: Aspects of contemporary art and design*; *Douglas Annand*; *Rough Cuts: European Figurative Prints from Gauguin to Paladino* and *In Search of the Native*.

Exhibitions

Twenty-one exhibitions were presented at the National Gallery during 2001–2002 (see *Appendix 6*), including 8 major exhibitions.

An outstanding selection of works by Frida Kahlo and Diego Rivera formed the centrepiece of *Frida Kahlo, Diego Rivera and Mexican Modernism: The Jacques and Natasha Gelman collection*. The exhibition also included work by other famous painters such as José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo presenting a broad history of Mexican modernism. The exhibition attracted a total attendance of 49,582.

Modern Australian Women: Paintings and prints 1925–1945, a travelling exhibition from the Art Gallery of South Australia was the first major exhibition focusing solely on works by those women artists who helped pioneer modernism in Australia, including the well-known Grace Cossington Smith, Margaret Preston and Thea Proctor. *Modern Australian Women* attracted 20,520 visitors.

Joy Hester and friends focused primarily on the extensive collection of Hester's works in the National Gallery. Hester's art was shown in relation to works by artists who were in close contact with her during the 1940s and 1950s, including Charles Blackman, Arthur Boyd, Mirka Mora, Sidney Nolan, Albert Tucker and Danila Vassilieff. The exhibition placed Joy Hester's work in the context of the times in which she was working and revealed new aspects of her extraordinary artistic output.



Mirka Mora, Barbara Blackman and Beatrice Graalton at the opening of *Joy Hester and friends*.

Anne Dangar at Moly-Sabata: tradition and innovation displayed the ceramics produced by Anne Dangar during the 1930s and 40s while based at the French village of Sablons. This exhibition examined her work and the influence of French Cubist painter and theorist, Albert Gleizes.



Artist William Robinson in front of *Farm II* in the exhibition *William Robinson: A retrospective*.

The inaugural exhibition of finalists of *The National Sculpture Prize* featured the work of some of Australia's most inventive and accomplished artists. The prize was awarded to Ah Xian for his work *Human Human – Lotus, Cloisonné Figure 1* 2000–01. A total of 86,821 people visited the exhibition.

Rodin: A Magnificent Obsession comprised more than 70 bronzes from the Iris and B. Gerald Cantor Foundation—intimate studies to monumental finished sculptures including casts of the artist's well-known *The age of bronze* 1876 and the robust, heroic *Saint John the Baptist preaching* 1878. The exhibition included studies for major projects such as the *Gates of hell* 1880–c.1900, *The thinker* 1880 and *The kiss* c.1881–82 and also a number of studies for *The burghers of Calais* 1884–95. Augmenting this extraordinary range of casts were delicate watercolours by the artist loaned specifically to the National Gallery by the Musée Rodin, Paris. This large-scale survey of sculpture by Rodin attracted a total of 67,669 visitors in Canberra.

William Robinson: A Retrospective, a travelling exhibition organised by the Queensland Art Gallery, traced the important shifts in Robinson's painting over the last three decades. This first retrospective exhibition of work by Robinson, one of Australia's most respected contemporary landscape artists, included rarely seen works from Robinson's own collection combined with loans from around Australia. The exhibition received 77,829 visitors in Canberra.

The Italians: Three centuries of Italian Art provided an overview of three centuries of Italian painting from the 16th, 17th & 18th centuries including masterworks from the Renaissance, Mannerist, Baroque and Rococo periods. It included works by artists such as Titian, Caravaggio, Leonardo da Vinci, Tiepolo and Canaletto. Following a successful season in Canberra with a total attendance of 103,071 the exhibition moved to the Melbourne Museum where it has also proved very popular.



Installation view of the exhibition *The Italians: three centuries of Italian art*.

Travelling Exhibitions

Travelling exhibitions are a vital part of the National Gallery's strategy for providing access to works of art for a wide audience beyond Canberra—in regional and remote centres and metropolitan areas throughout Australia and internationally. This outstanding travelling exhibition program is supported by the highest museological standards.

13 travelling exhibitions, comprising 8 new exhibitions and 5 ongoing exhibitions, were visited by 425,575 people at 55 venues during 2001–2002. Details are given in *Appendix 8*.

Landscapes in Sets and Series: Australian prints 1960s–1990s demonstrates the continued interest in representing the landscape and the contributions that different printmakers have made to our understanding of the land. The exhibition also celebrated ten years of acquisitions, and the Australian print website access initiative, through the Gordon Darling Australasian Print Fund.

Transparent Things – Expressions in Glass is an initiative of the Art Glass Partnership that involves the National Gallery of Australia, Wagga Wagga Regional Art Gallery, The Thomas Foundation and development support by Visions of Australia, the Commonwealth's national touring exhibitions grant program. It promotes the general appreciation of the art of glass as well as giving wider access to the rich specialist collections of the National Gallery of Australia and the Wagga Wagga Regional Art Gallery.



Joe Nalo, curator Anne McDonald, Elizabet Kauage and Mathias Kauage at the opening of *Islands in the Sun* at PNG National Museum and Gallery, May 2002.

Islands in the sun: Prints by Indigenous artists of Australia and the Australasian Region highlights how the arts, in particular printmaking, has flourished in the Australasian region and Australia. This exhibition brings together a remarkable and extensive collection of prints by artists from Arnhem Land, Bathurst and Melville Islands, Torres Strait Islands, Papua New Guinea, Aotearoa New Zealand and the Pacific Islands. While continuing the interest in and inspiration from traditional images, designs and narratives, new images and stories

have also evolved. These reflect the changing times and the introduction of new technologies. Printmaking has proved vital in making the visual arts of these cultures widely accessible. The exhibition has been supported by the Gordon Darling Australasian Print Fund, developed in collaboration with the Cairns Regional Gallery, and will tour to 2 Australian venues and 4 venues in the Australasian region.

Life in the Emperor's Tomb: Ceramics from ancient China has been drawn from the T.T.Tsui Collection of Chinese ceramics. This small but very important exhibition reveals the splendour and charm of Chinese funerary wares dating from the prehistoric period (c.2500 BC) through to the Ming dynasty (1368–1644). The ceramics, both glazed and unglazed, range in size from a large Tang Dynasty (618–906 AD) camel, to smaller pieces such as the charmingly decorated pair of Song Dynasty (960–1279 AD) funerary urns.

The Focus Exhibition program was initiated this year and commenced with three exhibitions, the first of which, *Sidney Nolan's Ned Kelly Series*, was shown at the City Gallery in Wellington, New Zealand. Sidney Nolan's evocative narrative works of Ned Kelly and his exploits have become as much a part of Australia's mythology as the legendary Ned Kelly himself. The second exhibition, *David Hockney: Imagining the Grand Canyon*, went to the Ballarat Fine Art Gallery in Victoria. It brought together Hockney's painting *A Bigger Grand Canyon* with three preliminary charcoal sketches to illustrate the processes and ideas behind this most remarkable work. The third focus exhibition, *By Appointment: Norman Hartnell's sample for the Coronation dress of Queen Elizabeth II*, features the exquisitely embroidered sample showing emblems of the Commonwealth designed by the royal couturier. *By Appointment* is travelling to 6 venues in 3 states as part of the Golden Jubilee celebrations of Queen Elizabeth II. The exhibition opened at the National Gallery on 2 June to coincide with the anniversary of Queen Elizabeth II's coronation.

The Elaine and Jim Wolfensohn Gift Suitcase Kits and *1888 Melbourne Cup* travelling exhibitions have continued to tour to schools and community groups in regional Australia, and this year included audiences in Lismore, NSW, Mount Gambier, SA, and Melbourne and Shepparton in Victoria.

Art Indemnity Australia

The Commonwealth Government's art indemnity scheme, Art Indemnity Australia, is administered by the Department of Communication, Information Technology and the Arts (DOCITA) in Canberra, and enables significant works of art to be displayed in accredited venues throughout Australia. Many major exhibitions presented in Australia would not be possible without the support provided by Art Indemnity Australia. Indemnity was provided to the National Gallery for the exhibition *The Italians: Three Centuries of Italian Art* which was organised by and displayed at the National Gallery from 28 March to 16 June 2002 and at the Melbourne Museum from 5 July to 6 October 2002.

Goal 5: Promote and enhance access to the visual arts

To promote understanding and enjoyment of the visual arts by providing information, and stimulating interest through access to the national collection, loans of works of art, publications, merchandise and electronic and multimedia access.

Key strategies

Support the national collection and Gallery exhibitions with a range of public, educational and membership programs and events.

- Facilitate research and provide information about the visual arts.
- Publish material and provide merchandise relating to the national collection and Gallery programs.
- Stimulate discussion and debate on art, art museums and issues relating to the visual arts.
- Promote Australian visual arts and Australian art scholarship in the international arena.
- Enhance communication with the public through the use of new technology.
- Enhance access for people with special needs.
- Promote the national collection and Gallery programs and activities through strategic marketing, promotions and representation.

Access to the national collection is facilitated in a number of ways including the provision of public and educational programs, electronic and multimedia access through the Gallery's website nga.gov.au and AustralianPrints.gov.au, the production and sale of merchandise, and through other access initiatives.

Public Programs

The permanent collection and the Gallery's temporary exhibition program provided inspiration for more than 320 programmed events in 2001–2002. Lectures, floor talks, symposia, concerts, films and workshops were presented to enhance the visitor's experience of the Gallery and its collections.

The audience for these events totalled 31,754 and comprised National Gallery Members, the general public, academics, teachers and students from the local and national education sector and Voluntary Guides.

Artist's talks were presented in conjunction with *The National Sculpture Prize and Exhibition 2001* and *Material Culture: Aspects of contemporary Australian craft and design*. Speakers included Neil Roberts, Heather B. Swann, Timothy Horn, Lionel Bawden, David Jenz, Liu Xiao Xian, Ah Xian, Richard Goodwin, Janet De Boos, Nick Mount, Richard Whiteley, Klaus Moje, Johannes Kuhnen, Margaret West and Mitsuo Shoji. Artist's talks provided insights into the ideas and techniques in producing these works of art.

International artists included Wenda Gu speaking about his work in the focus exhibition *Intersections and Translations: Wenda Gu – Gu Wenda New Installations* and Yan Pei Ming speaking about his work in the Gallery's permanent collection.



Wenda Gu in the exhibition *Intersections and Translations: Wenda Gu – Gu Wenda New Installations*.

The program also included over 50 Australian and international guest speakers. Topics varied from the recovery of Nazi looted art by Norman Palmer from the University College, London, to George Negus, TV journalist and author discussing his recent publication, *The World from Italy: Football, Food and Politics*.

Other highlights included talks by independent art historian Professor Joan Kerr, artist Vivienne Binns and author Drusilla Modjeska who spoke in association with the exhibition *Modern Australian Women*. Gregorio Luke, Director of the Museum of Latin American Art in California, discussed the work of Frida Kahlo. The exhibition *Rodin: A Magnificent Obsession* introduced speakers such as Antoinette le Normand-Romain, Chief Curator from the Musée Rodin, Paris and Danna Kay, Associate Curator and Registrar from the Iris and B. Gerald Cantor Foundation, Los Angeles. Celebrity chef and author Stefano de Pieri provided wonderful insight into Italian culture in association with the exhibition *The Italians: Three Centuries of Italian Art* and UK author and art critic, Tom Rosenthal, discussed the work of celebrated Australian artist Sidney Nolan.

The annual Contemporary Australian Architects Speaker Series 2001, presented in association with the Royal Australian Institute of Architects, featured award-winning architects Sean Godsell, John Wardle, Phoebe Pape, and Alec Tzannes.

Staff of the National Gallery—including the Director, Assistant Directors of Access Services, Australian and International Art, Curators, Conservators, Educators, Exhibitions staff and Voluntary Guides—delivered in excess of 80 lunchtime talks in front of works of art in Gallery spaces and in the Collection Study Room. A total of 11,390 people came to talks and lectures this year.

In the year of Federation, the Gallery's 19th Birthday celebrated Australian culture. The Birthday Lecture was presented by author Peter Carey, winner of the 2001 Booker Prize for *True History of the Kelly Gang* and a new work by composer Peter Sculthorpe was performed by cellist David Pereira and percussionist Gary France from the National Institute of the Arts. John Olsen



Peter Carey, Peter Sculthorpe and Dr Brian Kennedy at the Gallery's 19th birthday celebrations.



Sub-urban 4, Youth Culture 2001

discussed his work *Sydney sun* 1965 recently acquired by the Gallery.

To provide the Gallery's audience with a broader context for exhibitions, seminars featuring more than fifteen national and international speakers were held to coincide with major exhibitions, *Frida Kahlo, Diego Rivera and Mexican Modernism* and *The Italians: Three Centuries of Italian Art*. Speakers at the

symposium for *The Italians: Three Centuries of Italian Art* included Italian government officials and experts in the field H.E. Minister Vittorio Sgarbi, Professor Claudio Strinati, Professor Nicola Spinosa, Dr Lorenzo Mochi Onori and Dr Maria Grazia Ciardi Dupré Dal Poggetto. The Gallery also worked with the Centre for Visual Sciences and the Research School of Biological Sciences at the Australian National University to co-host a conference entitled *The Art of seeing and the seeing of Art*.

Musical events ranged from community choirs and orchestras to concerts by Stopera, Salut! Baroque Ensemble, the Macquarie Trio and Clarity Clarinet Quartet. The Australian Youth Orchestra presented two concerts in Gallery spaces as part of the program for their National Music Summer Camp.

Theatre events included a play entitled *Winter as Frida Kahlo*—exploring the relationship between artists Frida Kahlo and Diego Rivera and Kahlo's sister Cristina, and The Melbourne Theatre Company's performance of *Dear Sun: An adaptation of the letters of Joy Hester and Sunday Reed* (edited by Janine Burke). Dance performances were choreographed for the exhibitions *Rodin: A Magnificent Obsession* and *Joy Hester and friends*. Special events audiences totalled 14,770.

Other events including eighteen workshops were delivered, some developed specifically for children. More than fifty films and videos were screened, including children's holiday films and weekly art documentaries. 2,073 people attended film screenings and children's events attracted 1,863. Performances such as the *Living Sculpture*, the *Tableau Vivant*, and the *Kahlo Club*, a series of Saturday evening events, were designed to celebrate major exhibitions. 1,658 visitors took advantage of late night opening for special exhibitions.

Australia Day was celebrated with a concert in the Sculpture Garden by internationally acclaimed Adelaide band *Fruit*, who performed to an audience of more than 3,000 people.

The Gallery's annual celebration of the dynamic force of youth culture, *Sub-urban 4* featured art, fashion, music, and dance created and performed in the Gallery spaces.



The many faces of Juniperberry's Lounge Manager, Jillian 'Frida' Malaganeas, during the exhibition *Frida Kahlo, Diego Rivera and Mexican Modernism*.

Quarterly calendars detailing the Gallery's public program were printed. They are available at the Gallery's Information Desk and are inserted with *artonview*, the Gallery's quarterly magazine. More than 150,000 calendars were distributed during the year and the Gallery website was regularly updated to allow greater access to information about public programs.

During March 2002 a survey targeting audience response to the content and presentation of public programs registered overall visitor satisfaction.

Educational programs

Every school in Australia received an information brochure, and posters were prepared collaboratively with other cultural institutions to promote educational excursions to Canberra. Full colour teaching resources were distributed for the Gallery's major exhibitions in electronic and printed formats. In addition, trails for young children were produced and teachers' previews were held. A 12-page summer holiday activity supplement for young people and families was produced by *The Canberra Times* with the Gallery's assistance.

During 2001, the National Gallery worked collaboratively with other national institutions on the National Capital Educational Tourism Project—200,001 students in 2001—a program to promote educational tourism during the year of Centenary of Federation celebrations. Approximately 128,000 students visited Canberra as part of organised tours in the year, an increase of 11% on the level of attendance in the previous year.

Professional development sessions for teachers across all key learning areas in both primary and secondary schools were conducted in permanent collection exhibitions and in each major exhibition. More than 200 teachers participated in professional development for *The Italians: Three Centuries of Italian Art*. A total of 75,364 students and teachers in organised excursion groups from across Australia participated in Gallery education programs. Since 1982, more than 1.25 million students and teachers have received an education service at the Gallery.

Special access viewing sessions for people with disabilities, their families and carers, and sign interpreted lectures were held for *Rodin: A Magnificent Obsession* and *The Italians: Three Centuries of Italian Art*. Tactile tours for vision impaired people were available during *Rodin: A Magnificent Obsession* and with the permanent collection. The Arts for Health course was conducted as were courses for the University of the Third Age. The Gallery's Education staff participated in regular ABC and Artsound FM92.7 radio broadcasts and in a presentation for children on Prime television 'Prime Possum'.



Special Access viewing of *The Italians*.

More than 24 outreach services were conducted by Voluntary Guides and 4 by Education staff, to 937 external clients in service organisations or in nursing homes or regional centres, who do not have immediate access to the Gallery and its collection.

Children's Gallery exhibitions included paintings provided through Kids Earth Fund about the environment from children around the world, an infra-red investigation coordinated through the Gallery's Conservation Department and an exhibition to tour that highlighted ancient Chinese ceramics from the T.T.Tsui Collection.



Summer Scholarship students and staff with the results of the colour workshop at The Arthur and Yvonne Boyd Education Centre at Riversdale.



Voluntary Guide with American visitors, September 2001.

The Summer Scholarship, sponsored for three years by Sony Foundation, Australia and supported by the Kurrajong Hotel, Qantas, the Rotary Club of Belconnen, the National Institute of the Arts and the Canberra Art Teachers Association, provided an intensive program for the 16 year eleven students who travelled to Canberra from each state and territory.

A twelve-month lecture series and workshops for Voluntary Guides attracted more than 80 applicants from whom 26 were selected to commence the training program. The course covers visual analysis, communications skills and art history delivered via slide lectures, workshops, tutorials, films and excursions. Fortnightly professional development programs were provided for Voluntary Guides and Educators and additional educational programs and study materials prepared and provided for each major exhibition.

135 Voluntary Guides provided *Discovery Tours* for 21,549 primary school students; twice daily tours of

the collection and the major touring exhibitions in addition to tours for specific groups and Government and Diplomatic visitors.

Works of art not currently on display are available for viewing in the Collection Study Room by the public, students, scholars and artists. This year the program attracted 952 visitors viewing 3,843 works of art.

Membership programs

The Gallery's temporary exhibition program and permanent collection provided unique opportunities to invite members to a variety of events and functions. Special viewings, concerts and introductory lectures for major exhibitions, which included *Frida Kahlo, Diego Rivera and Mexican Modernism*, *Rodin: A Magnificent Obsession* and *The Italians: Three Centuries of Italian Art*, were provided.



Member's Melbourne Cup lunch.

Other special events for members included a millinery workshop held in conjunction with the annual Melbourne Cup Lunch in the Member's Lounge and a presentation relating to a sample of Queen Elizabeth II Coronation gown which will tour to selected venues during the Golden Jubilee Year. Young Members were invited to attend a special Christmas concert of *Billy Goat Gruff* performed by Clarity Clarinet Quartet and narrated by the Director, Brian Kennedy. More than 250 members and their children enjoyed this annual event.

A 4-day coach trip to the Riverina in conjunction with *The Italians* was enjoyed by 40 members and included visits to regional galleries and museums in Griffith, Mildura, Wagga Wagga and Swan Hill.

An increase in Membership fees was introduced from 1 April, 2002. Despite this, the Gallery's fees remain lower than those of State galleries.

An incentive program undertaken during *The Italians* resulted in 804 new memberships. At 30 June 2002, the total number of National Gallery Members was 27,592. Many of the Gallery's members have maintained an association since the Gallery opened in 1982.

Electronic and multimedia access

Since 1999–2000, visitation to Gallery websites has increased from 250,530 to 728,898. During 2001–2002, visitors to Gallery websites viewed 4,571,254 pages, an increase of 53% over the previous year.

The Gallery's Australian prints website (AustralianPrints.gov.au) hosted 97,370 visitors in its first full year of operation. Visitors to *Australian Prints* viewed 2,253,413 pages, demonstrating the interest generated by the depth of content the Gallery makes available through this service.

Major projects completed included three online exhibitions related to *The Italians: Three Centuries of Italian Art* (TheItalians.com.au), the *National Sculpture Prize and Exhibition* (nga.gov.au/Prize), and *Transparent Things* (nga.gov.au/Transparent).

To assist Melbourne Museum with its hosting of *The Italians: Three Centuries of Italian Art*, the Gallery supplied four interactive screens, and made available *The Italians* website and online competition forms for all visitors to the exhibition.

Over 14,450 entries were accepted online for *The Italians* competition, cutting costs associated with manual data entry, allowing visitors to submit real-time qualitative evaluation of the exhibition and enabling management to obtain instant statistical analysis of visitor evaluation.

The Gallery's free email newsletter *artonline* is distributed regularly to 2,040 subscribers. Fourteen issues of *artonline* were distributed to subscribers.



Information Technology

In response to worldwide concerns the Gallery tightened security provisions and improved the robustness and reliability of its Information Technology (IT) systems.

Of importance during 2001–2002 was the establishment of the IT Forum, a body with broad representation from across the Gallery's staff. The focus of the IT Forum is to align IT systems with the key strategies and business requirements. In particular, the IT Forum ensures that the work of staff is supported by suitable technology and that people, both in Australia and overseas, can readily access information about the national collection and Gallery exhibitions.

A new customer information technology system was successfully executed into Membership and Information Desk operations. Implementation into the Education administrative office has commenced. Further additions to the system, including a ticketing/booking system, are to be installed during the next twelve months.

Research

In addition to the provision of facilities and services to support the work of Gallery staff, the Research Library provides information and services to researchers and to the general public. A reader's ticket system operates for external researchers and this year a total of 598 external visits were made to the Reading Room. All external readers are trained in the use of the Research Library with the result that these 598 visitors submitted only 288 reference queries. In addition, a public reference service is available by telephone, fax, mail or through our website. A total of 1,688 external queries were answered this year. While the telephone remains the most popular method of access with 690 queries, the query form on our website is becoming increasingly popular with 514 queries submitted this year. In addition, 254 items were lent through the inter-library loan system.

A record 6,470 queries were handled during the year of which 4,782 were internal. In addition to answering staff queries, 120 items were borrowed from other libraries and 5,865 items issued on loan.

Training is provided for all new staff and readers and this year 24 training sessions were provided to the new intake of trainee guides with 6 groups receiving 4 sessions each.



Sol LeWitt
Autobiography 1980 photo-lithography
National Gallery of Australia

Continuing collection development is essential to the provision of services. This year 3,525 serial items were accessioned, 24,689 items were added to the Documentation Collection and 2,110 monographs were acquired of which 59% came as gifts or on exchange. We owe a continuing debt to the many donors who add to our Research Library collection. In January we were informed that Douglas Newton, former Director of the Museum of Primitive Art in New York and adviser to the fledgling Australian National Gallery, had bequeathed his personal library to our Research Library. This will greatly enrich our collections on indigenous art worldwide.

Considerable resources were put into the preparation of data for migration to a new library management system and training of staff in its use. The system covers monograph acquisitions, serial acquisitions, cataloguing, our online public catalogue and circulation system. All holdings are automatically added to the national database, Kinetica. The Research Library has also begun work on converting internal databases for mounting on the Gallery's website.

The heavy demand on reference services and the interruption caused by the system up-grade resulted in a reduction in cataloguing output. Nevertheless, 2,014 monographic items were added to the catalogue and 101 serial titles had holdings record added to online access. We also began to add relevant websites to our catalogue.

The collection of Research Archives continues to grow. Significant additions this year include the archives of Oliffe Richmond which were donated by Peter Blayney; scans of a collection of poems by Joy Hester with the permission of Peregrine Smith; and copies of entries to the original design competition for our building, which were made available by the National Capital Authority Library. A separate archive was established to preserve entries to the *National Sculpture Prize and Exhibition*.

Publications and merchandising

Access to the Gallery's collection was enhanced through the Gallery's publications program. Publications produced during 2001–2002 are detailed at *Appendix 12*.

In addition to publications the Gallery developed products related to the national collection. The Product Development Committee works collaboratively with artists, designers and crafts people to create unique and beautiful limited edition objects that have been directly inspired by works in the national collection or have been made to augment major exhibitions.

Promotion of Gallery Programs

The Gallery actively promoted the national collection and the Gallery's public program and related activities. This was achieved principally through media advertising and promotion.

Market research is conducted on an ongoing basis to assess the effectiveness of marketing and promotion strategies and to gather valuable client feedback on Gallery services, programs and facilities.



Author Janet Jeffs with Maggie Beer at the book launch for *Italian Ate: Italian Art and Cooking* published in association with *The Italians*.

Goal 6: Sustain an encouraging and inclusive environment for all staff

To provide an encouraging, supportive and equitable environment in which all staff will have the opportunity to fulfil their roles and responsibilities and contribute to achieving the goals of the National Gallery of Australia.

Key strategies

- Implement Individual Development and Performance Agreements, including staff training and development.
- Engage staff in the Gallery's planning, delivery and reporting process.
- Encourage staff to be innovative and to continually improve the efficiency of administrative and operational processes.
- Increase staff engagement with the national collection and the visual arts by expanding art education programs to all staff and volunteers.
- Develop strategies that promote and recognise staff achievements and their professional activities.
- Continue to develop and refine strategies for succession planning.

The Gallery is committed to providing an encouraging, supportive and equitable environment for all staff. Illustrative of this, Individual Development and Performance Agreements were introduced for all staff during the year. This aligned individual performance and staff development activity to the Gallery's strategic objectives. The Gallery also pursued practices that included staff in decision making processes and in revising policy and procedures.

Agency Agreement

The National Gallery's current agency agreement, made under Section 170LJ of the *Workplace Relations Act 1996*, which was certified in the Australian Industrial Relations Commission on 5 December 2001 has a nominal expiry date of 31 December 2003.



National Gallery staff unpacking *The Italians*.

Impact and features of certified agreements and Australian Workplace Agreements (AWAs)

The majority of Gallery staff are employed under the National Gallery Certified Agreement 2001–2003. The Agreement has provided an appropriate framework with which to recruit and retain staff. Exceptions have been in areas where the specific job requirements have necessitated the negotiation of conditions of employment via Australian Workplace Agreements. During the year the Office of the Employment Advocate approved AWAs for 4 employees, bringing the total number of such agreements to 11. The AWAs are designed to encourage and reward a high performance culture and to provide the flexibility to attract and retain highly skilled employees at senior levels.

Staff of the National Gallery of Australia are listed in *Appendix 3*.

Policy and practices on the establishment and maintenance of appropriate ethical standards

Staff are guided in their standards of conduct, and in ethical behaviour, through the National Gallery's Code of Conduct, and its Code of Ethics. The Code of Conduct is based on the Australian Public Service Code of Conduct, while the Code of Ethics is based substantially upon the Museum Ethics Code, and the Code of Ethics for Art, History and Science Museums.

Workforce planning, staff turnover and retention

The National Gallery has recognised the need to focus on improved workforce planning strategies. This includes succession planning, recognition of staff skills and appropriate training and development opportunities where possible. This is largely achieved through the development by all staff and their managers of Individual Development and Performance Agreements and the Gallery's commitment to deliver the training and development objectives expressed in them.

Training and development undertaken and its impact

National Gallery staff participated in a range of corporate, program and professional training and development activities throughout the year. With the implementation of a revised collection management system staff were trained in the use of the new system. Security staff continued a training program in the areas of art education, emergency procedures including hazardous substance training, first aid, security and fire systems, customer service, and specialised protective security training. Staff from the Gallery's Conservation Department delivered Art Handling and Courier Training sessions to Gallery staff and representatives from other Commonwealth collecting institutions.



National Gallery staff Fiona Kemp and Andrea Wise with Antoinette le Normand-Romain of the Musée Rodin (centre) preparing work for *Rodin: A Magnificent Obsession*.

The IDPAs enable staff, in association with their supervisors, to identify their key activities—aligned to the Gallery’s Strategic Plan—as well as their training and development needs. The scheme provides for formal feedback to staff every 6 months as to their performance against the key activities. The IDPA scheme is supported by a database that enables the prioritising, monitoring and reporting of training and development activities and expenditure.

The Gallery continued its role of Program Administrator for two management programs in which it participates with other national collecting institutions. The programs are the Advanced Workplace Skills Program and the Cultural Management Development Program.

Expenditure on staff training during the year totalled \$156,487.

Occupational health and safety

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

The Gallery’s Occupational Health and Safety Policy was reviewed during the year, through a process involving wide consultation with employees, Comcare, (the agency responsible for workplace safety, rehabilitation and compensation in the Commonwealth jurisdiction), and the unions which represent Gallery staff. Formal ratification of the policy is expected early in the 2002–2003 year. The policy’s objectives are, as far as is reasonably practicable, to:

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

The Gallery’s OH&S Committee met 3 times during the year. The Gallery is covered by 5 designated work groups. All staff representatives and their deputies have attended training run by the Workwatch Training Centre.



National Gallery staff installing for the *National Sculpture Prize and Exhibition*.

OH&S activities included workplace ergonomic assessments; workplace audits including hazard identification in the Conservation, Registration and Building Services departments undertaken by external consultants; screen-based vision testing and health checks; refresher training for first aid officers and fire wardens; training in the use of elevated work platforms; flexibility and body stretching classes as preparation for handling large or awkward works of art; training for anthrax alerts; and presentation of an OH&S overview to Program Managers, as a forerunner to widespread awareness sessions planned for all managers and staff during the early part of 2002–2003.

Formal OH&S induction procedures for staff and contractors were implemented during the year.

Two trial building evacuations were conducted during the year.

In relation to the Gallery building, refurbishment and upgrades of plant and equipment was undertaken for fire services, lightning protection systems, security systems and the air conditioning system, all contributing to a reduction of risk factors.

The Gallery's Individual Development and Performance Agreement (IDPA) pro-forma (an integral part of the Performance Management Scheme), was amended to include a section which would enable regular appraisals to be made of employees' performance in relation to discharging their OH&S responsibilities. Provision was also made for the IDPA process to identify specific OH&S training needs.

In early 2002, the Gallery implemented revised Complaints Handling Procedures that inform both staff and members of the public how they may raise concerns about OH&S, and the processes for investigating and resolving their issues.

The Gallery had 9 incidents that were notifiable under section 68 of the Act, comprising 3 dangerous occurrences, and 6 serious personal injury.

In August 2001 Comcare undertook, as part of its cyclical inspection of all Commonwealth agencies, a planned inspection of the occupational health and safety policies and practices operating at the Gallery. The resultant report revealed that a number of areas—such as employee involvement, consultative mechanisms and emergency management—were well managed, but that attention was required in other areas—such as in the development of formal policies and guidelines, systematic assessment of all tasks involving manual handling, and documentation of the management of plant and equipment. Issues identified in the investigation have been incorporated into an action plan that is currently being implemented.

Comcare also instigated the following investigations in the year:

- an investigation conducted under Section 41 of the Act into an alleged breach of Section 76 of the Act.

The investigation concluded that the Gallery had breached s76 of the Act. The Gallery received legal advice questioning aspects of the report and its conclusion but noted the report and has implemented each of the recommendations made in the report.

- an investigation of alleged contravention of section 68 of the Act into alleged inappropriate removal of asbestos from the Workshop.

The investigation concluded that the Gallery had dealt appropriately with the matter.

- an investigation conducted under the Act regarding an allegation that asbestos may be present on a control panel outside one of the Gallery's air handling units.

The investigation concluded that the substance was not asbestos and that the substance did not pose a risk to health and safety.

- an investigation conducted under the Act regarding an incident involving an employee falling through an access hole in Riser 3.

The investigation concluded that the Gallery had not complied with subsection 16(1), section 17, and subsection 68(1) of the Act in that it had not carried out hazard identification and risk assessment, and had not developed risk control measures within the risers and basement of the Gallery; and that the Gallery had not notified the accident to Comcare as required.

The Gallery has accepted and implemented the recommendations contained in the report.

- an investigation conducted under the OH&S Act regarding allegations of electrical hazards in the air handling units.

The investigation concluded that the general housekeeping of the air handling units required addressing as a priority before the state deteriorated to the condition where there became an immediate electrical danger to employees and contractors.

The Gallery accepted and implemented the recommendations contained in the report.

Comcare also engaged the services of an independent investigator to conduct an investigation into the Gallery's progress with implementation of recommendations contained in two earlier reports (investigations nos. 1913 and 1997), as well as to advise whether there were any other health and safety matters concerning the Gallery's air conditioning system and its maintenance. A report is pending.

Performance Pay

During the year a combined total of \$32,253 was paid in performance bonuses to 7 eligible SES and Program Manager level staff. The amount of bonus is determined by a performance review.

Senior executives and their responsibilities

The Director and the seven Program Managers comprise the senior management team. The senior management team meets weekly to develop strategies, review policies, provide advice to the Director and the Council, and coordinate the National Gallery's operations.

Senior Executive Service

On 30 June 2002 the National Gallery had two male Senior Executive Service officers— the Director, SES Band 3 equivalent, and the Deputy Director, SES Band 2 equivalent. There was no change from the previous year. In addition 6 program managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceed those available for NGA Executive Level 2 positions.

Senior management committees and their roles

The Gallery has a long established and effective framework for decision making, communication and consultation within the National Gallery that seeks to be inclusive and provide opportunities for staff to participate in the planning and delivery of programs and activities. Regular and structured meetings of the Gallery's Council, Program Managers and Managers are held. Management and elected staff representatives comprise the membership of the Occupational Health and Safety and the Gallery Consultative Committees. There were regular meetings at Program, Department and Section level. Planning of the publications program, celebrations for the Gallery's 20th anniversary in October 2002 and exhibition schedules were advanced through representative groups meeting on a regular basis.

Workplace Diversity and Equal Employment Opportunity

The National Gallery's Workplace Diversity Program was launched by the Director on 20 March 2002 at an all staff event to celebrate Harmony Day. The Program covers a range of initiatives and emphasises the importance of valuing workplace difference and ensures that training on equity and cross-cultural awareness issues is provided to employees.

Report on performance in implementing the Commonwealth Disability Strategy

The National Gallery is covered by the categories of provider and employer under the Commonwealth Disability Strategy Performance Reporting Framework. The following report addresses the performance criteria for both categories.

Programs specially designed for people with difficulties are regularly incorporated into the public programs calendar.

The National Gallery currently has a service charter which specifies the roles of the Gallery and its customers. While this does not refer to the needs of people with disabilities, considerable information is available on the website which details accessibility to the building and special programs for people with disabilities.

Comments and complaints received through the Service Charter and Visitor Book are responded to and addressed as appropriate. The Guidelines for Handling Complaints are available on the website. Feedback on services is also sought in the service charter. No complaints relating to facilities or access for the disabled were received.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. All recruitment information is available via mail, fax and email and is available on the website at the time of advertising. All recruitment information is dispatched within 48 hours of request.

Information on reasonable adjustment has been incorporated into the Staff Selection Guidelines. Grievance procedures are provided for in the Gallery's Certified Agreement. Formal complaints handling guidelines were reviewed this year and are available on the website.

Davidson Trahaire has been engaged to provide counselling and support to staff and their families. No complaints have been received relating to disability issues.

Industrial Democracy

The National Gallery is committed to consulting and communicating about workplace issues with employees and employees' representatives. The Gallery Consultative Committee, established under the National Gallery's Certified Agreement, provides a forum for industrial democracy discussions between management, staff and union representatives. The committee met on 7 occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. The committee forum enables employees and their representatives to receive information on workplace issues that affect them, and provides an opportunity for them to contribute and have their views taken into account.

Statistics on staffing

National Gallery staff are employed under the *National Gallery Act 1975* although an undertaking has been given in the current Certified Agreement to examine the implications of the Gallery being staffed under the *Public Service Act 1999*, in consultation with employees and the relevant unions.

On 30 June 2002 the National Gallery employed 296 staff, made up of 188 permanent staff (76 male and 112 female), 50 temporary staff (16 male and 34 female) and 58 casual employees (22 male and 36 female). The 188 permanent staff comprised 169 full-time and 19 part-time employees. The average staffing level during the year was 240.21 full time equivalent staff, which includes additional staff engaged to service major exhibitions. There were 188 permanent employees on 30 June 2002, compared to 185 in the previous year.

Indemnities and insurance premiums for National Gallery staff

Comcover is the insurer of the National Gallery and provides, on a fee basis, Professional Indemnity Cover to a liability of \$10 million on any one claim and in the aggregate. Liability cover is provided to a limit of \$10 million on any one claim and in the aggregate, and covers the Director and staff of the Gallery.

Goal 7: Refurbish and enhance the National Gallery building

To refurbish and enhance the National Gallery's building to better display, maintain and protect works of art and to improve facilities for visitor and staff.

Key strategies

- Implement Stage 1 of the agreed building program with regard to Gallery programs and resources.
- Develop and deliver a public relations and communications strategy to inform the staff and the public about the building program.
- Implement the strategic facilities management and maintenance plan
- Secure funding for the building program beyond Stage 1.

National Gallery Building

In December 2001 the National Gallery of Australia and the High Court–National Gallery Precinct were entered in the Register of the National Estate as an individually significant sub-area of the Parliament House vista. The sculpture garden had already been accorded this status. Following the listing, the Gallery commissioned the development of a conservation management plan for the building, the sculpture garden, the site and the Gallery precinct. A steering committee comprising representatives of the National Gallery of Australia, the Australian Heritage Commission and the National Capital Authority was established to oversight the development of the plan.

An ambitious program of works was undertaken in the year, including the upgrade of the early warning information system; upgrades to the lightning protection and security systems and refurbishment of external seating. Work continued to address water ingress issues with a number of leaks being repaired and action being taken to reduce the condensation forming on internal surfaces including walls and internal ramps.

In consultation with the Managing Architect for the enhancement of the Gallery building, a number of objectives and design principles were developed and endorsed to guide the refurbishment of the original gallery spaces. Work commenced to reveal many of the original architectural features of the building, with panelling being removed from a number of concrete walls and the implementation of measures to introduce more daylight into display spaces. Display light fittings are to be upgraded and investigation of new fittings began.



Auguste Rodin
Burghers of Calais c.1885-6
Cast 1985 bronze
National Gallery of Australia

Responding to the findings of the May 1999 *Building Audit Report*, and recommendations contained in reports into the Gallery's air conditioning system over a number of years, consultants were engaged to advise on a program of works to refurbish the Gallery's air conditioning systems. Stage 1 of the air conditioning upgrade program was implemented at a cost of approximately \$2 million and resulted in the replacement of the Gallery's spray humidification system with a state-of-the-art ultra-sonic humidification system, complemented by a program of filter upgrades and refurbishment of plant rooms.

The planning, consultation and approval process to provide a new front entrance to the National Gallery continued throughout the year, without a final resolution being developed. The process involved detailed consultations with the original architect of the Gallery building, Mr Col Madigan, and explored a number of alternative approaches and concepts.

Ecologically sustainable development and environmental performance

Ecologically sustainable and environmentally friendly performance is a key objective for the Gallery and is being applied in the development of plans for the enhancement of the Gallery building. The Gallery's new air conditioning plant will deliver a range of ongoing benefits to the Gallery including efficiencies in energy.

Funding of building refurbishment and enhancement program

Government approval was obtained in the 2000–2001 budget for expenditure of \$42.9 million on refurbishing and enhancing the Gallery building. The funds to meet this obligation will be provided from the Government's recurrent funding of Gallery operations and the Government agreed to assist the Gallery in meeting the cash flow obligations for the project by providing a loan of \$20.7 million. This loan, together with interest, is expected to be fully drawn by 2004/05 and will be repayable over eight years.

The provision of funding for the building program beyond Stage 1 remains a strategy to be addressed by 2004.



Artist Deborah Paaue with her installation in the Members Lift.

Goal 8: Increase and broaden our revenue base

To secure additional financial and other resources from the public and private sectors of the community to assist the National Gallery of Australia in achieving its goals.

Key strategies

- Seek increased operating funds from Government to support the growing national collection and increased service delivery.
- Increase private sector support for the Gallery.
- Increase merchandising and commercial revenue.
- Secure Government support and funding for further building and enhancement.

Financial Operations

Financial statements for the year are included at pages 53 to 85.

Revenue from operations totalled \$170.383 million or \$42.564 million excluding funding provided to meet the capital use charge compared to \$41.156 million the previous year.

Expenditure excluding the capital use charge totalled \$38.578 million compared to \$35.120 million the previous year.

The net change in equity after payment of the capital use charge was \$3.682 million.

In addition an equity injection of \$4 million was received from the Commonwealth Government to fund the purchase of works of art.

Capital expenditure in the year included \$4.838 million on property, plant and equipment including expenditure on the refurbishment and enhancement of the building and \$14.038 million on the purchase of works of art and additions to the Research Library collection. The Capital expenditure was funded from Commonwealth Government appropriations and from donations for the purchase of works of art.

Asset Management

The Gallery's collection of works of art was valued at \$1.574 billion at 30 June 2002. Works of art valued over \$1.0 million are valued individually and other items are valued using sampling techniques. The Gallery revalues its collection every 3 years. The Gallery's performance in developing and maintaining the collection is reported elsewhere in this report.

The Gallery's land and buildings are valued at \$114.11 million. The building is currently undergoing a major refurbishment and enhancement program which will increase the value of the building.

The total value of the remaining assets is \$1.48 million.

Consultancy Services

22 consultants received more than \$10,000 to undertake consultancy work for the Gallery during the year. The total cost of these consultancies was \$2,016,288. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required. Particulars of these consultancies is provided at *Appendix 13*.

Competitive tendering and contracting

The Gallery remains committed to investigating outsourcing options in cases where this is beneficial. Services outsourced are cleaning, legal, and internal audit and other services secured by the engagement of consultant as detailed in *Appendix 13*.

Commercial operations

The Gallery seeks to broaden and sustain its revenue base through commercial operations which supplement the public funding of the Gallery. Commercial operations includes revenue from retail, wholesale, e-commerce and other distribution activity including royalty and copyright fees. Other commercial contracts include revenue for the grant of a license to a catering contractor.

The catering license, now in its third year of operation with Juniperberry FoodArt at the NGA, provides revenue to the Gallery with \$171,000 being remitted in the 2001–2002 financial year.

During the year exhibition shops were established for *Frida Kahlo, Diego Rivera and Mexican Modernism*, *Rodin: A Magnificent Obsession*, *National Sculpture Prize and Exhibition*, *William Robinson: A Retrospective* and *The Italians: Three Centuries of Italian Art*. Merchandise and publications for the exhibition shops were largely developed by the Gallery and were supplemented with other products which complemented the exhibition themes. Revenue from exhibition shops represented nearly half of the merchandising income for the year. The main Gallery shop delivered one third of the sales with the remainder primarily coming from wholesale and distribution revenue. The wholesale section of the program experienced the most growth, nearly doubling the previous year's results.

Total merchandising sales for 2001–2002 was \$3,308,000, compared to \$3,651,000 in the 2000–2001 financial year. This 9% reduction was primarily due to the extraordinary success in the previous year of the *Monet & Japan* exhibition.

The Gallery's commercial operations are at the forefront of museum publishing and merchandising and include its exclusive products designed and produced in house. The wide range of distribution activity ensures the broadest audience is reached, allowing regional, national and international visitors access to merchandise which is related to the collection.

Venue Hire

The National Gallery of Australia provides facilities hire by way of access to conference and function venues, theatres, restaurants and other spaces to individuals and corporates for events. In 2001–2002 the revenue from the hire of facilities was \$61,262 as compared with \$117,786 last financial year. The decline was primarily due to the successful exhibition season of *Monet & Japan* showing in the March–June period last year.

Government Funding

The Commonwealth Government appropriations to the Gallery in the year totalled \$161.638 million comprising \$157.638 million for operations, including \$127.819 million for the capital use charge and \$4 million as an equity injection for the purchase of works of art.

Private funding

The National Gallery's program this year was achieved with the generous support of many sponsors and donors. As well as continuing to build on long-term partnerships, new partnerships were established during the year. The National Gallery acknowledges the following sponsors for their generous support:

- **Macquarie Bank** for supporting the inaugural National Sculpture Prize and Exhibition. Macquarie Bank also toured the winning work, *Human Human – Lotus, Cloisonné Figure 1* by Ah Xian, to their offices in Sydney and Melbourne. The winner of the people's choice award, *Tea party in the Mayoral garden* by Ruth Downes, was exhibited at the Australian Embassy in Washington DC with assistance from Macquarie Bank.
- **The Tenix Group** as principal sponsor for the major exhibition, *The Italians: Three centuries of Italian art*.
- **Art Indemnity Australia** for providing indemnity for *The Italians: Three centuries of Italian art*.
- **The Seven Network** for assisting with the advertising of *The Italians: three centuries of Italian art*.
- **Qantas Airways Ltd** for sponsoring *The Italians: Three Centuries of Italian Art*, the National Gallery's Birthday Lecture and facilitating travel for the Summer Scholars.
- **Novotel Canberra** for providing accommodation for guests of the Gallery involved with *The Italians: Three Centuries of Italian Art*.
- **De Bortoli** wines for providing wine for *The Italians: Three Centuries of Italian Art*.
- **The Australian Hotels Association** for sponsoring a cocktail party for *The Italians: Three centuries of Italian art*.
- **Marsh Australia** as principal sponsor for the travelling exhibition, *Seeing the Centre: The art of Albert Namatjira 1902–1959*.
- **Sony Foundation** for sponsoring the Summer Scholarship.
- **The Hotel Kurrajong** for providing accommodation for the Summer Scholarship.
- **The Belconnen Rotary Club** for supporting the Summer Scholarship.
- **The Gordon Darling Australasian Print Fund** for its continuing support of the development and promotion of the Australasian print collection and the Fifth Australasian Print Symposium.
- **Cosco Shipping** for assisting with the transportation of Wenda Gu's *Forest of stones*.

A Travel Grant was awarded from the Gordon Darling Foundation to staff in the Gallery's Australian Art Department.

National Gallery of Australia Foundation

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

In 2001–2002 the Foundation received significant donations or pledges from David Coe, Gene and Brian Sherman, the Breuer Family, Sue Cato, Mr and Mrs Geoff Ainsworth, Mr and Mrs Andrew Gwinnett, Jennifer and John Prescott, Ann Lewis, Terrey and Anne Arcus, Penelope and Harry Seidler, Catherine Rossi Harris, Tony and Carol Berg, Peter Fay and David Thomas.

The *National Gallery of Australia Foundation Annual Report 2001–2002* details its operations and activities and lists all members. Further information may be obtained from our Development Office, telephone (02) 6240 6410.

American Friends of the National Gallery of Australia

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

National Gallery of Australia Financial Reports 2001–2002



INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

Scope

I have audited the financial statements of the National Gallery of Australia for the year ended 30 June 2002. The financial statements include the consolidated financial statements of the consolidated entity comprising the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year. The financial statements comprise:

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

The directors of the Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia and statutory requirements so as to present a view which is consistent with my understanding of the National Gallery of Australia's and the consolidated entity's financial position, their financial performance and their cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

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

Audit Opinion

In my opinion the financial statements:

- (i) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*; and
- (ii) give a true and fair view, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Finance Minister's Orders, of the financial position of the National Gallery of Australia and the consolidated entity as at 30 June 2002, and their financial performance and cash flows for the year then ended.

Australian National Audit Office



Mashelle Parrett
Executive Director

Delegate of the Auditor-General

Canberra

28 August 2002

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
STATEMENT BY DIRECTORS

In our opinion, the attached financial statements for the year ended 30 June 2002 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*.



Harold Mitchell
Chairman
National Gallery of Australia Council
August 2002



Brian Kennedy
Director
National Gallery of Australia
August 2002

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF FINANCIAL PERFORMANCE

For the Period Ended 30 June 2002

	Notes	Consolidated		NGA	
		2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
Revenues from ordinary activities					
Revenues from Government	2	157,638	163,924	157,638	163,924
Sales of Goods and Services	3	6,423	7,557	6,423	7,557
Other operating income	4(a)	2,093	3,900	4,689	2,325
Interest	4(c)	737	5,219	623	5,102
Art acquisitions - gifts	4(b)	968	953	1,010	988
Recognition of Library Collection	4(d)	0	18,383	0	18,383
Net gain from sales of investments	4(e)	242	0	0	0
Total revenues from ordinary activities		168,101	199,936	170,383	198,279
Expenses from ordinary activities					
Suppliers	5(a)	16,328	14,343	15,997	14,334
Employees	5(b)	14,722	13,696	14,722	13,666
Depreciation and amortisation	5(c)	7,483	6,990	7,483	6,990
Write-down of assets	5(d)	376	130	376	130
Total expenses from ordinary activities		38,909	35,159	38,578	35,120
Borrowing costs expense	5(e)	0	109	0	109
Net Operating surplus from ordinary activities		129,191	164,668	131,805	163,050
Net surplus		129,191	164,668	131,805	163,050
Net surplus attributable to the Commonwealth		129,191	164,668	131,805	163,050
Net credit (debit) to asset revaluation reserve	15	(292)	519,922	(292)	519,922
Total revenues, expenses and valuation adjustments attributable to the Commonwealth recognised directly in equity		(292)	519,922	(292)	519,922
Total changes in equity other than those resulting from transactions with owners as owners		128,900	684,590	131,513	682,972

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

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF DISTRIBUTION

For the Period Ended 30 June 2002

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
Net surplus	129,191	164,668	131,805	163,050
less Capital use charge	127,831	139,049	127,831	139,049
Contribution to Accumulated Result	1,360	25,619	3,974	24,001

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF FINANCIAL POSITION
As at 30 June 2002

	Notes	Consolidated		NGA	
		2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
ASSETS					
Financial assets					
Cash	6	16,390	23,182	15,000	19,425
Investments	7	1,602	0	0	0
Receivables	8	1,354	681	1,348	680
Other	9	112	127	97	123
Total financial assets		19,458	23,990	16,445	20,228
Non-financial assets					
Land and Buildings	10(a)	114,106	111,579	114,106	111,579
Infrastructure, plant and equipment	10(b)	1,483	1,769	1,483	1,769
Collection Assets	11	1,592,981	1,583,530	1,592,981	1,583,530
Intangibles	12	554	351	554	351
Inventories	13	1,085	1,027	1,085	1,027
Other	14	90	116	90	116
Total non-financial assets		1,710,299	1,698,372	1,710,299	1,698,372
Total assets		1,729,757	1,722,362	1,726,744	1,718,600
LIABILITIES					
Provisions					
Employees	15(a)	3,633	3,219	3,633	3,219
Total provisions		3,633	3,219	3,633	3,219
Payables					
Suppliers	15(b)	16,912	16,544	16,587	16,539
Total Payables		16,912	16,544	16,587	16,539
Total liabilities		20,545	19,763	20,220	19,758
NET ASSETS		1,709,212	1,702,599	1,706,524	1,698,842
EQUITY					
Parent entity interest					
Contributed equity	16	76,712	72,712	76,712	72,712
Reserves	16	1,008,520	1,008,812	1,008,520	1,008,812
Accumulated surplus		623,980	621,075	621,292	617,318
Total parent entity interest		1,709,212	1,702,599	1,706,524	1,698,842
TOTAL EQUITY		1,709,212	1,702,599	1,706,524	1,698,842
Current liabilities		12,307	10,484	11,982	10,479
Non-current liabilities		8,238	9,279	8,238	9,279
Current assets		20,632	25,133	17,619	21,370
Non-current assets		1,709,125	1,697,228	1,709,125	1,697,230

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

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF CASH FLOWS
For the period ended 30 June 2002

	Notes	Consolidated		NGA	
		2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES					
Cash received:					
Sale of goods and services					
Government		223	100	223	100
Non-government		7,964	10,923	10,458	9,356
Parliamentary appropriations		157,638	163,899	157,638	163,899
Interest		750	5,444	649	5,326
GST Recovered from Taxation Authority		1,654	758	1,644	757
Total cash received		168,229	181,124	170,612	179,438
Cash used:					
Employees		(14,316)	(13,514)	(14,291)	(13,514)
Suppliers		(18,641)	(15,006)	(18,496)	(14,856)
Borrowing costs		0	(109)	0	(109)
Total cash used		(32,957)	(28,520)	(32,787)	(28,479)
Net Cash flow from Operating Activities	17	135,272	152,604	137,825	150,959
CASH FLOWS FROM INVESTING ACTIVITIES					
Cash received:					
Proceeds from sale of property, plant & equipment		26	7	26	7
Proceeds from sale of shares		679	0	0	0
Total cash received		705	7	26	7
Cash used:					
Payments for property, plant & equipment		(5,022)	(2,363)	(5,022)	(2,363)
Payments for works of art		(13,298)	(8,803)	(13,298)	(8,803)
Payments for Shares		(522)	0	0	0
Total cash used		(18,842)	(11,166)	(18,320)	(11,166)
Net Cash Flow used in Investing Activities		(18,138)	(11,159)	(18,294)	(11,159)
CASH FLOWS FROM FINANCING ACTIVITIES					
Cash Received:					
Equity Injection		4,000	4,000	4,000	4,000
Total cash received		4,000	4,000	4,000	4,000
Cash Used:					
Capital Use Charge Paid		(127,956)	(138,940)	(127,956)	(138,940)
Repayments of Debt		0	(800)	0	(800)
Total cash used		(127,956)	(139,740)	(127,956)	(139,740)
Net Cash Flow from Financing Activities		(123,956)	(135,740)	(123,956)	(135,740)
Net increase (decrease) in cash held		(6,822)	5,705	(4,425)	4,060
Cash at the beginning of the financial year *		23,212	17,477	19,425	15,365
Cash at the end of the financial year		16,390	23,182	15,000	19,425

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

* Included in cash at the beginning of the 2001-02 financial year is an amount of \$30,000 representing the cash holdings of the Gordon Darling Australasian Print Fund. The Fund has been recognised as a subsidiary and has been consolidated for the first time in the economic entity's financial statements for the year ended 30 June 2002 (refer note 1c).

**THE NATIONAL GALLERY OF AUSTRALIA
SCHEDULE OF COMMITMENTS**

As at 30 June 2002

	Notes	Consolidated		NGA	
		2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
BY TYPE					
CAPITAL COMMITMENTS					
1 Building		400	507	400	507
2 Plant and Equipment		102	274	102	274
Total capital commitments		502	781	502	781
OTHER COMMITMENTS					
3 Operating leases		409	945	409	945
4 Other		346	264	346	264
Total other commitments		755	1,209	755	1,209
COMMITMENTS RECEIVABLE					
		(114)	(181)	(114)	(181)
Net commitments		1,143	1,809	1,143	1,809
BY MATURITY					
All net commitments					
From one to five years		1,143	1,809	1,143	1,809
Over five years		0	0	0	0
Net commitments		1,143	1,809	1,143	1,809
Operating Lease commitments					
From one to five years		409	945	409	945
Over five years		0	0	0	0
Net operating lease commitments		409	945	409	945

NB: Commitments are GST inclusive where relevant

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

Nature of Lease	General description of leasing arrangement
Leases for computer equipment	* The lessor provides all computer equipment and software designated as necessary in supply contracts. Contracts are normally 3 years. As more equipment is required additional 3 year contracts are signed.
Vehicle Leases	* Purchase options are available
Fork lift and stock picker leases	* Renewal options are available
Plotter Lease	* Lease for 5 years. Additional costs if 901 or more copies produced per quarter
Photocopier lease	* No renewal available. Additional costs for every sheet photocopied.
Fax lease	* No renewal available or contingent leasing costs

- Other commitments includes licence fees for computer software and purchase orders raised as at 30 June 2002 where the good or service had not been provided.

The Schedule of Commitments should be read in conjunction with the accompanying notes.

**THE NATIONAL GALLERY OF AUSTRALIA
SCHEDULE OF CONTINGENCIES**

As at 30 June 2002

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
CONTINGENT LOSSES				
Claims for damages/costs *	120	87	120	87
Total contingent losses	120	87	120	87

* The amount represents an estimate of the Gallery's liability based on precedent cases.

The Schedule of Contingencies should be read in conjunction with the accompanying notes.

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

For the year ended 30 June 2002

Note	Description
1	Summary of Significant Accounting Policies
2	Revenues from Government
3	Sale of Goods and Services
4	Operating Revenue
5	Operating Expenses
6	Cash
7	Investments
8	Financial Assets - Receivables
9	Financial Assets - Other
10	Property Plant and Equipment
11	Collection Assets
12	Intangible Assets
13	Non-Financial Assets - Inventory
14	Non-Financial Assets - Other
15	Provision and Payables
16	Equity
17	Cash Flow Reconciliation
18	Analysis of Works of Art, Property Plant & Equipment and Intangibles
19	National Gallery of Australia Fund
20	Remuneration of Executives
21	Auditors' Remuneration
22	Controlled Entity - Gordon Darling Australasian Print Fund
23	Controlled Entity - National Gallery of Australia Foundation
24	Financial Reporting by Segments
25	Remuneration of Council Members
26	Related Parties
27	Economic Dependency
28	Payables Denominated in Foreign Currency
29	Subsequent Events
30	Appropriations
31	Average Staffing Levels
32	Financial Instruments
33	Reporting of Outcomes

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2002

1. Summary of Significant Accounting Policies

(a) Basis of Accounting

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

They have been prepared in accordance with:

- Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2001–2002) Orders;
- Australian Accounting Standards;
- other authoritative pronouncements of the Accounting Standards Boards and;
- the Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- Statements of Accounting Concepts;
- The Explanatory Notes to Schedule 1 issued by the Department of Finance and Administration; and
- Guidance Notes issued by that Department.

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

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

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

(b) Principles of Consolidation

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are prepared for the period 1 July 2001 to 30 June 2002 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.

(c) Changes in accounting policies

The accounting policies used in the preparation of these financial statements are consistent with those used in 2000–2001 with two exceptions: The capitalisation threshold for plant and equipment has been increased from \$1,000 to \$2,000 in the 2001–2002 financial year; and The Gordon Darling Australasian Print Fund has been recognised as a subsidiary and has been consolidated in the economic entity's financial statements for the year ended 30 June 2002. In previous years the Gordon Darling Australasian Print Fund has been reported as a note to the National Gallery of Australia's accounts.

Change in capitalisation threshold

In the 2001–2002 financial year the threshold for capitalising plant and equipment was increased from \$1,000 to \$2,000 to improve the efficiency of asset management and recording. This change does not materially affect asset values recognised. All plant and equipment assets in the assets register with a cost or deprival value of \$1,999 or less was expensed to the Statement of Financial Performance in the 2001–2002 financial year. The expensed amount was \$145,328.92 of which \$39,178.59 related to 2000–2001 and \$106,150.33 related to years prior to 2000–2001. The statement of financial performance and the restatement of accumulated results below show the information that would have been disclosed had the increased threshold always been applied.

Statement of Financial Performance

	2002 \$'000 (Restated)	2001 \$'000 (Restated)
Net Operating Surplus from operating activities before plant and equipment capitalisation threshold adjustment expense	131,999	163,051
Plant and equipment capitalisation adjustment expense	(49)	(39)
Net Operating Surplus from operating activities	131,950	163,012

Restatement of Accumulated Results

Previously reported accumulated surplus at the end of the previous financial year	617,318	593,316
Change in accounting policy for plant and equipment capitalisation threshold	(145)	(106)
Restated accumulated surplus at the beginning of the year	617,173	593,210
Net operating surplus from operating activities	131,950	163,012
Capital Use Charge	(127,831)	(139,049)
Restated retained profits at the end of the financial year	621,292	617,173

Consolidation of Gordon Darling Australasian Print Fund

The National Gallery of Australia is trustee of the Gordon Darling Australasian Print Fund. On review of the trust deed during the 2001–2002 financial year it was revealed that as trustee the National Gallery of Australia effectively controls the fund, under the definition of control in AAS24. Consequently the Gordon Darling Australasian Print Fund is being consolidated in the economic entity's financial statements for 2001–2002. The Statement of Financial Position for the year ended 30 June 2001 has been restated below showing the financial position of the economic entity as if the Gordon Darling Australasian Print Fund had been consolidated in that year.

Statement of Financial Position	Consolidated 2002 \$'000	Consolidated 2001 \$'000 (Restated)
Assets		
Financial assets		
Cash	16,390	23,211
Investments	1,602	1,515
Receivables	1,354	683
Other	112	126
Total financial assets	19,458	25,535
Non-financial assets		
Land and Buildings	114,106	111,579
Infrastructure, plant and equipment	1,483	1,769
Collection Assets	1,592,981	1,583,530
Intangibles	554	351
Inventories	1,085	1,027
Other	90	116
Total non-financial assets	1,710,299	1,698,373
Total Assets	1,729,757	1,723,908
Liabilities		
Provisions		
Employees	3,633	3,219
Total provisions	3,633	3,219
Payables		
Suppliers	16,912	16,546
Total payables	16,912	16,546
Total Liabilities	20,545	19,765
Equity		
Capital	76,712	72,712
Reserves	1,008,520	1,008,812
Accumulated surplus	623,980	622,619
Total Equity	1,709,212	1,704,143
Total Liabilities and Equity	1,729,757	1,723,908
Current liabilities	12,293	10,487
Non-current liabilities	8,252	9,278
Current assets	20,632	26,678
Non-current assets	1,709,125	1,697,230

(d) Reporting by Outcomes

A comparison of Budget and Actual figures by outcomes specified in the Appropriation Acts relevant to the National Gallery of Australia is presented in Note 31. Any intra-government costs included in the figure 'net cost to Budget outcomes' are eliminated in calculating the actual budget outcome for the Government overall.

(e) Revenue

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

- Revenue from the sale of goods is recognised upon the delivery of goods to customers.
- Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.
- Dividend revenue and distributions from property trusts are recognised when received.
- Revenue from disposal of non-current assets is recognised when control of the asset passed to the buyer.
- From 1 July 1999, the Commonwealth Budget has been prepared under an accrual framework. Under this framework, Parliament appropriates moneys to the National Gallery of Australia as revenue appropriations, as loan appropriations and as equity injections.
- Cash donations are recorded as income at the date the donation is received.

Revenues from Government – Output Appropriations

Appropriations for outputs are recognised as revenue to the extent they have been received into the National Gallery of Australia's Bank account or are entitled to be received by the National Gallery of Australia at year end. In 2001–2002 the National Gallery of Australia did not receive any resources free of charge from government.

Resources Received Free of Charge

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

(f) Gifts

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

(g) Recognition of Major Exhibition Revenue

Revenue

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

(h) Employee Entitlements

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 liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2002 and is recognised at nominal amounts.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2002. In determining the present value of the liability, the National Gallery of Australia has taken into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

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

Superannuation

Employees contribute to the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. Employer contributions amounting to \$1,547,471 (2000–2001:\$1,532,229) for the National Gallery of Australia and for the economic entity in relation to these schemes have been expensed in these financial statements.

Employer Superannuation Productivity Benefit contributions totalled \$394,585 (2000–2001:\$365,907) for the National Gallery of Australia and for the economic entity.

The provision for employee entitlements for 2001–2002 includes \$214,000 for the superannuation oncosts associated with recreation leave and long service leave.

The employer contributions fully extinguish the accruing liability which is assumed by the Commonwealth.

(i) Leases

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

(j) Cash

Cash means notes and coins held, deposits held at call and commercial bills with a bank or financial institution.

(k) Financial instruments

Accounting policies for financial instruments are stated at note 30.

(l) Collection Assets, Property, Plant and Equipment

Acquisition

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total). The \$2,000 threshold was selected because it facilitates efficient asset management and recording without materially affecting asset values recognised. All purchases of works of art are recognised at cost in the Statement of Financial Position.

Revaluation

Collection assets, property, plant and equipment are revalued in accordance with the 'deprival' method of valuation in successive 3-year cycles.

Freehold land and buildings were revalued as at 30 June 2000.

Works of art have been revalued as at 30 June 2001. The library collection was valued for the first time as at 30 June 2001.

Plant and equipment assets have been revalued as at 30 June 2002.

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

Land is recognised as its current market-buying price because disposal is restricted by legislation, zoning or Government policy. Property, plant and equipment, other than land, is recognised at its depreciated replacement cost. Any assets which would not be replaced or are surplus to requirements are valued at net realisable value. At 30 June 2002, the National Gallery of Australia and the consolidated economic entity had no assets in this situation.

Archival material relating to works of art has not been valued. The valuation consultant advised that attempting to value such material would be prohibitively costly in comparison with the assets valued.

All valuations are independent.

Recoverable Amount Test

Schedule 1 requires the application of the recoverable amount test to the National Gallery of Australia's non-current assets in accordance with AAS 10 Recoverable Amount of Non-Current Assets. The carrying amounts of these non-current assets have been reviewed to determine whether it is in excess of the asset's recoverable amount. In assessing recoverable amounts, the relevant cash flows, have been discounted to their present value.

Depreciation

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

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

(l) Collection Assets, Property, Plant and Equipment (cont.)

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

	2002	2001
Buildings on freehold land	25 to 100 years	25 to 100 years
Plant and equipment	3 to 15 years	3 to 40 years
Collection Assets	50 to 500 years	200 years

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

(m) Inventories

Inventories are carried at the lower of cost and net realisable value, using the ‘first in first out’ cost method.

Net realisable value is determined on the basis of normal selling patterns. Expenses of marketing, selling and distribution to customers are estimated and are deducted to establish net realisable value.

Provision is made for slow moving and damaged inventory items.

(n) Receivables

Bad debts are written off in the period they are identified.

The collectability of debtors is assessed at year-end and specific provision is made for any doubtful amounts.

(o) Intangible Assets

The carrying amount of each non-current intangible asset is reviewed to determine whether it is in excess of the asset’s recoverable amount. If an excess exists as at the reporting date, the asset is written down immediately. In assessing recoverable amounts, the relevant cash flows have been discounted to their present value.

No write-down to recoverable amount has been made in 2001—2002.

Intangible assets are amortised on a straight-line basis over their anticipated useful lives.

Useful lives are:

	2002	2001
Software	5 years	3 to 6 years

(p) Foreign Currency Transaction

Transactions

Transactions denominated in foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rate current as at balance date. Any exchange differences are brought to account in the Statement of Financial Performance, except where the transaction relates to the purchase of a work of art. In the case of works of art, the exchange differences are capitalised.

Hedges

In the 2000–2001 financial year the Gallery introduced a policy to hedge all major foreign currency work of art purchase commitments expressed in foreign currencies. The work of art purchase value is taken up at the hedged rate. In 2001–2002 the Minister for Finance and Administration announced that agencies are no longer permitted to hedge foreign currency transactions. The National Gallery of Australia has not entered into any hedges since this announcement and will review its policy in light of the changed government policy. This change in accounting policy has no impact on the financial statements.

(q) Comparative figures

Comparative figures have been adjusted to conform with changes in presentation in these financial statements.

(r) Capital Usage Charge

The Commonwealth imposes a capital usage charge of 11% (2001:12%) on the net assets of the National Gallery of Australia. The charge is adjusted to take account of equity injections, asset gifts and revaluations during the financial year.

(s) Rounding

Amounts are rounded to the nearest \$1,000 except in relation to:

- remuneration of council members;
- remuneration of officers; and
- remuneration of auditors.

(t) Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are exempt from taxation other than fringe benefits tax and the goods and services tax.

(u) Insurance

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

(v) Transactions by the Government as Owner

Amounts appropriated by the Parliament as equity injections, have been fully drawn down in both 2000–2001 and 2001–2002 and recognised as 'contributed-equity' in accordance with the Finance Minister's Orders.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
2. Revenues from Government				
Appropriation Act No. 1	157,638	163,899	157,638	163,899
Resources Received Free of Charge	0	25	0	25
	<u>157,638</u>	<u>163,924</u>	<u>157,638</u>	<u>163,924</u>

In 2001/2002 the Government provided funding based on the cost of the National Gallery of Australia's outputs including \$127,819,000 for capital usage charge.

3. Sale of Goods and Services

Admissions	2,446	3,268	2,446	3,268
Membership	498	467	498	467
Catering facility	171	171	171	171
Merchandising	3,308	3,651	3,308	3,651
	<u>6,423</u>	<u>7,557</u>	<u>6,423</u>	<u>7,557</u>
Goods and services were sold to:				
Government	220	103	220	103
Non-Government	6,203	7,454	6,203	7,454
	<u>6,423</u>	<u>7,557</u>	<u>6,423</u>	<u>7,557</u>

4. Operating Revenue**4(a) Other**

Donations (excluding Work of Art Gifts)	482	1,744	3,114	169
Corporate sponsorship	283	745	333	745
Grants and subsidies	46	507	46	507
Dividends and distributions	86	0	0	0
Other	439	452	439	452
Management fees	757	452	757	452
	<u>2,093</u>	<u>3,900</u>	<u>4,689</u>	<u>2,325</u>

4(b) Art Acquisitions - Gifts

Work of Art Donations	968	953	1,010	988
	<u>968</u>	<u>953</u>	<u>1,010</u>	<u>988</u>

4(c) Interest

Deposits at call	476	335	427	309
Commercial bills	222	4,884	164	4,793
Term deposits	39	0	32	0
	<u>737</u>	<u>5,219</u>	<u>623</u>	<u>5,102</u>

4(d) Recognition of Library Collection

	0	18,383	0	18,383
	<u>0</u>	<u>18,383</u>	<u>0</u>	<u>18,383</u>

The Library Collection consists of rare books, monographs and serials. This collection was valued and brought to account for the first time in the 2000/01 year. This collection is being recognised as an asset because it will provide future economic benefits to the National Gallery of Australia. The Library collection is being depreciated over its expected useful life.

4(e) Net Gain from sale of Investments

Investments - Shares				
Proceeds from sale	678	0	0	0
Net book value at sale	436	0	0	0
Net gain	<u>242</u>	<u>0</u>	<u>0</u>	<u>0</u>

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
5. Operating Expenses				
5(a) Suppliers Expenses:				
Postage, freight and telephones	2,064	1,382	2,064	1,382
Advertising and publicity	1,575	1,424	1,575	1,424
Travel and subsistence	1,119	1,156	1,119	1,154
Legal, consultant and contractor fees	1,303	1,509	1,309	1,384
Audit and accountancy	109	55	104	50
Office and Gallery requisites	1,033	910	1,030	910
Insurance	1,213	1,514	1,213	1,514
Office services and utilities	2,302	2,495	2,302	2,461
Computer services	352	250	352	250
Monographs and periodicals	4	195	2	195
Cost of goods sold	1,858	1,672	1,858	1,672
Operating lease expenses	611	475	611	475
Incidentals	2,785	1,306	2,458	1,463
Total Suppliers expenses	16,328	14,343	15,997	14,334
5(b) Employee Expenses				
Salaries	12,596	11,529	12,596	11,502
Employer's superannuation contribution	1,583	1,532	1,583	1,529
Council fees	123	154	123	154
Compensation and medical	163	129	163	129
Separation and redundancy - abnormal expense	40	0	40	0
Other employee expenses	217	352	217	352
Total Employee Expenses	14,722	13,696	14,722	13,666
The National Gallery of Australia contributes to the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS) which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 15.7% of salary (CSS) and 11.4% of salary (PSS). An additional 3% is contributed for employer productivity benefits.				
5(c) Depreciation and amortisation				
Depreciation of property, plant and equipment	1,717	1,599	1,717	1,599
Depreciation of works of art	5,349	5,257	5,349	5,257
Depreciation of the Library Collection	248	0	248	0
Amortisation of intangible assets	169	134	169	134
Total Depreciation and Amortisation	7,483	6,990	7,483	6,990
The aggregate amounts of depreciation or amortisation allocated during the reporting period, either as expense or as part of the carrying amount of other assets, for each class of depreciable asset are as follows:				
Works of Art	5,349	5,257	5,349	5,257
Library	248	0	248	0
Intangible assets	169	134	169	134
Buildings	1,312	1,309	1,312	1,309
Capital Improvements	145	7	145	7
Plant and equipment	260	283	260	283
Total Allocated	7,483	6,990	7,483	6,990
5(d) Write-down of assets				
Doubtful debts	0	(8)	0	(8)
Provision for slow moving and obsolete stock	6	0	6	0
Plant and equipment under revised threshold written	145	0	145	0
Plant and equipment write off on disposal	45	78	45	78
Inventory written off	174	40	174	40
Bad debt expense	6	20	6	20
	376	130	376	130

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
5(e) Borrowing Costs				
Loans	0	109	0	109
	<u>0</u>	<u>109</u>	<u>0</u>	<u>109</u>

The interest expense relates to the funds borrowed from the government to purchase a warehouse at Hume. The loan was extinguished in 2000/200

6. Cash

Cash at Bank and on Hand	13,390	15,291	12,000	14,534
Commercial bills	3,000	7,891	3,000	4,891
Total cash	<u>16,390</u>	<u>23,182</u>	<u>15,000</u>	<u>19,425</u>
Balance of cash as at 30 June shown in the Statement of Cash Flows	<u>16,390</u>	<u>23,182</u>	<u>15,000</u>	<u>19,425</u>

7. Investments

Shares in other companies - listed (at cost)				
Equities	1,421	0	0	0
Units trusts	181	0	0	0
	<u>1,602</u>	<u>0</u>	<u>0</u>	<u>0</u>

The investments are held by the Gordon Darling Australasian Print Fund. The Fund has been recognised as a subsidiary and has been consolidated for the first time in the economic entity's financial statements for the year ended 30 June 2002 (refer note 1c).

8. Financial Assets - Receivables

Goods and services	1,216	471	1,216	471
Provision for doubtful debts and credit notes	(8)	(8)	(8)	(8)
Goods and services tax receivable	52	218	52	217
Withholding tax receivable	6	0	0	0
CUC receivable	88	0	88	0
Total receivables	<u>1,354</u>	<u>681</u>	<u>1,348</u>	<u>680</u>

Receivables (gross) are aged as follows:

Not overdue	242	435	236	434
Overdue by:				
Less than 30 days	916	55	916	55
30 to 60 days	36	45	36	45
60 to 90 days	6	37	6	37
More than 90 days	162	117	162	117
Total receivables overdue	<u>1,362</u>	<u>689</u>	<u>1,356</u>	<u>688</u>

9. Financial Assets - Other

Accrued Income	112	127	97	123
Total	<u>112</u>	<u>127</u>	<u>97</u>	<u>123</u>

10. Property, Plant and Equipment

10A. Land and Buildings

Freehold Land - at independent valuation 2000	4,450	4,450	4,450	4,450
Freehold Buildings - at independent valuation 2000	105,800	105,800	105,800	105,800
Less: accumulated depreciation	2,621	1,309	2,621	1,309
Total Freehold Buildings	<u>103,179</u>	<u>104,491</u>	<u>103,179</u>	<u>104,491</u>

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
10. Property, Plant and Equipment (continued)				
Capital Improvements - at cost	3,957	190	3,957	190
Less: accumulated depreciation	358	7	358	7
Total Capital Improvements	3,599	183	3,599	183
Capital Improvements - in progress	2,878	2,455	2,878	2,455
Total Buildings (net)	109,656	107,129	109,656	107,129
Total Land and Buildings	114,106	111,579	114,106	111,579

10B. Infrastructure, plant and equipment

Plant and Equipment - at independent valuation 2002	1,483	4,420	1,483	4,420
Less: accumulated depreciation	0	2,651	0	2,651
Total Plant and Equipment	1,483	1,769	1,483	1,769

The independent valuation of plant and equipment in 2002 was carried out as at 30 June by officers from International Valuation Consultants on a deprival valuation basis.

11. Collection Assets

Works of Art - at valuation	1,565,147	1,565,147	1,565,147	1,565,147
Works of Art - at cost	14,850	0	14,850	0
Less: accumulated depreciation	5,349	0	5,349	0
Total works of art	1,574,648	1,565,147	1,574,648	1,565,147
Library Collection - at valuation	18,383	18,383	18,383	18,383
Library Collection - at cost	198	0	198	0
Less: Accumulated depreciation	248	0	248	0
Total Library collection	18,333	18,383	18,333	18,383
Total Collection Assets	1,592,981	1,583,530	1,592,981	1,583,530

Collection Assets were independently valued as at 30 June 2001. This included both items purchased and gifted to the National Gallery of Australia at that time. The independent valuation in 2001 was carried out as at 30 June 2001 by Mr Simon Storey, MAVA and is on a deprival basis.

12. Intangible Assets

Software - at cost	1,055	848	1,055	848
Less: accumulated amortisation	501	497	501	497
Total Intangible Assets	554	351	554	351

13. Non-Financial Assets - Inventories

Finished goods (at cost)	1,205	1,141	1,205	1,141
Less: provision for slow moving and damaged items	120	114	120	114
Total Inventories	1,085	1,027	1,085	1,027

14. Non-Financial Assets - Other

Prepayments	90	116	90	116
Total	90	116	90	116

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
15. Provision and Payables				
15(a) Employee entitlements				
Accrued Salaries	360	392	360	392
Recreation Leave	1,277	1,129	1,277	1,129
Long Service Leave	1,778	1,694	1,778	1,694
Superannuation	214	0	214	0
Other	4	4	4	4
Aggregate employee entitlement liability	3,633	3,219	3,633	3,219
Employee provisions are categorised as follows:				
Current	1,840	1,694	1,840	1,694
Non-Current	1,793	1,525	1,793	1,525
	3,633	3,219	3,633	3,219
15(b). Suppliers				
Creditors-Art Acquisitions	15,435	14,718	15,435	14,718
Trade Creditors	79	152	79	152
Other Creditors	1,348	1,637	1,023	1,632
Unearned Income	50	0	50	0
Capital Use Charge Payable	0	37	0	37
Total	16,912	16,544	16,587	16,539
Payable - Suppliers are categorised as follows:				
Current	10,467	8,790	10,142	8,785
Non-Current	6,445	7,754	6,445	7,754
	16,912	16,544	16,587	16,539

17. Cash Flow Reconciliation**Reconciliation of net cash flows from operating activities to net cost of services**

Operating Surplus	129,192	164,668	131,805	163,050
Depreciation and amortisation	7,483	6,990	7,483	6,990
Provision for doubtful debts	0	(8)	0	(8)
Provision for obsolete stock	6	0	6	0
Bad debt expense	6	0	6	0
Write down of inventories	174	40	174	40
Gain on sale of shares	(242)	0	0	0
Bonus share issue	(1)	0	0	0
Loss from disposal of non-current assets	45	71	45	71
Gifts of works of art	(968)	(988)	(1,010)	(988)
Recognition of Library Collection	0	(18,383)	0	(18,383)
Recognition of assets purchased in prior years	(124)	0	(124)	0
(Increase)decrease in receivables	(595)	(457)	(581)	(483)
(Increase)decrease in inventories	(58)	(397)	(58)	(397)
(Increase)decrease in other assets	52	445	52	445
Increase(decrease) in creditors	(113)	471	(388)	470
Increase(decrease) in provisions for employee entitlements	415	152	415	152
Net cash provided by operating activities	135,272	152,604	137,825	150,959

16. Equity

CONSOLIDATED

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000
Balance 1 July 2001	72,712	68,712	622,620	595,456	1,008,812	488,890	1,704,144	1,153,058
Operating Result			129,191	164,666			129,191	164,668
Net revaluation increase/(decrease)					-292	519,922	-292	519,922
Equity Injection	4,000	4,000					4,000	4,000
Capital Use Charge			-127,831	-139,049			-127,831	-139,049
Balance 30 June 2002	76,712	72,712	623,980	621,075	1,008,520	1,008,812	1,709,212	1,702,599

NGA ONLY

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000
Balance 1 July 2001	72,712	68,712	617,318	593,317	1,008,812	488,890	1,698,842	1,150,919
Operating Result			131,805	163,050			131,805	163,050
Net revaluation increase/(decrease)					-292	519,922	-292	519,922
Equity Injection	4,000	4,000					4,000	4,000
Capital Use Charge			-127,831	-139,049			-127,831	-139,049
Balance 30 June 2002	76,712	72,712	621,292	617,318	1,008,520	1,008,812	1,706,524	1,698,842

The net revaluation decrease in 2001-2002 in the asset revaluation reserve comprises:
 * revaluation decrement - plant and equipment 2001-2002 \$ -292,551

The net revaluation increase in 2000-2001 in the asset revaluation reserve comprises:
 * Accrual for building extension was rolled into revaluation of the building. The invoice was less than the accrual by the adjustment. 2,597
 * revaluation increment - Works of Art from 2000-2001 519,919,048

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

TABLE A
Movement summary 2001-2002 for all assets irrespective of valuation basis (Consolidated only)

Item	Collection Assets \$'000	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Intangibles \$'000	Total \$'000
Gross value as at 1 July 2001	1,583,530	4,450	108,445	112,895	4,420	848	1,701,693
Additions	15,048	0	3,934	3,934	533	371	19,886
Revaluations	0	0	0	0	(2,775)	0	(2,775)
Disposals	0	0	0	0	(428)	(174)	(602)
Other movements	0	0	257	257	(267)	10	(0)
Gross value at 30 June 2002	1,588,578	4,450	112,636	117,086	1,483	1,055	1,718,202
Accumulated Depreciation / Amortisation as at 1 July 2001	-	n/a	1,316	1,316	2,651	497	4,464
Depreciation / Amortisation charge for assets held 1 July 2001	5,564	n/a	1,373	1,373	249	134	7,320
Depreciation / Amortisation charge for additions	33	n/a	84	84	11	34	163
Adjustment for revaluations	0	n/a	0	0	(2,483)	0	(2,483)
Adjustments for disposals	0	n/a	0	0	(212)	(174)	(386)
Adjustment for other movements	0	na	207	207	(216)	10	0
Accumulated Depreciation / Amortisation as at 30 June 2002	5,597	n/a	2,980	2,980	(0)	501	9,078
Net book value at 30 June 2002	1,582,981	4,450	109,656	114,106	1,483	554	1,709,124
Net book value at 1 July 2001	1,583,530	4,450	107,129	111,579	1,769	351	1,697,229

TABLE B
Summary of balances at valuation as at 30 June 2002 (Consolidated only)

Item	Collection Assets \$'000	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	TOTAL \$'000
As at 30 June 2002						
Gross value	1,598,578	4,450	112,636	117,086	1,483	1,717,147
Accumulated Depreciation	5,597	n/a	2,980	2,980	(0)	2,980
Net book value	1,592,981	4,450	109,656	114,106	1,483	1,714,167
As at 30 June 2001						
Gross value	1,583,530	4,450	108,445	112,895	4,420	848
Accumulated Depreciation	0	n/a	1,316	1,316	2,651	497
Net book value	1,583,530	4,450	107,129	111,579	1,769	351

Notes to and forming part of the financial statements

19. 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 for the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Statement of Financial Performance.

	2001/2002 \$'000	2000/2001 \$'000
Balance at 1 July	4,312	7,828
Income		
Donations	3,006	103
Interest	91	206
	<hr/>	<hr/>
	7,409	8,137
Expenditure		
Acquisition of works of art	4,959	3,825
Touring Exhibition Expenses	24	0
	<hr/>	<hr/>
Balance at 30 June	2,426	4,312

20. Remuneration of Executive Officers

	Consolidated		NGA	
	2001/2002 \$	2000/2001 \$	2001/2002 \$	2000/2001 \$
Income including performance pay, received or due and receivable by executive officers	901,267	661,657	901,267	661,657

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

	Number	Number	Number	Number
\$100,000 - \$110,000	1	1	1	1
\$110,001 - \$120,000	3	1	3	1
\$120,001 - \$130,000	0	0	0	0
\$130,001 - \$140,000	1	2	1	2
\$140,001 - \$150,000	1	0	1	0
\$150,001 - \$160,000	0	0	0	0
\$160,001 - \$170,000	0	0	0	0
\$170,001 - \$180,000	1	1	1	1
	<hr/>	<hr/>	<hr/>	<hr/>
	7	5	7	5

The executive officers' remuneration includes officers who received remuneration of \$100,000 or more in the year who were concerned with or took part in the management of the Gallery during 2001-2002 except the Director. Details in relation to the Director have been incorporated into Note 25. The increase in the number of executive officers falling into these bands is due to all management positions being occupied for the entire year. In 2000-2001 two positions were vacant for several months.

21. Auditors' Remuneration

Remuneration to the Auditor-General for auditing the National Gallery of Australia and the National Gallery Australia Foundation financial statements for the reporting period.

	53,000	50,650	48,000	45,000
Total	<hr/>	<hr/>	<hr/>	<hr/>
	53,000	50,650	48,000	45,000

No other services were provided by the Auditor-General during the reporting period.

22. Controlled Entity - Gordon Darling Australasian Print Fund

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

Notes to and forming part of the financial statements

23. Controlled Entity - National Gallery of Australia Foundation

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

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

24. Financial Reporting by Segments

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

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

25. Remuneration of Council Members including the Director

Remuneration received or due and receivable by council members

2002	2001
\$	\$
332,057	361,275

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

	Number	Number
\$Nil - \$10,000	10	8
\$10,001 - \$20,000	1	3
\$220,001 - \$230,000	0	0
\$231,000 - \$240,000	0	0
\$240,001 - \$250,000	1	0
\$250,001 - \$260,000	0	1
	<u>12</u>	<u>12</u>

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

Total remuneration costs for the 2001-2002 year were lower due to Council Member vacancies occurring during the year.

26. Related Party Disclosures

(a) Controlled Entity - National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation. The National Gallery of Australia has waived the remainder of this expenditure, \$167,748 (\$26,616 in 1999/2000) which constitutes resources provided to the Foundation.

The Foundation has also received services from the National Gallery of Australia free of charge, for which a monetary value has not been determined. These services were generally administrative in nature, and include staff, accommodation, telephones, heat, light and power and the use of furniture and equipment.

The Foundation donated \$2,995,823 (\$35,063 in 2000/2001) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

(b) Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund has received services from the National Gallery of Australia free of charge, for which a monetary value has not been determined. These services were generally administrative in nature, and include staff, accommodation, telephones, heat, light and power and the use of furniture and equipment.

The Gordon Darling Australasian Print Fund donated \$96,398 to the National Gallery of Australia during the year. Donations consisted of works of art and payment of expenses associated with promoting the print collection.

Notes to and forming part of the financial statements

26. Related Party Disclosures (continued)

(c) Council Members

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

Name	Date commenced
Mr R Allert AM (retired 23/11/01)	24.11.98
Mr P Bacon AM	04.12.96
Mr A Berg AM	20.08.97
Mr Robert Champion de Crespigny AC	31.05.02
Mr M Chaney	13.12.00
Dr P Farrell	06.02.01
Mr R Ferguson (retired 21/12/01)	09.09.99
Dr B Kennedy (Director)	08.09.97
Ms A Lewis AM	24.11.98
Mr H Mitchell (Chairman from 1/1/01)	24.11.98
Mrs R Packer	26.6.02
Ms C Schwartz (retired 24/08/01)	25.08.98
Ms L Williams AM	30.06.93

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

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

27. Economic Dependency

The normal activities of the National Gallery of Australia are significantly dependent on the appropriation of funds by Parliament.

28. Payables Denominated in Foreign Currency

	Consolidated		NGA	
	2001/2002 \$'000	2000/2001 \$'000	2001/2002 \$'000	2000/2001 \$'000
Due within one year				
US Dollars	3,680	3,430	3,680	3,430
	<u>3,680</u>	<u>3,430</u>	<u>3,680</u>	<u>3,430</u>

29. Subsequent Events

There are no events that occurred after balance date that have an impact on the 2000-2001 financial statements.

30. Appropriations

The National Gallery of Australia received the following appropriations during the year out of Consolidated Revenue Fund.

	2002 \$'000	2001 \$'000
Annual Appropriation Bill (No. 1) - basic appropriation	157,638	163,899
Annual Appropriation Bill (No. 2) - equity injection	4,000	4,000
	<u>161,638</u>	<u>167,899</u>

31. Average Staffing Levels

	Consolidated		NGA	
	2001/2002	2000/2001	2001/2002	2000/2001
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year we	<u>240</u>	<u>234</u>	<u>240</u>	<u>234</u>

32. Financial Instruments

a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount, timing and certainty of cash flows)
Financial assets			
Deposits at call	6	Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured. Deposits are recognised at their nominal amounts. Interest is credited as it accrues. The bills are recognised at cost. Interest is accrued as it is earned.	Interest is earned on the daily balance at the prevailing daily rate and is paid monthly on the first working day of the next month. The commercial bill is held with the National Gallery of Australia's bank and will mature on 8 Aug 2002. The effective interest rate of 4.7% will be paid at the time the bill matures. The share held are ordinary shares.
Commercial Bills	6		
Shares in listed companies	7	These shares are carried at costs. Dividend income is recognised when received.	
Receivables for goods and services	8	These receivables are recognised at their nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Payables - Suppliers	15b	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually net 30 days. (2000-2001: 30 days)

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate						Non-Interest Bearing		Total		Weighted Average Effective Interest Rate				
		01-02 \$'000	00-01 \$'000	1 year or less		1 to 2 years		2 to 5 years		01-02 \$'000	00-01 \$'000	01-02 \$'000	00-01 \$'000	01-02 %	00-01 %			
				01-02 \$'000	00-01 \$'000	01-02 \$'000	00-01 \$'000	01-02 \$'000	00-01 \$'000									
Financial Assets (Recognised)																		
Cash at Bank	6	13,384	15,285											13,384	15,285	4.21	3.1	
Cash on Hand	6										6			6	6	n/a	n/a	
Commercial Bills	6			3,000	7,891									3,000	7,891	4.7	5.3	
Shares in listed companies	7													1,602		n/a	n/a	
Debtors	8													1,354	682	n/a	n/a	
Other	9													112	127	n/a	n/a	
Total Financial Assets (Recognised)		13,384	15,285	3,000	7,891					3,074	815			19,458	23,991			
Total Assets														1,729,757	1,722,362			
Financial Liabilities (Recognised)																		
Payables - Suppliers	15b																	n/a
Total Financial Liabilities (Recognised)		0	0	0	0	0	0	0	0	16,912	16,544			16,912	16,544			
Total Liabilities														20,945	19,763			

(c) Net Fair Values of Financial Assets and Liabilities

	Note	2001/2002		2000/2001	
		Total carrying amount \$'000	Aggregate net fair value \$'000	Total carrying amount \$'000	Aggregate net fair value \$'000
Financial Assets					
Cash at Bank	6	13,384	13,384	15,285	15,285
Cash on Hand	6	6	6	6	6
Commercial Bills	6	3,000	3,000	7,891	7,891
Shares in listed companies	7	1,602	1,796	-	-
Debtors	8	1,354	1,354	681	681
Other	9	112	112	127	127
Total Financial Assets		19,458	19,652	23,990	23,990
Financial Liabilities (Recognised)					
Payables - Suppliers	15b	16,911	16,911	16,544	16,544
Total Financial Liabilities (Recognised)		16,911	16,911	16,544	16,544

(d) Credit Risk Exposure

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

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

(e) Foreign Exchange Risk

The consolidated entity enters into forward exchange contracts to hedge actual and certain anticipated purchase commitments denominated in foreign currencies (principally US dollars).

The value of the foreign currency commitments at their hedged rate is \$13,501,854. The value of the foreign currency commitments at the 30 June 2002 exchange rate is \$12,517,781.

Note 33. Reporting by Outcomes**33 (a) Outcomes of the National Gallery of Australia**

The National Gallery is structured to meet one outcome:

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

There are two output groups identified for the above outcome.

33 (b) Total Cost/Contribution of Outcomes (Whole of Government)

	Outcome 1		Total	
	Actual \$'000	Budget \$'000	Actual \$'000	Budget \$'000
Net administered expenses	n/a	n/a	n/a	n/a
Net cost of departmental outputs	25,833	24,822	25,833	24,822
Cost of outcome before extraordinary item	25,833	24,822	25,833	24,822
Extraordinary item	-	-	-	-
Net Cost to Budget Outcome	25,833	24,822	25,833	24,822

33 (c) - Major Departmental Revenues and Expenses by Output Group

	Output Group 1		Output Group 2		Total	
	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000
Operating Revenues						
Revenues from Government	42,562	44,915	115,076	119,009	157,638	163,924
Sales of Goods and Services	-	-	6,423	7,557	6,423	7,557
Other Operating Income	1,162	216	3,527	2,110	4,689	2,325
Interest	168	1,398	455	3,704	623	5,102
Art Acquisition Gifts	1,010	988	-	-	1,010	988
Recognition of Library Collection	-	18,383	-	-	-	18,383
Total Operating Revenues	44,903	65,900	125,481	132,379	170,383	198,279
Operating Expenses						
Suppliers	1,963	2,395	14,035	11,939	15,997	14,335
Employees	4,288	3,539	10,433	10,127	14,722	13,666
Depreciation and Ammortisation	4,330	3,930	3,153	3,061	7,483	6,990
Write down of assets	55	8	321	122	376	130
Total Operating Expenses	10,636	9,871	27,943	25,249	38,578	35,120

33 (d) Major Classes of Departmental Assets and Liabilities by Output Group

	Output Group 1		Output Group 2		Non-Specific		Total	
	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000
Output specific departmental assets								
Receivables	881	-	127	121	-	-	1,008	121
Less: Provision for doubtful debt	-	-	(3)	(3)	-	-	(3)	(3)
Inventories	-	-	1,085	1,027	-	-	1,085	1,027
Other	-	-	2	1	-	-	2	1
Total Specific departmental assets	881	-	1,211	1,146	-	-	2,092	1,146
Other departmental assets								
Cash	-	-	-	-	15,000	19,425	15,000	19,425
Receivables	-	-	-	-	348	567	348	567
Less: Provision for doubtful debt	-	-	-	-	(5)	(5)	(5)	(5)
Other financial assets	-	-	-	-	97	122	97	122
Land and Buildings	-	-	-	-	114,106	111,579	114,106	111,579
Infrastructure, Plant and Equipment	-	-	-	-	1,483	1,769	1,483	1,769
Collection	-	-	-	-	1,592,981	1,583,530	1,592,981	1,583,530
Intangibles	-	-	-	-	554	351	554	351
Other non-financial assets	-	-	-	-	88	116	88	116
Total other departmental assets	-	-	-	-	1,724,652	1,717,454	1,724,652	1,717,454
Output specific departmental liabilities								
Employee	16	-	30	-	-	-	46	-
Suppliers	15,445	14,735	557	564	-	-	16,002	15,299
Total specific departmental liabilities	15,461	14,735	587	564	-	-	16,048	15,299
Other departmental liabilities								
Employee	-	-	-	-	3,588	3,219	3,588	3,219
Suppliers	-	-	-	-	584	1,240	584	1,240
Total other departmental liabilities	-	-	-	-	4,172	4,459	4,172	4,459

33 (e) Major Classes of Administered Revenues and Expenses by Outcomes

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

33 (f) Major Classes of Administered Assets and Liabilities by Outcomes

The National Gallery of Australia does not have any administered assets or liabilities

Appendixes

Appendix 1

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Gallery Council during the year ending 30 June 2002. The Council met on seven occasions in the year, the Finance and Audit Committee on six occasions, and the Development and Marketing Committee on five occasions. In addition the Acquisitions Committee contributed to decisions taken by the Council with regard to the acquisition of works of art and a Building Committee assisted the management of the Gallery Building Enhancement Project.

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	Eligible to attend	Attended	Eligible to attend	Attended
Mr Harold Mitchell ¹ 24/11/98 – 23/11/01 20/12/01 – 19/12/04	6	6	4	3
Mr Robert Ferguson 9/9/99 – 8/9/02 (Resigned 21/12/01)	3	3	–	–
Dr Brian Kennedy (Director) 8/9/97 – 31/8/02 1/9/02 – 31/8/04	7	7	5	5
Mr Richard Allert AM 24/11/98 – 23/11/01	2	2	2	2
Mr Phillip Bacon AM 4/12/96 – 3/12/99 4/12/99 – 7/3/03	7	7	5	5
Mr Anthony Berg AM ² 20/8/97 – 19/08/00 20/8/00 – 26/8/03	7	5	–	–
Mr Michael Chaney 13/12/00 – 12/12/03	7	5	6	5
Dr Peter Farrell 6/2/01 – 5/2/04	7	2	–	–
Mrs Ann Lewis AM 24/11/98 – 23/11/01 27/3/02 – 26/3/05	6	5	4	3
Ms Carol Schwartz 25/8/98 – 24/8/01	2	2	2	2
Mrs Lyn Williams AM 20/8/97 – 19/8/00 20/8/00 – 26/9/03	7	7	5	5
Mr Robert Champion de Crespigny AC 16/5/02 – 15/5/02	1	–	–	–
Mrs Roslyn Packer 26/6/02 – 25/6/05	–	–	–	–

1 Chairman from 01/01/01

2 Chairman of the National Gallery of Australia Foundation

Council Committees

Finance and Audit Committee

Mr Richard Allert AM (Chair to 23.11.01)
Mr Michael Chaney (Chair from 24.11.01)
Ms Carol Schwartz (to 24.8.01)

Development and Marketing Committee

Mr Harold Mitchell (Chair)
Mr Philip Bacon AM
Mrs Ann Lewis AM
Mrs Lyn Williams AM
Ms Carol Schwartz (to 24.8.01)
Dr Brian Kennedy

Acquisitions Committee

Mr Philip Bacon AM (Chair)
Mrs Ann Lewis AM
Mrs Lyn Williams AM

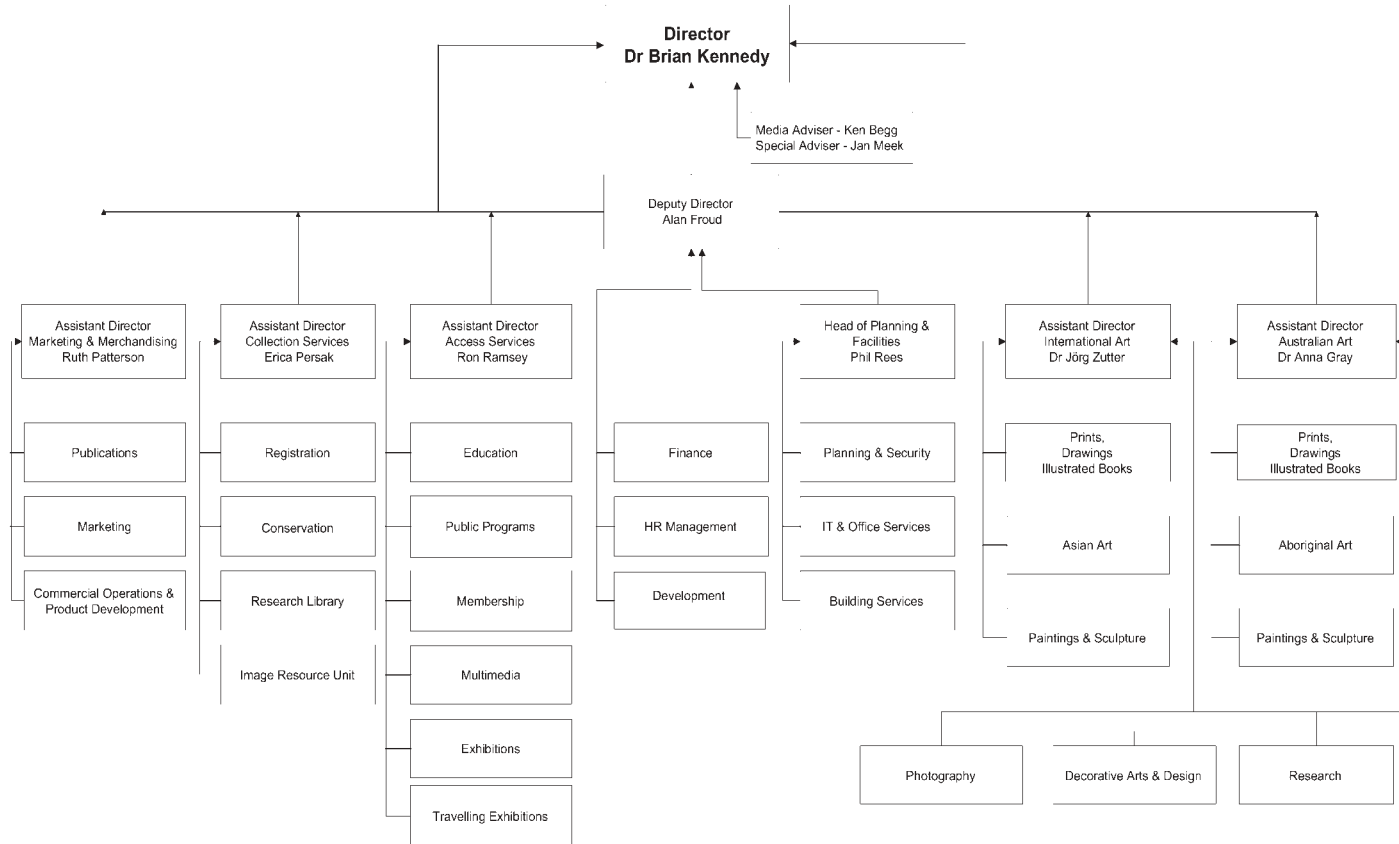
Building Committee

Mr Robert Ferguson (Chair to 21.12.01)
Mr Michael Chaney (Chair from 22.12.01 to 7.5.02)
Mr Anthony Berg AM (Chair from 8.5.02)
Mrs Lyn Williams AM

The Acquisitions Committee, Council of the National Gallery of Australia viewing works for acquisition. In foreground Mrs Ann Lewis with curator Roger Butler.



STAFFING STRUCTURE 30 JUNE 2002



Appendix 3

STAFF OF THE NATIONAL GALLERY ON 30 JUNE 2002

Executive

Brian Kennedy, Director
Mary Lou Lyon, Personal Assistant to the Director
Elizabeth Campbell, Acting Personal Assistant to the Director
Alan Froud, Deputy Director
Kirsti Partridge, Personal Assistant to the Deputy Director / Council Secretary
Jay Sargent (on long term leave)

Public Affairs

Gillian Freeman, Assistant Manager, Public Affairs
Helen Power, Promotions Officer

Australian Art

Anna Gray, Assistant Director, Australian Art
Roger Butler, Senior Curator, Australian Prints, Posters, Illustrated Books and Drawings
Anne McDonald, Senior Assistant Curator, Australian Prints, Posters, Illustrated Books and Drawings
Emma Fowler-Thomason (Gordon Darling Graduate Intern)
Alex Selenitsch (Gordon Darling Fellow)
Deborah Hart, Senior Curator, Australian Paintings and Sculpture
Elena Taylor, Senior Assistant Curator, Australian Paintings and Sculpture
Brenda Croft, Senior Curator, Aboriginal and Torres Strait Islander Art
Susan Jenkins, Acting Senior Assistant Curator, Aboriginal and Torres Strait Islander Art
Tonya Jefferis, Executive Assistant
Anne Chivas, Administrative Assistant
Avril Quail (on long term leave)

International Art

Jörg Zutter, Assistant Director International Art
Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books
Mark Henshaw, Senior Assistant Curator, International Prints, Drawings and Illustrated Books
Anthony White, Curator, International Paintings and Sculpture
Lucina Ward, Assistant Curator, International Paintings and Sculpture
Robyn Maxwell, Senior Curator, Asian Art
Gary Hickey, Senior Assistant Curator, Asian Art (on long term leave)
Charlotte Galloway, Assistant Curator, Asian Art
Carol Cains, Acting Assistant Curator, Asian Art

Jane Marsden, Administrative Assistant
Myra McIntyre, Acting Administrative Assistant

Australian and International Art

Robert Bell, Senior Curator, Decorative Arts and Design
Christine Dixon, Senior Curator, Research
Steven Tonkin, Assistant Curator, Research
Gael Newton, Senior Curator, Photography
Anne O'Hehir, Assistant Curator, Photography

Collection Services

Erica Persak, Assistant Director, Collection Services
Lesley Arjonilla, Administrative Assistant

Conservation

Janet Hughes, Head of Conservation
Allan Byrne, Senior Conservator, Paintings
Kim Brunoro, Conservator, Paintings
Sheridan Roberts, Conservator, Paintings
Susie Bioletti, Senior Conservator, Paper, Photographs and Moving Images
Fiona Kemp, Conservator, Paper, Photographs and Moving Images
Ranson Davey, Acting Conservator, Paper, Photographs and Moving Images
Debbie Ward, Senior Conservator, Textiles
Micheline Ford, Conservator, Textiles
Charis Tyrrel, Conservator, Textiles
Bronwyn Cosgrove, Acting Conservator Textiles
Beata Tworek-Matuszkiewicz, Senior Conservator, Objects (on temp transfer to University of Canberra)
Benita Johnson, Acting Senior Conservator, Objects (on loan from the University of Canberra)
Gloria Morales, Conservator, Objects (on long term leave)
Stefanie Woodruff, Conservator, Loans & Exhibitions
Andrea Wise (on long term leave)
Jael Muspratt, Acting Conservation Assistant
Solitaire Sani, Acting Conservator Textiles
Jane Wild, Acting Conservator Textiles
Elizabeth Wild, Acting Objects Conservator
Nicola Smith, Preventive Conservator
Greg Howard, Conservation Technician, Framing
Cheree Martin, Administrative Assistant
Shulan Birch, Senior Mountcutter
John Wayte, Framer Mountcutter
Adam Mann, Acting Framer Mountcutter
Angela Moser, Acting Mountcutter
Lucie Verhelst, Acting Mountcutter

Research Library

Margaret Shaw, Chief Librarian
Gillian Currie, Acquisitions Librarian
Helen Hyland, Bibliographic Services Librarian
Vicki Marsh, Cataloguer/Reference Librarian
Kathleen Collins, Reference Librarian
Samantha Pym, Monographs Officer
Cheng Phillips, Serials Officer
Kate Brennand, Inter-Library Loans / Exchange Officer
Caitlin Perriman, Documentation / Cataloguing Officer
Anna Reidy, Acting Documentation Filer / Shelver
Rhiannon Walker, Documentation Filer / Shelver

Registration

Ren Pryor, Acting Registrar
Pam Bailey, Acting Administrative Assistant
Adrian Finney, Assistant Registrar, Documentation
Maree Darrell, Systems Administration
Teresita Cashmore, Documentation Officer
Vivienne Dorsey, Acting Assistant Registrar,
Loans and Exhibitions
David Turnbull, Acting Registration Officer,
Loans and Exhibitions
Bronwyn Gardner, Registration Officer,
Loans and Exhibitions (on long term leave)
Rebecca Corbell, Acting Registration Officer,
Loans and Exhibitions
Katrina Power, Acting Registration Officer,
Loans and Exhibitions
Juliet Flook, Registration Assistant,
Loans and Exhibitions (on long term leave)
Ben Holloway, Packer (on long term leave)
David Nugent, Assistant Packer
Valerie Alfonzi, Art Handler, Paintings and
Small Objects
Fiona Bolton, Art Handler, Works on Paper
Rose Montebello, Acting Art Handler
Jane Saker, Accessions Officer
Jeremy Russell, Art Handler, Works on Paper
Sam Bottari, Art Handler, Paintings and Small Objects
Billy Coddington, Acting Art Handler

Imaging Resource Unit

Bruce Moore, Manager, Imaging Resources
Eleni Kypridis, Photographer
Steve Nebauer, Photographer
Barry Le Lievre, Acting Photographer
Roger Booth, Visual Resources Librarian
Wilhelmina Kemperman, Imaging Records Officer

Access Services

Ron Ramsey, Assistant Director, Access Services
Claudia Hyles, Acting Administrative Assistant

Education and Public Programs

Susan Herbert, Head of Education and Public Programs

Education Section

Barbara Brinton, Manager, Education
Jenny Manning, Project Coordinator
Phillipa Winn, Project Officer, Education

Guhrun Genee, Administrative Officer,
Voluntary Guides (on long term leave)
Jo-Anne Walsh, Administrative Officer,
Group Bookings
Janet Ramsey, Acting Administrative Officer
(Voluntary Guides)
Joanne Krabman, Educator (Part Time)

Public Programs

Peter Naumann, Manager, Public Programs
(on long term leave)
Greg Marginson, Acting Manager, Public Programs
David Sequeira, Project Coordinator, Public Programs
Maryanne Voyazis, Project Officer
Egidio Ossato, Audio Visual Technician
Michael Fensom-Lavender, Coordinator Visitor Services
Piera Bigna, Visitor Services Officer
Evelyn Dyball, Visitor Services Officer
Christine Nicholas, Visitor Services Officer
Janet Matson, Visitor Services Officer

Multimedia

Jose Robertson, Coordinator, Multimedia
Andrew Powrie, Designer/Developer, Multimedia
Kristy Fransen, Acting Project Officer, Multimedia
Christy Longhurst, Acting Project Officer, Multimedia

Exhibitions

Adam Worrall, Head of Exhibitions and
Travelling Exhibitions
Mark Bayly, Manager Exhibitions
Patrice Riboust, Senior Designer
Beatrice Gralton, Acting Project Officer
Peter Vandermark, Acting Project Officer
Isobel Trundle, Designer
Lloyd Hurrell, Art Handler
Ben Taylor, Art Handler
Derek O'Connor, Art Handler
Geoff Newton, Art Handler

Travelling Exhibitions

Jude Savage, Manager, Travelling Exhibitions
(on long term leave)
Belinda Cotton, Acting Manager,
Travelling Exhibitions
Barbara Poliness, Project Coordinator
Helene Hayes, Acting Project Officer
Melanie Douglas, Acting Project Officer

Membership

Sylvia Jordan, Coordinator, Membership
Peita Cockram, Acting Administrative Officer,
Membership
Helen Kennett, Administrative Assistant, Membership

Marketing and Merchandising

Ruth Patterson, Assistant Director Marketing
and Merchandising
Gyongyi Smee, Administrative Assistant

Marketing

Elizabeth Malone, Marketing Manager
Lyn Brown, Acting Events Coordinator

Publications and Design

Kirsty Morrison, Acting Publications Manager
Carla Da Silva Pastrello, Graphic Designer
Alistair McGhie, Editor
Penny Sillis, Product Coordinator
Leanne Handreck, Rights and Permissions Officer
Sharon Peters, Acting Graphic Designer
Ken Hunt, Acting Administrative Assistant

Commercial Operations

Raymond Callan, Business Manager
Bev Scott, Product Development Manager
Annie Connor, Trade and Mail Order Sales Officer
Kate Manning, Acting E Commerce Co-ordinator
Richard Baz, Shop Manager
Annette Stefanou, Assistant Manager
Susie Greentree, Shop Supervisor
Daniel Bigna, Shop Assistant
Claudia Wilkinson, Shop Assistant

Development

Lyn Conybeare, Manager Development
Ben Divall, Acting Project Officer
Kate Ledlie, Acting Foundation Administrative Assistant

Administration

Finance

Margaret Baird, Head of Finance
Karyn Cooper, Manager, Finance
John Kearns, Assistant Manager, Finance
Trinh Poonpol, Finance Officer
Barbara Reinstadler, Finance Officer
Roberto Thomas, Finance Officer

Human Resource Management

Tony Rhynehart, Head of Human Resource Management
Helen Gee, Manager, Human Resource Management
Melinda Carlisle, Assistant Manager, Human Resource Management
Debra Luck, Personnel Officer
Manolita Ramsey, Assistant Personnel Officer
Lee Colvin, Salaries Clerk
Lisa Cargill, Recruitment Officer

Planning and Facilities

Phil Rees, Head of Planning and Facilities
Zora Santrac, Acting Administrative Assistant
Garry Cox, Manager Facilities Buildings
Joy Pensko, Planning and Facilities Support Officer
Tava Sitauti, Assistant Manager Facilities
Darren Houlihan, Fitter
Mathew Hogan, Electrician
Tui Tahu, Electrician
Michael Sultana, Airconditioning Service Officer
Charles Summerell, Carpenter
Brett Redfern, Carpenter

David Sharrock, Carpenter
Helmut Rudolf, Painter
Veselka Koneska, General Maintenance Officer
Josip Rukavina, General Maintenance Officer
John Gryniewicz, General Maintenance Officer
Pam McGilvary, Manager, Planning and Security
Michael Hansen, Assistant Manager, Security
Gail McAllister, Assistant Manager, Security
Gale Millwood, Security Administrative Officer
John O'Malley, Senior Security Officer
Zek Stefek, Senior Security Officer
William Taylor, Senior Security Officer
Jose Campuzano, Senior Security Officer
Peter Duckworth, Senior Security Officer
Peter Gleeson, Senior Security Officer
Michael Lawrence, Senior Security Officer
David Eals, Security Officer
Stephen Jones, Security Officer
Kurt Maurer, Security Officer
Joe Stefek, Security Officer
Ben Williams, Security Officer
Joy Dawe, Security Officer
Yvonne Brown, Security Officer
Ramon Cabrera, Security Officer
Peter Elliot, Security Officer
Laurence Geraghty, Security Officer
Sue Howland, Security Officer
Len Kershaw, Security Officer
Frank Mayrhofer, Security Officer
Andrew McLeod, Security Officer
Deborah Nimmo, Security Officer
Kadrinka Ratajkoska, Security Officer
Maurice Renton, Security Officer
Janine Turner, Security Officer
Darrel Lord, Security Officer
John Santolin, Manager IT and Office Services

Information Technology

Tony Bray, Assistant Manager IT (Technical)
Jan Daniels, Assistant Manager IT (Strategic)
Lorraine Jovanovic, Client Support Officer

Records Management

Robine Polach, Special Projects Officer
Cynthia Ponting, Assistant Systems Administrator and Documents Officer
Silvana Colucciello, Acting Assistant, Information and Records Officer
Margaret Stack, Acting Assistant Information and Records Officer
Anne Lupton, Acting Assistant, Information and Records Officer

Purchasing and Stores

Frank Navarro, Acting Supplies Manager
Philip Murphy, Acting Warehouse Manager
Rick Lupton, Acting Warehouse Storeman

Appendix 4

ACQUISITIONS 2001–2002

ABORIGINAL AND TORRES STRAIT ISLANDER ART

AH KEE, Vernon

Australia born 1967

If I was White 2002

ink on polypropylene, satin laminated

42.0 x 30.0 cm

2002.139.1–30

BOXER, Milner

Australia born 1935

Walyara 2001

synthetic polymer paint on linen

120.0 x 80.0 cm

2001.218

COLE, Robert Ambrose

Australia 1959–1994

Untitled 1993

synthetic polymer paint on paper on canvas

116.4 x 116.4 cm

Gift of Peter Fay 2002

2002.124

DAYMIRRINGU, David

Australia 1927–1999

Glyde River 1979

natural pigments on eucalyptus bark

58.5 x 33.0 cm

2001.158

Gunmirringu story 1979

natural pigments on eucalyptus bark

84.0 x 60.0 cm

2001.157

The Hunter Myth 1967

natural pigments on eucalyptus bark

47.0 x 38.0 cm

2001.156

Gunmirringu story c.1992

natural pigments and synthetic binder on canvas

183.0 x 118.0 cm

2001.165

MARIKA, Mawalan 1

Rirratjingu people

Australia 1908–1967

Untitled c.1957

natural pigments on eucalyptus bark

104.0 x 51.0 cm

2001.129

NICKOLLS, Trevor

Australia born 1949

Landscape 1986

oil on cotton

93.0 x 138.0 cm

Gift of Peter Fay 2002

2002.133

THOMAS, Rover

Australia 1926–1998

All that big rain coming from top side 1991

natural pigments and gum on canvas

180.0 x 120.0 cm

2001.128

illustrated below



Thompson, Christian

Australia born 1978

Kangaroo and Boomerang Jumper 2002

95% polyester 5% wool machine-knit jumper

90.0 x 748.5 cm

2002.140

Untitled (Marcia Langton) 2002

Pegasus print

55.0 x 55.0 cm

2002.141

TJUNGURRAYI, Helicopter

Australia born 1947

Wangkardu 2001

synthetic polymer paint on linen

120.0 x 80.0 cm

2001.217

TJUPURRULA, Turkey Tolson

Australia 1938–2001

Straightening spears at Ilyinaungau 2000

synthetic polymer paint on canvas

183.1 x 244.6 cm

Purchased with funds from Mrs Ann Lewis AM 2001

2001.210

YUNUPINGU, Munggarrawuy

Australia c.1907–1978

Five Gumatj stories relating to the story of Birimbira 1959

natural pigments on eucalyptus bark

36.0 x 62.0 cm

38.0 x 62.0 cm

35.0 x 60.0 cm

25.5 x 59.0 cm

27.5 x 46.0 cm

2001.159.A–E

**AUSTRALIAN DECORATIVE
ARTS AND DESIGN**

BAINES, Robert

Australia born 1949

La Columbella tea and coffee service

1992–94

titanium and sterling silver
raised and fabricated, silver-plated
23.0 x 45.0 x 45.0 cm
2001.132.1–6

BAUER, Frank

Germany born 1942, Australia
from 1971

Light sculpture 2001

aluminium: perforated and
anodised; 21 x 12-volt Xenon
lamps

135.0 x 185.0 x 20.0 cm
2002.3.A–B

BLACK, Sandra

Australia born 1950

Vessel 2001

glazed porcelain
7.0 x 21.0 x 21.0 cm
2002.4

BLAKEBROUGH, Les

Great Britain born 1930, Australia
from 1948

Forest Floor 2000

carved 'Southern Ice' porcelain
26.1 x 26.7 x 26.7 cm
2001.142

Southern Ice bowl 2000

'Southern Ice' porcelain with metal
salts decoration
14.0 x 42.0 x 42.0 cm
2001.143

Crosshatched bowl 2000

'Southern Ice' porcelain with metal
salts decoration
19.5 x 14.5 x 14.5 cm
2001.144

DALY, Greg

Australia born 1954

Quad Vase 2001

glazed stoneware
40.0 x 27.0 x 23.0 cm
2001.147

DANGAR, Anne

Australia 1887– France 1951,
France from 1930

Moroccan-style tea service

1930–1950

glazed earthenware
cup 6.0 x 8.5 cm
tea pot 13.5 x 14.0 cm
milk jug 8.0 x 10.0 cm
sugarbowl 6.5 x 10.5 cm
saucer 2.0 x 15.0 cm
2002.40.1-4.A-B

Tile with pochoir design

1930–1950
glazed earthenware
1.7 x 19.8 x 19.8 cm
2002.41

Couscouzière with lid 1930–1950

glazed earthenware
29.0 x 20.0 cm
handles 32.0 cm
2002.42.A–B

Moroccan-style tea set 1930–1950

glazed earthenware
milk jug 15.0 x 13.0 cm
tea pot 21.0 x 13.5 cm
cup 6.5 x 12.5 cm
2002.43.1–3.A–B

Plate with Celtic-style decoration

1930–1950
glazed earthenware
2.0 x 35.7 cm
2002.44

Moroccan-style tea set 1930–1950

two teapots and bowl
glazed earthenware
teapot 19.0 x 15.5 x 28.0 cm
teapot 19.0 x 15.0 x 25.5 cm
sugarbowl 14.0 x 13.2 cm
2002.45.1–3.A–B

Pot with lid and handles

1930–1951
glazed earthenware
31.0 x 30.0 x 36.0 cm
2002.46.A–B

Coffee pot 1930–1950

glazed earthenware
29.0 x 12.0 cm
2002.47.A–B

Plate with Aladin motif decoration

1930–1950
glazed earthenware
diam 45.0 cm
2002.48

Plate with Nativity motif decoration

1930–1950
glazed earthenware
diam 51.0 cm
2002.49

Moly-Sabata honey pot with lid

1930–1950
glazed earthenware
circumference 28.5 x 64.5 cm
2002.50.A–B

Large pot with spiral

decoration 1930–1950
glazed earthenware
38.2 x 101.7 cm
2002.51

DEBOOS, Janet

Australia born 1948

Large vase 2001

glazed porcelain
29.0 x 30.0 x 30.0 cm
2001.196.A–O

DRYSDALE, Pippin

Australia born 1943

Kob-E-Nida 2000

glazed porcelain
48.5 x 23.5 x 23.5 cm
2001.189

DYBKA, Anne

Great Britain born 1921, Australia
from 1956

The shoal 2001

cased glass: engraved
29.0 x 18.0 x 18.0 cm
2001.191

EDGOOSE, Mark

Australia born 1960

Circle 2001

titanium, aluminium and nylon
brush
9.5 x 62.0 x 62.0 cm
2002.5

GRAKALIC, Viliama

Yugoslavia born 1942, Australia from 1963
Noughts and crosses 2000
 925 silver, bone, mother of pearl, 18 carat gold, magnet, epoxy
 50.0 x 30.0 x 0.4 cm
 2002.6

GREENAWAY, Vic

Australia born 1947
Bucchero, tall form 2001
 terracotta
 40 x 18.2 x 17.5 cm
 2002.136

Large multi-lipped bowl 2001
 porcelain with matt tin glaze
 19.5 x 34 x 36 cm
 2002.137

Large multi-lipped bowl 2001
 porcelain with celadon glaze
 14 x 36 x 36.5 cm
 2002.138

HOSKING, Marian

Australia born 1948
Vessel with four brooches: Leptospermum, Casuarina, Banksia, Angophora 2001
 sterling silver, pierced and cast; stainless steel bead rivets
 vessel 35.5 x 8.0 x 5.0 cm
 brooch 7.0 x 7.0 x 1.0 cm
 brooch 8.5 x 5.5 x 1.5 cm
 brooch 6.5 x 7.7 x 1.0 cm
 brooch 7.0 x 7.0 x 1.0 cm
 2002.7.1–5

KUHNEN, Johannes

Germany born 1952, Australia from 1981
Centrepiece/Tray 1998
 anodised aluminium, silver, monel fabricated
 5.0 x 32.0 x 48.5 cm
 2002.8

LARSEN, Helge

Denmark born 1929, Australia from 1961

LEWERS, Darani

Australia born 1936
Traces neckring 2000
 sterling silver, stone, iron and glazed ceramic shar
 10.9 x 17.0 cm

2001.148

La Macarena brooch 2000
 sterling silver, wood and lapis lazuli
 6.5 x 5.5 cm
 2001.149

Bermagui series ring 2000
 sterling silver, bone and pebble
 4.0 x 5.0 cm
 2001.150

LAWRENCE, Kay

Australia born 1947
Translation 1999–2000
 woven tapestry: wool, cotton and linen
 45.0 x 312.0 x 0.5 cm
 2001.192

LORRAINE, Sue

Australia born 1955
Continuous model 2001
 mild steel sheet and tube, heat-coloured
 47.0 x 13.0 x 3.0 cm
 2002.9

Bronchial model 2001
 mild steel sheet and tube, heat-coloured
 56.5 x 17.0 x 5.0 cm
 2002.10

Elongated model 2001
 mild steel sheet and tube, heat-coloured
 67.5 x 10.5 x 1.5 cm
 2002.11

LOUGHLIN, Jessica

Australia born 1975
Interval between two horizons 1999
 glass: kiln-formed, wheel-cut, enamelled and engraved
 55.5 x 85.0 x 17.0 cm
 2001.194

LUECKENHAUSEN, Helmut

Germany born 1950, Australia from 1954
Wunderkabinet pair 1999
 (Wunderkabinets 2 & 3)
 silky oak, silky oak veneer, silver ash, silver ash veneer, glass and sterling silver keys
 each 125.0 x 53.0 x 119.0 cm
 2002.2.1–2

MINCHAM, Jeff

Australia born 1950
Highland journey 2000
 earthenware with patinated copper-matt and alkaline glaze
 36.0 x 53.0 x 13.5 cm
 2001.190

MOJE, Klaus

Germany born 1936, Australia from 1982
Fragments 1-2001 2001
 fused and ground mosaic glass
 7.5 x 53.2 cm
 2002.12

MOUNT, Nick

Australia born 1952
Scent bottle 2001
 blown double-overlay glass, fabricated, ground and polished
 127.0 x 30.0 x 30.0 cm
 2001.193

PERKINS, Kevin

Australia born 1945
Cape Barren Goose cabinet 1995
 Huon pine, crossfire and birdseye Huon pine veneers, satin sycamore, Ceylon ebony, purpleheart, bevelled glass and silver
 224.0 x 140.0 x 90.0 cm
 2001.182
 illustrated below



PROCTER, Stephen

Great Britain 1946 – Australia
2001, Australia from 1991
Regeneration 1986
blown and sandblasted glass and
plate glass
22.0 x 73.0 x 38.5 cm
2002.177.A–B

TRUMAN, Catherine

Australia born 1957
Interior under scrutiny no. 12 2001
carved English lime wood and
paint
7.0 x 7.0 x 5.0 cm
2002.13

Interior under scrutiny no. 2 2001
carved English lime wood and
paint
70.0 x 5.0 x 5.0 cm
2002.14

Interior under scrutiny no. 13 2001
carved English lime wood and shu-
niku ink
6.0 x 3.5 cm
2002.15

TURNER, Jenny

Australia born 1939
Shawl 2000
woven superfine wool and silk
213.0 x 78.0 cm
2001.145

Shawl 2000
woven superfine wool and silk
213.0 x 78.0 cm
2001.146

WATT, Alan

Australia born 1941
Speckled pinnacle 2001
blackfired earthenware with terra
sigillata
103.0 x 22.0 x 13.0 cm
2001.195

WEST, Margaret

Australia born 1936
Double damask 2001
506 phosphor bronze mesh units
and paint, stapled to wall
332.0 x 385.0 x 1.0 cm
2002.16

WILLIAMSON, Liz

Australia born 1949
Repair Series 2001
Singlet 1
jacquard-woven cotten and wool
51.0 x 53.5 cm
Pink Repair
jacquard-woven cotten and linen
52.0 x 71.0 cm
Flower 1
jacquard-woven cotten and linen
52.0 x 99.0 cm
Flower 2
jacquard-woven cotten and linen
52.0 x 52.0 cm
2002.17.1–4

SIX

est. 1994, Melbourne, Victoria by:

SPRYNSKYJ, Denise

Australia born 1960

BOYD, Peter

Australia born 1971

Percy Grainger jacket:
'Remixed Movement no.6' 1999
wool, silk, cotton, Mylar, heat-
transfer print
dimensions variable 79.0 x 50.0
cm

Acquired with funds from the
Australian Costume and Textile
Society 2001
2001.151

Lattice dress 1999
silk, polyester
centre back length 145.0 cm
Acquired with funds from the
Australian Costume and Textile
Society 2001
2001.152

Outfit: Upside down trouser skirt,
Victorian women shirt, Denim corset
and Denim handbag/backpack skirt
1996

wool, viscose, cotton; shirt: cotton,
polyester, plastic, paper;
dimensions variable
Acquired with funds from the
Australian Costume and Textile
Society 2001
2001.153.A–D

AUSTRALIAN DRAWING**BLACKMAN, Charles**

Australia born 1928
Two figures c.1960
gouache
sight sheet 19.0 x 29.6 cm
Ruth Komon Bequest 2002
2002.286

BRADBEEER, Godwin

New Zealand born 1950, Australia
from 1955
Apologia V 2000
chinagraph, graphite and pastel
167.0 x 132.0 cm
2001.141.A

Imago IX 2000

chinagraph, graphite and pastel
168.00 x 132.0 cm
2001.141.B

DANGAR, Anne

Australia 1887– France 1951,
France from 1930
Pochoir composition
gouache
33.0 x 27.0 cm
2002.52

DOBELL, William

Australia 1899–1970
Mother and child c.1943
pen and ink, wash
sight sheet 15.0 x 24.0 cm
Ruth Komon Bequest 2002
2002.260

Self portrait 1941
brush and sepia ink
sight sheet 19.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.265

Strong men c.1943
brown pencil
sight sheet 12.5 x 11.4 cm
Ruth Komon Bequest 2002
2002.256

London street sweeper 1935
pen and ink
sight sheet 17.0 x 13.0 cm
Ruth Komon Bequest 2002
2002.257

Study of seated girl—an idea
c.1960s
brown pencil
sight sheet 11.0 x 6.0 cm
Ruth Komon Bequest 2002
2002.258

Study for portrait of Brian Penton
1943
pen and ink
sight sheet 21.3 x 16.6 cm
Ruth Komon Bequest 2002
2002.259

The concrete workers 1944
pen and ink
sight sheet 20.8 x 15.8 cm
Ruth Komon Bequest 2002
2002.261

Study for Russian incident 1942
pen and ink
sight sheet 11.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.262

Crossing the river c.1951
pen and sepia ink
sight sheet 6.4 x 13.8 cm
Ruth Komon Bequest 2002
2002.266

Woman c.1937
pen and ink
sight sheet 19.0 x 13.0 cm
Ruth Komon Bequest 2002
2002.267

Self portrait 1950s
pen and ink
sight sheet 16.6 x 21.4 cm
Ruth Komon Bequest 2002
2002.268

Study for portrait of Ruth c.1960s
pencil
sight sheet 24.0 x 19.0 cm
Ruth Komon Bequest 2002
2002.269

Three London lodgers c.1935
pen and sepia ink, wash
sight sheet 16.4 x 19.8 cm
Ruth Komon Bequest 2002
2002.270

Kings Cross houses c.1941
gouache
sight sheet 18.0 x 24.0 cm
Ruth Komon Bequest 2002
2002.255

Study for portrait of Margaret Olley
1948
gouache
sight sheet 12.0 x 9.0 cm
Ruth Komon Bequest 2002
2002.263

*Greetings from Wangi Wangi Lake
Macquarie* c.1960s
gouache
sight sheet 4.4 x 10.0 cm
Ruth Komon Bequest 2002
2002.264

DRYSDALE, Russell
England 1912– Australia 1978
Chinese girl Darwin c.1956
pen and ink, wash
sheet 14.9 x 11.2 cm
Ruth Komon Bequest 2002
2002.288

Your health is about to be drunk
c.1978
pen and ink, wash
sight sheet 45.0 x 30.0 cm
Ruth Komon Bequest 2002
2002.289

Man c.1961
pen and ink, wash
sight sheet 29.0 x 24.0 cm
Ruth Komon Bequest 2002
2002.290

FRENCH, Leonard
Australia born 1928
Sketch for The burial c.1960
pen and ink over pencil, varnish
sight sheet 18.5 x 22.2 cm
Ruth Komon Bequest 2002
2002.278

FRIEND, Donald
Australia 1915–1989
The road to Kilkooy 1982
pen and ink
38.0 x 51.0 cm
Gift of Philip Bacon AM 2002
2002.20

Greek Club, Brisbane 1944
pen and ink, brush and coloured
ink, wash, gouache
45.0 x 61.0 cm
2001.139

KMIT, Michael
Ukraine 1910– Australia 1981,
Australia from 1950
Head of woman 1957
pen and ink
sight sheet 18.4 x 18.0 cm
Ruth Komon Bequest 2002
2002.285

MACDONALD, Fiona
Australia born 1956
Five paces 1989
photo-offset collage
50.0 x 46.0 cm
Gift of Peter Fay 2002
2002.132

MOLNAR, George
Hungary born 1910, Australia
from 1939
*Rudy Komon having reached the ripe
young age of seventy decides to speed
up a little* 1978
watercolour, pen and ink, collage
sight sheet 37.2 x 53.2 cm
Ruth Komon Bequest 2002
2002.291

MOLVIG, Jon
Australia 1923–1973
Nude 1950s
charcoal
sight sheet 37.4 x 32.4 cm
Ruth Komon Bequest 2002
2002.277

OLSEN, John
Australia born 1928
Swimmers 1961
watercolour over pencil
sight sheet 31.4 x 40.8 cm
Ruth Komon Bequest 2002
2002.271

Yellow robins N. Q. 1971
gouache
sight sheet 25.0 x 24.0 cm
Ruth Komon Bequest 2002
2002.272

PIGGOTT, Rosslynd

Australia born 1958
Femme—six possible states
 1992–1994
 grey lead pencil
 2001.140.A–G

PUGH, Clifton

Australia 1924–1990
Self portrait c.1960
 felt pen and scratching out
 sight sheet 18.0 x 15.0 cm
 Ruth Komon Bequest 2002
 2002.274

A lovely beginning to a gentle 1970
 1970
 pen and ink
 sight sheet 16.2 x 21.6 cm
 Ruth Komon Bequest 2002
 2002.276

SIBLEY, Andrew

Great Britain born 1933, Australia
 from 1948
Study of Jon Molvig 1964
 brush and ink over pencil
 sight sheet 20.0 x 16.0 cm
 Ruth Komon Bequest 2002
 2002.279

SMART, Jeffrey

Australia born 1921,
 Italy from 1965
Wallaroo I [recto];
Male figure [verso] 1951
 pencil [recto]
 24.5 x 17.5 cm
 2001.176.AB

Wallaroo II [recto];
Man's face with hat [verso] 1951
 pen and ink, watercolour,
 scratching back [recto]
 17.8 x 25.2 cm
 2001.177.AB

Wallaroo III [recto];
Unfinished figure and boat
 [verso] 1951
 brush and ink, watercolour [recto]
 17.8 x 24.5 cm
 2001.178.AB

Wallaroo IV [recto]; *Figure with
 umbrella, legs and Architectural
 structures* [verso] 1951
 pen and ink and watercolour
 [recto]
 17.5 x 23.5 cm
 2001.179.AB

Wallaroo V [recto]; *Unfinished
 drawing of an arm* [verso] 1951
 pen and ink, watercolour [recto]
 17.8 x 24.6 cm
 2001.180.AB

Wallaroo VI [recto]; *Two small
 landscapes* [verso] 1951
 pen and ink, ink wash and
 gouache [recto]
 29.0 x 48.2 cm
 2001.181.AB

SMITH, Eric

Australia born 1919
Study for The moment Christ died
 1958
 wax crayon and scratching out
 sight sheet 39.8 x 19.8 cm
 Ruth Komon Bequest 2002
 2002.280

STUART, Guy

Australia born 1942
*Bombed Library, Keio University,
 Tokyo* 1957
 brush and ink
 35.0 x 24.0 cm
 Gift of Mrs Beatrice Eckersley
 2001
 2001.175

THORNTON, Wallace

Australia 1915–1991
Woman seated c.1978
 pen and ink, wax crayon, wash
 sight sheet 33.0 x 20.5 cm
 Ruth Komon Bequest 2002
 2002.292

Study for painting 1978
 wax crayon, pencil, wash
 sight sheet 48.2 x 34.8 cm
 Ruth Komon Bequest 2002
 2002.293

WALLER, Ruth

Australia born 1955
Night life II 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.160

*(Man standing in hospital cubicle,
 curtain drawn back)* 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.161

*(Angel visiting empty bed in hospital
 cubicle, curtain drawn back)* 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.163

And with their hands (sheepskin)
 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.158

And with their hands (tray) 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.159

*(Empty hospital bed in cubicle,
 curtain drawn
 back)* 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.162

*(Man lying in bed in hospital
 cubicle, curtain
 drawn back)* 1994
 gouache over pencil
 18.5 x 27.5 cm
 The Rotary Collection of
 Australian Art Fund 2002
 2002.164

WALTERS, Wesley

Australia born 1928
Portrait of Arthur Boyd 1984
charcoal
65.0 x 49.6 cm
Gift of Dr Joseph Brown AO OBE
2001
2001.174

WILLIAMS, Fred

Australia 1927–1982
Falstaff c.1955
pen and ink
sheet 22.4 x 15.6 cm
Ruth Komon Bequest 2002
2002.283

Music Hall 1955

gouache
sheet 29.0 x 21.6 cm
Ruth Komon Bequest 2002
2002.282

WRIGHT, Helen

Australia born 1956
Frankenflower 2000
charcoal
sheet 110.00 x 76.00 cm
2001.255
illustrated below



**AUSTRALIAN PAINTINGS
AND SCULPTURE**

ATKINS, Peter

Australia born 1963
United States Journal 1990
12 mixed media panels
each 30.0 x 30.0 cm
Gift of Peter Fay 2002
2002.123

Man afraid of locomotives 1988

sheet 33.0 x 28.0
Gift of Peter Fay 2002
2002.119

South American rug 1990

oil on canvas
39.0 x 39.0 cm
Gift of Peter Fay 2002
2002.122

Marina 1989

oil on canvas
sheet 33.0 x 28.0 cm
Gift of Peter Fay 2002
2002.120

Strange woman 1988

slate
sheet 33.0 x 28.0 cm
Gift of Peter Fay 2002
2002.118

Sandgate cemetery 1990

oil on wood
33.0 x 28.0 cm
Gift of Peter Fay 2002
2002.121

BOOTH, Peter

Great Britain 1940, Australia from
1958
Untitled 1999
oil on canvas
210.0 x 270.0 cm
2001.173

BOWEN, Stella

Australia 1893 – England 1947;
England from 1914
La terrasse c.1931
oil on canvas
74.5 x 54.5 cm
Gift of Oliver Postgate 2001
2001.134

BOYNES, Robert

Australia born 1942
Rendez-vous 2000
synthetic polymer paint on canvas
120.0 x 230.0 cm
2002.24.A–B

BRENNAN, Angela

Australia born 1960
Disposition 2001
oil on linen
183.0 x 153.0 cm
2001.137

CONNOR, Kevin

Australia born 1932
Four figures, Stanley Street 1998
oil on canvas
198.0 x 283.0 cm
Purchased with the assistance of
the Breuer Family
2001.172

Man on park bench 1963

oil on hardboard
56.0 x 43.0 cm
Gift of Kevin Connor
2001.171

CROWLEY, Grace

Australia 1890–1979
Horses pulling plough 1920
oil on canvas
20.7 x 26.0 cm
2001.136

GAHA, Adrienne

Australia born 1960
House dog 1990
oil on wallpaper on primed paper
sheet 54.0 x 75.4 cm
Gift of Peter Fay 2002
2002.125

Strangers 1992

oil on linen chintz
40.5 x 40.5 cm
Gift of Peter Fay 2002
2002.126

Girl on a swing 1992

oil on canvas
55.7 x 40.2 cm
Gift of Peter Fay 2002
2002.127

Going to the beach 1992

oil, pen and ink on canvas
55.8 x 40.2 cm
Gift of Peter Fay 2002
2002.128

GASCOIGNE, Rosalie

Aotearoa New Zealand 1917–
Australia 1999
Down to the silver sea 1981–82
box assemblage
41.0 x 42.0 x 38.0 cm
Gift of Peter Fay 2002
2002.129

GERTSAKIS, Elizabeth

Greece born 1954,
Australia from 1958
Waterfall 2001
photo-etching on stainless steel
and aluminium frame
91.0 x 770.0 x 41 cm
2002.38.1–9

GLADWELL, Shaun

Australia born 1972
*Colour compression (after John
Glover)* 1999–2000
oil on canvas
80.0 x 240.0 cm
Gift of Peter Fay 2002
2002.130

GLOVER, John

Great Britain 1767– Australia
1849, Australia from 1831
*Mount Wellington and Hobart Town
from Kangaroo Point* c.1831–33
oil on canvas
76.2 x 152.4 cm
Purchased with funds from the
Nerissa Johnson Bequest
2001.207

HARPER, Melinda

Australia born 1965
Untitled 2001
oil on canvas
183.0 x 152.0
2001.138

HORN, Tim

Australia born 1964
Glass slipper (Ugly Blister) 2001
lead crystal, nickel-plated bronze,
Easter egg foil, silicon
51.0 x 72.0 x 33.0 cm
2002.75

MAGUIRE, Tim

Great Britain born 1958,
Australia from 1959
Black melancholy sits (II) 1995
oil on canvas
167.0 x 242.8 cm
Gift of Peter Fay 2002
2002.131

MAREK, Dusan

Czechoslovakia 1926 – Australia
1993, Australia from 1959
Into the unknown No. 3 c. 1977
charcoal, pencil, coloured chalk
on white cotton mounted on
plywood
77.8 x 130.6 cm
Gift of Agipitos/Wilson collection
2002
2002.151

The King c. 1968
charcoal, ink, watercolour
on canvas on plywood
76.0 x 88.6 cm
Gift of Agipitos/Wilson collection
2002
2002.150

Summer in Coorong c 1971

oil on masonite
54.0 x 122.0 cm
Gift of Agipitos/Wilson collection
2002
2002.149

OLIVER, Bronwyn

Australia born 1959
Trace 2001
copper
30.0 x 245.0 x 15.0 cm
2002.18

TYLER, Kenneth

United States of America born
1931
The Tyler Graphics collection of
prints, proofs, drawings, screens
and illustrated books
Gift of the artist

ROBERTS, Neil

Australia 1954–2002
*Half ether half dew mixed with
sweat* 2000
canvas, cotton, leather, glass,
copper foil and metal
244.0 x 28.0 x 28.0 cm
2002.25

ROBERTS, Tom

England 1856–Australia 1931
Basking – a corner in the Alhambra
1883
oil on panel
21.6 x 16.2 cm
2001.124

SWALLOW, Ricky

Australia born 1974
Model for isolated vandalism 1999
cardboard, wood, plastic and
portable record players
35.0 x 34.0 x 43.0 cm
Gift of Peter Fay 2001
2001.163

Model for surveillance 1999
cardboard, wood, plastic and
portable record players
43.0 x 32.5 x 39.0 cm
Gift of Peter Fay 2001
2001.162

Model for no escape 1999
cardboard, wood, plastic and
portable record players
26.0 x 31.0 x 29.0 cm
Gift of Peter Fay 2001
2001.161

Model for a correctional facility
1999
cardboard, wood, plastic and
portable record players
24.0 x 30.5 x 35.5 cm
Gift of Peter Fay 2001
2001.164

Rooftop shoot out with chimpanzee
1999
cardboard, wood, plastic and
portable record player
53.0 x 33.0 x 30.0 cm
Gift of Peter Fay 2001
2001.160

THOMSON, Ann

Australia born 1933
Tank Stream 1998–99
oil on canvas
150.0 x 214.0 cm
2001.131

TUCKSON, Tony

Egypt 1921– Australia 1973,
Australia from 1946
Watery (No.22 watery) 1960
oil on composition board
122.2 x 183.0 cm
Gift of Margaret Tuckson 2002
2002.148

VALAMANESH, Hossein

Iran born 1949, Australia from 1973
Falling 1990
 wood, bamboo, sand, steel, black granite
 390.0 x 55.0 x 50.0 cm
 2002.26.1–2

WALLACE, Anne

Australia born 1970
She Is 2001
 oil on canvas
 164 x 197 cm
 2002.74

WATSON, Ross

Australia born 1970
Untitled #1 1993
 oil on canvas on hardboard,
 layered tissue paper, offset
 lithograph
 167.0 x 156.0 cm
 Gift of the artist 2002
 2002.53

WHISSON, Ken

Australia born 1927
Seaside no 2, air and light
 1993–96
 oil on canvas
 work 80.5 x 90.0 cm
 Gift of Peter Fay 2002
 2002.135

YOUNG, John

Hong Kong born 1956, Australia from 1967
Give and take (dyptych) 2001
 digital scan and oil on canvas
 212.0 x 264.0 cm
 Purchased with the assistance of Sue Cato 2001
 2001.130.A–B
 illustrated below



ZOFREA, Salvatore

Italy born 1946, Australia from 1956
Self-portrait 1974
 oil on canvas
 sight 76.0 x 61.0 cm
 Gift of Peter Fay 2001
 2001.264

AUSTRALIAN PHOTOGRAPHY

BRADFORD, E. A.

LAMBERT, George W.
 Russia 1873– Australia 1930
Plaster Model of Geelong Grammar School War Memorial by George Lambert (light horsemen) 1923–25
 gelatin silver photograph on original embossed card
 image 20.0 x 15.2 cm
 2002.167

Plaster Model of Geelong Grammar School War Memorial by George Lambert (naked warrior) 1923–25
 gelatin silver photograph on original embossed card
 image 20.2 x 13.4 cm
 2002.168

Plaster Model of Geelong Grammar School War Memorial by George Lambert (eagle) 1923–25
 gelatin silver photograph on original embossed card
 image 20.3 x 13.4 cm
 2002.169

BRASSINGTON, Pat

Australia born 1942
Akimbo 1996
 pigment print
 75.0 x 52.0 cm
 2001.185

Drink me 1997
 inkjet print
 100.0 x 80.0 cm
 2001.186

Boucher 2001
 pigment print
 75.0 x 58.0 cm
 2001.188

DEGOTARDI, John Jnr

Australia 1860–1937
Panorama of Blues Point, Sydney Harbour c.1875
 four albumen silver photographs
 image 27.8 x 135.4 cm
 2002.108

DOMBROVSKIS, Peter

Latvia 1946– Australia 1996,
 Australia from 1950
Morning Mist, Rock Island Bend
 c.1980
 Type C colour photograph
 100.0 x 150.0 cm
 2002.36

Painted Cliffs, Maria Island c.1990
 Type C colour photograph
 50.8 x 101.6 cm
 2002.34

Eucalyptus trunks in rain c.1985
 Type C colour photograph
 101.6 x 50.8 cm
 2002.35

Giant kelp 1992
 Type C colour photograph
 101.6 x 50.8 cm
 2002.37

DUNDAS, Kerry

Australia born 1931

DUPAIN, Max

Australia 1911–1992
Harry Seidler architecture: Horwitz Office Building, Sussex Street, 1954 Exterior c. 1954
 gelatin silver photograph
 card 9.1 x 47.9 cm
 Gift of Harry Seidler
 2001.228

DUPAIN, Max

Harry Seidler architecture: Harry Seidler Offices, Milsons Point, 1971 View from the Office c. 1971
 Type C colour photograph
 card 36.8 x 46.5 cm
 Gift of Harry Seidler
 2001.247

Harry Seidler architecture: model of Waverley Civic Centre, Melbourne, 1982 1982
gelatin silver photograph
card 47.4 x 59.9 cm
Gift of Harry Seidler
2001.248

Sunbaker 1937
gelatin silver photograph
sheet 52.8 x 55.0 cm
2001.154

Harry Seidler architecture: Julian Rose House, Turramurra, 1949 Exterior, side view c. 1949
gelatin silver photograph
card 49.8 x 59.7 cm
Gift of Harry Seidler
2001.220

Harry Seidler architecture: Julian Rose House, Turramurra, 1949 Exterior c. 1949
gelatin silver photograph
card 45.0 x 59.8 cm
Gift of Harry Seidler
2001.221
illustrated below



Harry Seidler architecture: Bowden House, Canberra, 1950 Interior of the lounge room c. 1950
gelatin silver photograph
card 57.2 x 49.1 cm
Gift of Harry Seidler
2001.222

Harry Seidler architecture: Thurlow House, Blakehurst, 1952 Exterior c. 1952
gelatin silver photograph
card 58.1 x 47.5 cm
Gift of Harry Seidler
2001.223

Harry Seidler architecture: Prefabricated Exhibition House, RAAIA exhibition, Town Hall, Sydney, 1954 1954
gelatin silver photograph
card 44.8 x 59.0 cm
Gift of Harry Seidler
2001.227

Seidler architecture: Breakspear House, Clontarf, 1956 Exterior c. 1956
gelatin silver photograph
card 46.4 x 58.2 cm
Gift of Harry Seidler
2001.230

Seidler architecture: L. Waks House, Northbridge, 1959 Interior—lounge room c. 1959
gelatin silver photograph
card 39.2 x 59.7 cm
Gift of Harry Seidler
2001.231

Seidler architecture: Printers Union, Sydney, 1959 Exterior c. 1959
gelatin silver photograph
card 47.5 x 59.7 cm
Gift of Harry Seidler
2001.232

Seidler architecture: Ithaca Gardens Apartments 2, Elizabeth Bay, 1960 Harry and Penelope Seidler Apartment, interior—dining room c. 1960
gelatin silver photograph
card 48.0 x 60.6 cm
Gift of Harry Seidler
2001.233

Seidler architecture: Silvers Building, Ultimo, 1960 Exterior c. 1960
gelatin silver photograph
card 60.6 x 50.7 cm
Gift of Harry Seidler
2001.234

Seidler architecture: Lend Lease House Offices, Sydney, 1961 Exterior c. 1962
gelatin silver photograph
card 58.2 x 49.9 cm
Gift of Harry Seidler
2001.235

Seidler architecture: Blues Point Tower Apartments, North Sydney, 1959 1962
gelatin silver photograph
card 59.1 x 49.2 cm
Gift of Harry Seidler
2001.236

Seidler architecture: Blues Point Tower Apartments, North Sydney, 1959 1962
gelatin silver photograph
card 58.2 x 48.6 cm
Gift of Harry Seidler
2001.237

Seidler architecture: Australia Square Tower, 1962 Exterior c. 1967
gelatin silver photograph
card 60.2 x 47.6 cm
Gift of Harry Seidler
2001.238

Seidler architecture: Diamond Bay Apartments, Dover Heights, 1962 Exterior from below c. 1962
gelatin silver photograph
card 49.7 x 59.2 cm
Gift of Harry Seidler
2001.239

Seidler architecture: model for Sydney Cove Redevelopment, The Rocks, Sydney, (competition), 1962 1962
gelatin silver photograph
card 50.5 x 60.2 cm
Gift of Harry Seidler
2001.240

Seidler architecture: Muller House, Port Hacking, 1963 Interior of the dining and lounge room 1963
gelatin silver photograph
card 48.0 x 59.8 cm
Gift of Harry Seidler
2001.241

Seidler architecture: NSW Housing Commission Apartments, Rosebery, 1964 Exterior c. 1964
gelatin silver photograph
card 58.5 x 49.7 cm
Gift of Harry Seidler
2001.242

Seidler architecture: NSW Housing Commission Apartments, Rosebery, 1964 Exterior c. 1964
gelatin silver photograph
card 59.7 x 48.9 cm
Gift of Harry Seidler
2001.243

Seidler architecture: Harry and Penelope Seidler House, Killara, 1967 Interior of the lounge room c. 1967
gelatin silver photograph
card 47.4 x 59.3 cm
Gift of Harry Seidler
2001.244

Seidler architecture: Harry and Penelope Seidler House, Killara, 1967 Interior—children's playroom c. 1967
gelatin silver photograph
card 59.2 x 45.8 cm
Gift of Harry Seidler
2001.245

Seidler architecture: model for Ten Eyck Development, Albany, N.Y., 1970 1970
gelatin silver photograph
card 59.2 x 48.7 cm
Gift of Harry Seidler
2001.246

DUNDAS, Kerry
Australia born 1931
DUPAIN, Max
Australia 1911–1992

Harry Seidler architecture: Lessing House, Pymble, 1953 Night view of approach side (north) c. 1957
gelatin silver photograph
card 43.3 x 57.4 cm
Gift of Harry Seidler
2001.224

Harry Seidler architecture: Lessing House, Pymble, 1953 View from terrace into living room c. 1957
gelatin silver photograph
card 43.8 x 56.1 cm
Gift of Harry Seidler
2001.225

Harry Seidler architecture: Lessing House, Pymble, 1953 Interior—stair and dining room c. 1957
gelatin silver photograph
card 44.1 x 57.2 cm
Gift of Harry Seidler
2001.226

Harry Seidler architecture: Amenities and Workshop Building, Banksmeadow, 1955 Exterior c. 1955
gelatin silver photograph
card 59.6 x 50.2 cm
Gift of Harry Seidler
2001.229

FERRAN, Anne
Australia born 1949
Untitled (collar) 1998
gelatin silver photograph
45.0 x 105.0 cm
Gift of Anne Ferran 2002
2002.142

HIGSON, Shayne
Australia born 1960
All dressed up and nowhere to go 2000
Direct positive colour photograph
44.0 x 37.8 cm
2002.170

Dis-intergrate 2000
Direct positive colour photograph
37.8 x 49.3 cm
2002.171

Unsuitable 2000
Direct positive colour photograph
37.8 x 49.2 cm
2002.172

After life 2000
Direct positive colour photograph
44.0 x 37.8 cm
2002.173

Precious cargo III 2002
Type C colour photograph
91.5 x 61.0 cm
The Rotary Collection of
Australian Art 2002
2002.175

Baggage 2002
Type C colour photograph
91.5 x 61.0 cm
The Rotary Collection of
Australian Art 2002
2002.174

Crossing the line 2002
Type C colour photograph
60.0 x 150.0 cm
The Rotary Collection of
Australian Art 2002
2002.176

HOW, Louisa Elizabeth
Australia 1821–1893
Photograph of Landsborough 1858
15.4 x 11.4 cm
2002.39

HURLEY, Frank
Australia 1885–1962
Safe at anchor 1909
carbon photograph
brown carbon tissue, faux wood
mat and card and glazed dark
wood frame
composition 28.1 x 36.9 cm
2002.33

LAING, Rosemary
Australia born 1959
groundspeed (Rose Petal) #17 2001
Type C colour photograph
124.00 x 209.00 cm
2002.32

PEIRCE, J. Duncan
active 1880s – c. 1907
The giant trees of Victoria
1888–1889
8 photolithographs, letterpress
book (closed) 57.0 x 43.0 cm
2001.216

PURDY, Susan
Australia born 1957
Black cloud 2001
gelatin silver photograph ink
stamp photogram
40.6 x 30.5 cm
2002.110

The places people died 2001
gelatin silver photograph ink
stamp photogram
40.6 x 30.5 cm
2002.111

Brown pinella sutra 2000
gelatin silver photograph ink
stamp photogram
40.6 x 30.5 cm
2002.112

SEIDLER, Marcell

Vienna, Austria 1919 –
Australia 1977

*Harry Seidler architecture: Rose
Seidler House, Turramurra, 1948
Exterior* c. 1948
gelatin silver photograph
card 45.6 x 57.0 cm
Gift of Harry Seidler
2001.249

*Harry Seidler architecture: Marcus
Seidler House, Turramurra, 1949
Exterior* c. 1949
gelatin silver photograph
card 47.0 x 59.6 cm
Gift of Harry Seidler
2001.250

*Harry Seidler architecture: Ted
Meller House, Castecrag, 1950
Exterior* c. 1950
gelatin silver photograph
card 41.3 x 58.2 cm
Gift of Harry Seidler
2001.251

*Harry Seidler architecture: Ted
Meller House, Castecrag, 1950
Exterior* c. 1950
gelatin silver photograph
card 35.2 x 57.6 cm
Gift of Harry Seidler
2001.252

SPURLING III, Stephen

Australia 1876–1962
*Logger's bend, Gordon River,
Tasmania* 1925
gelatin silver photograph
comp 45.0 x 59.5 cm
2001.155

TUCKER, Albert

Australia 1914–1999
*In the mirror: Self portrait with Joy
Hester* 1939
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.56

*Joy Hester and Sweeney on the
balcony* 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.57

Joy Hester and Max Harris 1943
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.58

Joy Hester and Arthur Boyd c.1944
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.59

*Sidney Nolan and Joy Hester in his
studio* 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.60

Joy Hester at St Kilda beach 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.61

Peace: Joy Hester holding Sweeney
1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.62

*Sunday Reed with Joy Hester
carrying Sweeney* 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.63

*John Reed, Joy Hester, Sunday Reed
carrying Sweeney and Sidney Nolan*
1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
2002.64

26 Little Collins Street c. 1939
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.65

Self Portrait 1940
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.66

Yosl Bergner and Adrian Lawlor
c. 1941
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.67

Yosl Bergner on the roof c. 1940
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.68

Arthur Boyd and John Perceval
1943
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.69

*Sunday Reed and Sidney Nolan
holding Sweeney* 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.70

Joy Hester and Sweeney asleep 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.71

*Arvo tea: Sidney Nolan, Sunday
Reed and Joy Hester* 1945
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.72

UNKNOWN

*Panorama of Sydney showing the
Garden Palace* c. 1880
albumen silver photograph
six plate panorama on canvas
35.4 x 201.0 cm
2002.109

UNKNOWN

*Albert Tucker and Sweeney at Louise
Hester's home* 1947
silver gelatin print on fibre-based
warm tone paper
30.5 x 40.6 cm
Gift of Barbara Tucker 2002
2002.73

AUSTRALIAN PRINTS

AKIS, Timothy

Papua New Guinea 1940–1984
*Man ibilas na em ikan sindaum
long faia* c.1983
screenprint, printed in colour,
from four stencils
sheet 81.0 x 60.4 cm
9/40
Gift of Maureen Mackenzie-Taylor
2002
2002.23

ALLEN, Joyce

Australia 1916–1992
Torment 1964
etching, printed in colour, from
two plates
sheet 25.0 x 27.0 cm
artist's proof
Gordon Darling Australasian Print
Fund 2001
2001.197

(Picnic) c.1965
etching and aquatint, printed in
colour, from one plate
sheet 35.4 x 45.3 cm
working proof
Gordon Darling Australasian Print
Fund 2001
2001.198

The bird c.1965
etching, printed in black ink with
plate tone, from one plate
sheet 25.5 x 32.8 cm
3/5
Gordon Darling Australasian Print
Fund 2001
2001.199

(Three women talking on a doorstep)
c.1965
etching and aquatint, printed in
black ink, from one plate
sheet 32.7 x 25.4 cm
proof
Gordon Darling Australasian Print
Fund 2001
2001.200

Railway station c.1965
etching, printed in black ink with
plate tone, from one plate
sheet 25.0 x 33.0 cm
3/3
Gordon Darling Australasian Print
Fund 2001
2001.201

(Figures on a park bench) c.1965
etching and aquatint, printed in
black ink, from one plate
sheet 25.3 x 32.8 cm
artist's proof
Gordon Darling Australasian Print
Fund 2001
2001.202

Marulan bush fire c.1975
linocut, printed in colour, from
four blocks
sheet 46.5 x 31.8 cm
artist's proof
Gordon Darling Australasian Print
Fund 2001
2001.203

ANTONIOU, Andrew

Great Britain born 1951, Australia
from 1985
Juggler 2001
etching, printed in black ink, from
one plate
88.5 x 59.0 cm
Gordon Darling Australasian Print
Fund 2002
2002.76

The Sewer 2001
intaglio
etching
88.5 x 59.0 cm
Gordon Darling Australasian Print
Fund 2002
2002.77

AUSTRALIAN PRINT

WORKSHOP

Melbourne, Australia
Various artists
Archive 2: approx.1981–2002
3,000 workshop proofs
Purchased with the assistance of
the Gordon Darling
Australasian Print Fund 2002
See page 115 for further details

BLACKMAN, Charles

Australia born 1928
Head 1961
monotype, printed in colour, from
one plate
sight sheet 32.8 x 20.0 cm
Ruth Komon Bequest 2002
2002.287

BOSUN, David

Waiben (Thursday Island),
Australia born 1973
Lagau mabaigau malu aidal 2001
linocut, printed in black ink, from
one block
Gordon Darling Australasian Print
Fund 2002
2002.105

BUNG BUNG, Tommy

Derby, Australia
Yoongoo
lithograph
Gordon Darling Australasian Print
Fund 2002
2002.243

- CARLTON, Paddy**
Mirima Wirrjining
Dawang/Goordamankoo
Northern Territory, Australia born 1936
Freshwater croc dreaming
lithograph
Gordon Darling Australasian Print Fund 2002
2002.244
- DALGARNO, Roy**
Australia 1910–
New Zealand 2001
Nude 1953
lithograph, printed in black ink, from one stone
sheet 35.2 x 40.6 cm
12/15
Gordon Darling Australasian Print Fund 2001
2001.260
- EMMERSON, Neil**
Australia born 1956
(TWYS): a suite of six 2000
paper-cut stencil; photo-lithograph and Japanese woodblock technique using oil-based ink
printed image 40.0 x 30.0 cm
Gordon Darling Australasian Print Fund 2001
2001.254.1–6
- FERRAN, Anne**
Australia born 1949
You are here
offset photolithograph
Gordon Darling Australasian Print Fund 2002
2002.246
- FIRTH, Robert**
Nipper 2001
computer-generated colour digital
88.4 x 118.0 cm
Gordon Darling Australasian Print Fund 2002
2002.238
- FOX, Belinda**
Australia born 1975
Episode 2000
etching
57.0 x 57.0 cm
Gordon Darling Australasian Print Fund 2002
2002.92
- GRIFFITHS, Alan**
Australia born 1933
Balga corroboree 2001
etching, printed in brown ink, from one plate
sheet 75.5 x 56.0 cm
17/40
Gordon Darling Australasian Print Fund 2002
2002.239
- Guerilla Girls**
Love means never having to say you're sorry
screenprint, printed in colour, from multiple screens
image 92 x 64 cm
Gordon Darling Australasian Print Fund 2002
2002.91
- HARRIS, Brent**
Aotearoa New Zealand born 1956, Australia from 1981
The Nagasawa suite 1999
woodblock, printed in colour, from multiple blocks
various
Gordon Darling Australasian Print Fund 2001
2001.261.1–5
- HARRIS, Brent**
Aotearoa New Zealand born 1956, Australia from 1981
RAWLING, Larry
Australia born 1938
GRANT, Mark
To the forest 1999
screenprint, printed in colour, from two screens
sheet 114.9 x 174.3 cm
Gordon Darling Australasian Print Fund 2001
2001.262
- HOTERE, Ralph**
Aotearoa New Zealand born 1931
Round Midnight: August 2000
lithograph
sheet 51.0 x 76.0 cm
20/22
Gordon Darling Australasian Print Fund 2002
2002.248
- Round Midnight: November* 2000
lithograph
sheet 57.0 x 76.0 cm
20/24
Gordon Darling Australasian Print Fund 2002
2002.249
- Round Midnight: May* 2000
lithograph
sheet 57.0 x 76.0 cm
20/22
Gordon Darling Australasian Print Fund 2002
2002.250
- RAWLING, Larry**
Australia born 1938
JACKS, Robert
Australia born 1943
Guitar Yellow I
screenprint, printed in colour
Gordon Darling Australasian Print Fund 2002
2002.83
- Guitar Red I* 2001
screenprint, printed in colour
sheet 76.0 x 56.0 cm
26/40
Gordon Darling Australasian Print Fund 2002
2002.84
- KANTILLA, Kitty**
Melville Island, Australia born 1928
Untitled
lithograph
76.0 x 56.0 cm
Gordon Darling Australasian Print Fund 2002
2002.240
- The Australian Print Workshop**
Melbourne, Australia
KARADADA, Lily
Australia born 1935
KING, Martin
Australia born 1957
Untitled #1 2000
hard-ground etching, printed in black ink, from one copper plate
sheet 50.4 x 35.0 cm
15/40
Gordon Darling Australasian Print Fund 2002
2002.94

- Untitled #2* 2000
hard-ground etching, printed in black ink, from one copper plate
sheet 50.4 x 35.0 cm
15/40
Gordon Darling Australasian Print Fund 2002
2002.95
- Untitled #6* 2000
lithograph, printed in colour, from three aluminium plates
sheet 56.0 x 76.0 cm
15/50
Gordon Darling Australasian Print Fund 2002
2002.96
- KAUAGE, Mathias**
Papua New Guinea born 1944
Masai man 1978
screenprint, printed in colour, from five stencils
sheet 102.2 x 64.0 cm
9/48
Gift of Maureen Mackenzie-Taylor 2002
2002.21
- Meri i wari* 1978
screenprint, printed in colour, from six stencils
sheet 102.2 x 64.0 cm
40/55
Gift of Maureen Mackenzie-Taylor 2002
2002.22
- KONING, Theo**
The Netherlands born 1950, Australia from 1953
1998 Fremantle festival poster
offset lithograph
Gordon Darling Australasian Print Fund 2002
2002.245
- KY, Marine**
Cambodia born 1966, Australia from 1992
Cambodian series 2000
etching and aquatint
2001.257.1–4
- La rose de Mariee – collection Printemps/Ete '99 (Wedding dress – Spring/ Summer collection '99)* 1999
etching
plate 118 x 75 cm
5/20
2001.258
- La robe de bal en satin noir et en dentelle, (The ball gown in black satin and lace)* 1999
etching
plate 101 x 80 cm
5/20
2001.259
- LARWILL, David**
Australia born 1956
2001 2001
etching
plate 19 x 14 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.93
- MAGUIRE, Marian**
Aotearoa New Zealand born 1962
Willow 2000
etching, printed in black ink, from one plate
sheet 52.0 x 38.0 cm
5/20
Gordon Darling Australasian Print Fund 2002
2002.252
- Frame* 2000
etching, printed in black ink, from one plate
sheet 52.0 x 38.0 cm
5/24
Gordon Darling Australasian Print Fund 2002
2002.253
- Ground* 2000
etching, printed in black ink, from one plate
sheet 52.0 x 38.0 cm
5/24
Gordon Darling Australasian Print Fund 2002
2002.254
- MAKIN, Jeffrey**
Australia born 1943
Falls of Bruer 2001
etching
70.0 x 100.0 cm
Gift of the artist 2002
2002.55
- Bricklyn Falls* 2001
etching
67.5 x 49.0 cm
Gift of the artist 2002
2002.54
- MAST, Robert**
Waiben (Thursday Island), Australia born 1976
Inheriting culture 1995
linocut, printed in black ink, from one block; hand-coloured
sheet 76.5 x 57.0 cm
45/80
Gordon Darling Australasian Print Fund 2002
2002.27
- MCLEAN, Mary PANTJITI**
Docker River, Australia born 1935
Minya—Illykakarra, Bower Bird Woman
etching in brown ink from one plate
Gordon Darling Australasian Print Fund 2002
2002.242
- MELLOR, Danie**
Australia born 1971
Atherton in the Tablelands 2000
mezzotint, printed in brown ink, from one plate
sheet 72.6 x 90.6 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.78
- From Herbaton to Atherton* 2001
etching, printed in colour, from one plate
sheet 30.2 x 33.0 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.79

- Coastline with shield* 2001
etching, printed in colour, from one plate
sheet 29.4 x 29.2 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.80
- 3 shield walk* 2001
etching, printed in colour, from one plate
sheet 29.4 x 29.2 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.81
- Mother shield fern* 2001
etching, printed in colour, from one plate
sheet 29.4 x 29.2 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.82
- MISSI, Billy**
Torres Strait, Australia born 1970
Dhangal um araik 2000
linocut, printed in colour, from one block
image 45.5 x 61.5 cm
Gordon Darling Australasian Print Fund 2002
2002.106
- MOTLOP, Victor Henry**
Torres Strait, Australia born 1961
Karkal Kula 2001
linocut, printed in colour, from one block
sheet 52.4 x 76.0 cm
17/75
Gordon Darling Australasian Print Fund
2002.100
- MOTLOP, Victor Henry**
Torres Strait, Australia born 1961
Ngaythy Mariel 2001
linocut, printed in black ink, from one block; hand-coloured
sheet 57.0 x 38.2 cm
artist's proof
Gordon Darling Australasian Print Fund
2002.101
- Seven blind brothers (2)* 2001
linocut, printed in colour, from one block
sheet 52.6 x 76.0 cm
19/75
Gordon Darling Australasian Print Fund
2002.99
- Seven blind brothers (1)* 2001
linocut, printed in colour, from one block
sheet 52.6 x 76.0 cm
18/75
Gordon Darling Australasian Print Fund
2002.98
- MYSHKIN, Tanya**
Australia born 1961
Three Poems by Francis Webb 1997
wood-engravings, printed in black ink, each from one block;
letterpress text
book (closed) 26.6 x 16.0 x 1.0 cm
5/6
Gordon Darling Australasian Print Fund 2002
2002.157
- NONA, Dennis**
Waiben (Thursday Island),
Australia born 1973
Malu lag a dapar: A Urungu aidal 2000
linocut, printed in black ink, from one block
88 x 50 cm
Gordon Darling Australasian Print Fund 2002
2002.104
- MISSI, Billy**
Torres Strait, Australia born 1970
- BOSUN, David**
Waiben (Thursday Island),
Australia born 1973
- NONA, Dennis**
Waiben (Thursday Island),
Australia born 1973
No title 2001
linocut, printed in colour, from one block
paper 120.0 x 143.0 cm
2/50
Gordon Darling Australasian Print Fund
2002.107
- OLSEN, John**
Australia born 1928
Rudy at 70 1978
etching, printed in black ink, from one plate
sheet 28.6 x 16.0 cm
39/50
Ruth Komon Bequest 2002
2002.273
- ONUS, Lin**
Australia 1948–1996
Goonyah na Bilda 1994
screenprint, printed in colour, from multiple stencils
image 50 x 70 cm
Gordon Darling Australasian Print Fund 2002
2002.86
- Gumbirri Garganingi* 1996
screenprint, printed in colour, from multiple stencils
image 50 x 70 cm
Gordon Darling Australasian Print Fund 2002
2002.87
- Gumiring Garkman* 1994
screenprint, printed in colour, from multiple stencils
image 50 x 70 cm
Gordon Darling Australasian Print Fund 2002
2002.88
- PARR, Geoff**
Australia born 1933
Surveillance 2001
digital print
105.0 x 127.5 cm
Gordon Darling Australasian Print Fund 2002
2002.241
- PEEBLES, Graeme**
Australia born 1955
Remnants of the last supper
mezzotint
plate 61.5 x 90 cm
Gordon Darling Australasian Print Fund 2002
2002.90

PRESTON, Margaret

Australia 1875–1963
Rocks in Roper River Valley, N.T. 1953
stencil, printed in colour, from one cut-paper stencil
printed image 46.5 x 58.0 cm
2001.208

Still life 1950
stencil, printed in colour, from one cut-paper stencil
printed image 32.2 x 36.5 cm
2001.209

PROCTOR, Thea

Australia 1879–1966
Before rehearsal 1919
lithograph, printed in black ink, from one stone
sheet 51.0 x 41.5 cm
2001.256

PUGH, Clifton

Australia 1924–1990
Europa and the Bull 1970
etching, printed in colour, from one plate
sight sheet 24.0 x 25.0 cm
Ruth Komon Bequest 2002
2002.275

Blockaders camp 1983
etching, printed in colour, from one plate
plate 30 x 50 cm
Gordon Darling Australasian Print Fund 2002
2002.85

PULE, John

Liku, Niue born 1962, Aotearoa New Zealand from 1964
Restless spirit suite 2000
lithographs, printed in black and red ink
sheet 76.4 x 56.8 cm
12/20
Gordon Darling Australasian Print Fund 2002
2002.251.1–12

RICARDO, Geoffrey

Australia born 1964
Monument 1994
etching, printed in black ink, from one plate
1780 x 1170 cm
artist's proof
Gordon Darling Australasian Print Fund 2002
2002.89

ROBINSON, Brian

Waiben (Thursday Island), Australia born 1974
Lurking Baidam II
linocut, printed in black ink, from one block; hand-coloured
Gordon Darling Australasian Print Fund 2002
2002.30

Ocean spirits c.1996
linocut, printed in brown ink, from one block
sheet 38.5 x 49.0 cm
5/10
Gordon Darling Australasian Print Fund 2002
2002.28

Lurking Baidam 1995
linocut, printed in black ink, from one block; hand-coloured
sheet 57.0 x 76.5 cm
10/70
Gordon Darling Australasian Print Fund 2002
2002.29

ROBINSON, William

Australia born 1936
William jumping the gate 1990
etching, printed in black ink, from one plate
sheet 25.0 x 25.0 cm
36/50
Gift of the artist 2002
2002.179

Tree ferns in sunlight 2000
lithograph, printed in black ink, from one plate
sheet 27.0 x 29.0 cm
22/60
Gift of the artist 2002
2002.180

Mouse 1991
etching, printed in black ink, from one plate
sheet 25.0 x 25.0 cm
36/50
Gift of the artist 2002
2002.190

W and jersey bull 1991
etching, printed in black ink, from one plate
sheet 25.0 x 25.0 cm
36/50
Gift of the artist 2002
2002.192

Pug self-portrait 1991
etching, printed in black ink, from one plate
sheet 38.0 x 28.0 cm
22/45
Gift of the artist 2002
2002.197

Rooster, chook, duck 1991
etching, printed in black ink, from one plate
sheet 28.0 x 38.0 cm
36/45
Gift of the artist 2002
2002.198

Goose feathers 1991
etching, printed in black ink, from one plate; hand-coloured
sheet 38.0 x 40.5 cm
26/50
Gift of the artist 2002
2002.199

Self-portrait with stunned mullet 1995
lithograph, printed in colour, from multiple plates
sheet 27.0 x 24.5 cm
5/10
Gift of the artist 2002
2002.207

Creation Series: Earth and Sea I-III 1995
lithograph, printed in colour, from multiple plates
3 sheets @ image 40 x 57.5 cm
47/75
Gift of the artist 2002
2002.208.A-C

- Ancient trees* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
47/75
Gift of the artist 2002
2002.209
- Early sun* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
45/75
Gift of the artist 2002
2002.210
- To the sea: Morning sun* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
45/75
Gift of the artist 2002
2002.211
- Tallanbanna* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
45/75
Gift of the artist 2002
2002.212
- Tweed Valley* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
45/75
Gift of the artist 2002
2002.213
- Bushfire* 1998
lithograph, printed in colour, from multiple plates
sheet 40.0 x 50.0 cm
45/75
Gift of the artist 2002
2002.214
- Blue pools* 2000
lithograph, printed in colour, from multiple plates
sheet 78.0 x 94.0 cm
75/100
Gift of the artist 2002
2002.219
- Twin Falls* 2000
lithograph, printed in colour, from multiple plates
sheet 78.0 x 94.0 cm
75/100
Gift of the artist 2002
2002.220
- Tallanbanna II* 2000
lithograph, printed in black ink, from one plate
sheet 78.0 x 94.0 cm
75/100
Gift of the artist 2002
2002.221
- le petit Bofinger* 2000
lithograph, printed in black ink, from one plate
sheet 24.0 x 31.5 cm
30/40
Gift of the artist 2002
2002.222
- Marais* 2000
lithograph, printed in black ink, from one plate
sheet 31.5 x 24.0 cm
30/40
Gift of the artist 2002
2002.223
- Place des Vosges* 2000
lithograph, printed in black ink, from one plate
sheet 24.0 x 31.5 cm
30/40
Gift of the artist 2002
2002.224
- Bastille* 2000
lithograph, printed in black ink, from one plate
sheet 24.0 x 31.5 cm
30/40
Gift of the artist 2002
2002.225
- Studio One**
Canberra, ACT
ROBINSON, William
Australia born 1936
The sea from Springbrook 1998
etching, printed in black ink, from one plate
sheet 23.5 x 39.5 cm
86/100
Gift of the artist 2002
2002.215
- Creation landscape: The ancient trees* 1998
etching, printed in black ink, from one plate
sheet 24.0 x 39.5 cm
86/100
Gift of the artist 2002
2002.216
- Springbrook trees* 1999
etching, printed in black ink, from one plate
sheet 27.0 x 27.0 cm
51/60
Gift of the artist 2002
2002.217
- Sunlight and rain* 1999
etching, printed in black ink, from one plate
sheet 27.0 x 27.0 cm
51/60
Gift of the artist 2002
2002.218
- Springbrook 1-8* 1999
etching, printed in black ink, from one plate
sheet 25.0 x 25.0 cm
30/40
Gift of the artist 2002
2002.226.1-8
- The Australian Print Workshop**
Melbourne, Australia
ROBINSON, William
Australia born 1936
Rainforest 1992
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
16/35
Gift of the artist 2002
2002.202
- Clear night* 1992
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
16/35
Gift of the artist 2002
2002.203

- Mount Warning* 1992
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
20/35
Gift of the artist 2002
2002.204
- Cloudy sun* 1992
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
19/35
Gift of the artist 2002
2002.205
- Late sunlight and afternoon cloud, Beechmont* 1993
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
19/35
Gift of the artist 2002
2002.206
- Gorilla* 1990
etching and aquatint, printed in black ink, from one plate
sheet 38.0 x 28.0 cm
3/20
Gift of the artist 2002
2002.181
- Moon and landscape* 1990
etching and aquatint, printed in colour, from multiple plates; with chine colle
sheet 38.0 x 28.0 cm
14/25
Gift of the artist 2002
2002.182
- Dogs and geese* 1990
sugar lift etching, printed in colour
sheet 57.0 x 53.0 cm
14/25
Gift of the artist 2002
2002.183
- Landscape with rider* 1990
soft-ground etching, printed in colour
sheet 57.0 x 53.0 cm
15/25
Gift of the artist 2002
2002.184
Brisbane, QLD, Australia 1936
- William by lamplight* 1990
lithograph, printed in black ink, from one plate
sheet 56.7 x 57.0 cm
18/30
Gift of the artist 2002
2002.185
- Rocky moon landscape* 1990
lithograph, printed in colour, from multiple plates
sheet 63.0 x 80.0 cm
18/30
Gift of the artist 2002
2002.186
- Farmyard I* 1990
lithograph, printed in colour, from multiple plates
sheet 56.0 x 76.0 cm
13/30
Gift of the artist 2002
2002.187
- Gorilla* 1990
lithograph, printed in black ink, from one plate
sheet 76.0 x 56.0 cm
18/30
Gift of the artist 2002
2002.188
- Sunshine print* 1990–92
lithograph, printed in colour, from multiple plates
sheet 47.0 x 57.0 cm
3/30
Gift of the artist 2002
2002.189
- Rooster* 1991
etching, printed in black ink, from one plate; hand-coloured
sheet 25.0 x 25.0 cm
36/55
Gift of the artist 2002
2002.191
- Creation landscape: Water and Land I–III* 1991
lithograph, printed in colour, from multiple plates
three sheets paper
22/45
Gift of the artist 2002
2002.193.A–C
- Landscape with three suns* 1991
sugar lift etching, printed in colour
sheet 47.5 x 48.5 cm
12/25
Gift of the artist 2002
2002.194
- Self-portrait for town and country* 1991
lithograph, printed in black ink, from one plate; hand-coloured
sheet 38.0 x 56.5 cm
14/25
Gift of the artist 2002
2002.195
- Creation landscape: Man and the spheres I–III* 1990
lithographs, printed in colour, from multiple plates
three sheets paper
sheet 3 @ 67.5 x 81.5 cm
22/45
Gift of the artist 2002
2002.196.A–C
- Cloud* 1992
lithograph, printed in colour, from multiple plates
sheet 38.0 x 40.5 cm
12/25
Gift of the artist 2002
2002.200
- Gertrude Street* 1992
lithograph, printed in colour, from multiple plates
sheet 27.5 x 30.5 cm
19/30
Gift of the artist 2002
2002.201
- STREET, Mervyn**
Australia born 1950
Cowboy
Linocut
Gordon Darling Australasian Print Fund 2002
2002.247

TIPOTI, Alick

Kala Lagaw Ya

Badu (Mulgrave Island), Australia
born 1975

Kobupa Thoerapiese (Preparing for war) 1999

linocut, printed in black ink, from
one block

printed image 100.3 x 66.0 cm

Gordon Darling Australasian Print
Fund 2002

2002.31

WICKS, Arthur

Australia born 1937

Eclipse 2001

computer generated inkjet print,
printed in colour

sheet 71.0 x 100.1 cm

artist's proof 1

Gift of the artist 2002

2002.235

Forensic Evidence #1 2000

computer generated inkjet print,
printed in colour

sheet 71.0 x 162.5 cm

artist's proof 1

Gift of the artist 2002

2002.236

Forensic Evidence #2 2000

computer generated inkjet print,
printed in colour

sheet 71.0 x 100.1 cm

artist's proof 1

Gift of the artist 2002

2002.237

Premonitions of Conflict #3 2000

computer generated inkjet print,
printed in colour

3/15

Gordon Darling Australasian Print
Fund

2002.166

Premonitions of Conflict #4 2000

computer generated inkjet print,
printed in colour

sheet 100.1 x 71.0 cm

2/15

Gift of the artist 2002

2002.230

Premonitions of Conflict #5 2001

computer generated inkjet print,
printed in colour

sheet 100.1 x 71.0 cm

1/15

Gift of the artist 2002

2002.231

Premonitions of Conflict #6

(the hand writing on the wall) 2001

computer generated inkjet print,
printed in colour

sheet 100.1 x 71.0 cm

1/15

Gift of the artist 2002

2002.232

Premonitions of Conflict #7 (Systems

Feedback

Reflected) 2001

computer generated inkjet print,
printed in colour

sheet 71.0 x 100.1 cm

1/15

Gift of the artist 2002

2002.233

Premonitions of Conflict #8

2001

computer generated inkjet print,
printed in colour

sheet 71.0 x 100.1 cm

Gift of the artist 2002

2002.234

Still Life with Subconscious

Intrusions, #1 1997

computer generated inkjet print,
printed in colour

3/15

Gift of the artist 2002

2002.227

Still Life with Subconscious

Intrusions, #2 1997

computer generated inkjet print,
printed in colour

sheet 100.1 x 71.0 cm

3/15

Gift of the artist 2002

2002.229

Still Life with Subconscious

Intrusions, #3 1997

computer generated inkjet print
sheet 100.1 x 71.0 cm

3/15

Gift of the artist 2002

2002.228

Still Life with Subconscious

Intrusions, #4 1997

computer generated inkjet print
3/15

Gordon Darling Australasian Print
Fund

2002.165

WILLIAMS, Fred

Australia 1927–1982

Somersault

etching, printed in black ink
sheet 15.4 x 19.0 cm

4/9

Ruth Komon Bequest 2002

2002.284

Murray River 1972

etching and aquatint, printed in
black ink, from one plate

sight sheet 15.8 x 57.2 cm

11/20

Ruth Komon Bequest 2002

2002.281

SMITH, Paul

ZOFREA, Salvatore

Italy born 1946, Australia from
1956

Appassionata; one hundred woodcuts
1994–99

woodcut, printed in black ink,
from one block

sheet 45.0 x 60.0 cm

3/14

Gift of Peter Fay 2001

2001.135.1–101

ASIAN ART

China

The eighteen Buddhist saints

[lobans] late 19th century

ivory, wood

carving

average 15.5 x 8.0 x 5.5 cm

Gift of Mr Louis Berthet and Mrs

Suzette Bertolozzi 2001

2001.213.1–18

China

Daoist priest's robe [jiangyi]
1890–1910
silk, gold foiled paper, silk thread;
embroidery, couching
126.0 x 182.0 cm
The P.E.Kuring and G.E.Vest Trust
2002
2002.19
illustrated below



India

Heirloom hanging [palampore] late
17th century
cotton, natural dyes and mordants
mordant painting
164.0 x 106.0 cm
Gift of Cecilia Ng in memory of
Anthony Forge
2002.152

Japan

Kutani floriform dish 1912–1926
glazed ceramic
4.0 x 25.6 x 25.6 cm
Gift of Wm. S. Hamilton 2001
2001.170

Mongolia

Pair of horse stirrups 17th–19th
century
iron, brass inlay
16.6 x 14.8 x 12.2 cm
Gift of Louis and Suzette, children
of Kate and Ivar Berthet
2001.215.A–B

Tibet

Buddhist scroll painting [thangka]
depicting the Buddha Shakyamuni
20th century
cotton, pigments, gold leaf, silk
and metallic thread brocade
overall 90.0 x 70.0 cm
In memory of J.W. de Jong
2001.263

**INTERNATIONAL
DECORATIVE ARTS AND
DESIGN**

LaMONTE, Karen

United States of America born
1967
Dress 4 2001
glass
150 x 62 x 46 cm
Purchased with the assistance of
The Thomas Foundation
2002.295
illustrated below
Photo: Gabriel Urbanek



**INTERNATIONAL PAINTING
AND SCULPTURE**

DRÖLLING, Martin

France 1752–1817
*Joseph Merceron, avocat au
Parlement de Paris [Joseph
Merceron, lawyer
to the Paris Parliament]* 1791
oil on canvas
210.0 x 144.4 cm
Purchased 2001
2001.183

HILL, Gary

United States of America born
1951
Crossbow 1999
three-channel video / sound
installation
5/6
2002.117

KOSSOFF, Leon

Great Britain born 1926
Christ Church Spitalfields, Summer
1990–93
oil on board
199.5 x 183.0 cm
Purchased with the assistance of
Geoff and Vicki Ainsworth 2001
2001.133

MAGILL, Elizabeth

Canada born 1959
Overhead (2) 2000
oil on canvas
183.0 x 213.0 cm
2002.143

STELLA, Frank

United States of America born
1936
Flin Flon 1970
polymer and fluorescent paint on
canvas
274 x 274 cm
Purchased with the assistance of
Terrey and Anne Arcus and
Penelope and Harry Seidler 2002
2002.294

TAPIES, Antoni

Spain born 1923
Matèria ratllada [Striped matter]
2000
mixed media on plywood
220.0 x 200.0 cm
2001.184
illustrated below



INTERNATIONAL
PHOTOGRAPHY**BRUEHL, Anton**Australia 1900 – United States of
America 1982*Mexico: Photographs of Mexico by
Anton Bruehl* 1933photogravure
41.4 x 31.8 cm
2002.116*Untitled (cog wheel)* c. 1935
dye-transfer colour photograph
30.5 x 24.4 cm
2002.115**CONNOR, Lois**United States of America born
1951*Yuan Ming Yuan, Beijing, China*
1998platinum photograph on vellum
sheet 16.5 x 41.0 cm
13/25
2002.113**CURTIS, Edward S**United States of America
1868–1952*A snake priest* c. 1900
photogravure
sheet 45.0 x 33.0 cm
2001.169**SCULLY, Sean**

Ireland born 1945

Omaha Snow Door 2000
Type C colour photograph
sheet 96.4 x 85.0 cm
2001.212*Art Horizon # 1–10* 2001
Type C colour photographs
sheet 102 x 126.0 cm
2001.211.1–10**THOMSON, John**Great Britain 1837–1921
Street Life in London 1878
letterpress, woodbur type
book 27.2 x 21.0 x 2.6 cm
Gift of Mr Paul Mallard, 2001.
2001.253.1–37**FRITH, Francis**

Great Britain 1822–1898

VALENTINE, James

Great Britain 1815–1880

WILSON, George WashingtonGreat Britain 1823–1893
Abbeys and Churches c. 1885–95
albumen silver photographs on
card sheet
images 28.5 x 23.0 cm
2002.114.1–83INTERNATIONAL PRINTS,
DRAWINGS AND
ILLUSTRATED BOOKS**GEORGE**

Great Britain born 1942

GILBERT

Great Britain born 1943

The World of Gilbert and George
2001offset lithography, letterpress
book in its slipcase
22.5 x 30.7 x 5.0 cm
29/150
2001.166**HAMILTON, Richard**

Great Britain born 1922

Bronze by gold II 1985–87
colour soft ground, lift-ground,
aquatint, engraving, scraper and
burnisher76.0 x 56.0 cm
ed: 2/12
Gift of Orde Poynton Esq, AO
CMG 2001
2001.168*Buck Mulligan* 1987
soft-ground, burin, engraving
40.5 x 33.0 cm
ed: 16/24
Gift of Orde Poynton Esq, AO
CMG 2001
2001.167**KOSSOFF, Leon**Great Britain born 1926
Pilar 1995
charcoal and pastel on paper
76.0 x 56.0 cm
Gift of Orde Poynton Esq, AO
CMG 2002
2002.144*The Rape of the Sabines* #21995–97
hand colored etching/drypoint
56.5 x 75.6 cm
Gift of Orde Poynton Esq, AO
CMG 2002
2002.145
illustrated below*The Rape of the Sabines* #3 1995compressed charcoal on paper
55.4 x 76.7 cm
Gift of Orde Poynton Esq, AO
CMG 2002
2002.146*Bacchanal before a Herm* #5 1997compressed charcoal & pastel on
paper
51.8 x 78.1 cm
Gift of Orde Poynton Esq, AO
CMG 2002
2002.147**KIYONAGA, Torii**

Japan 1752–1815

The sleeve scroll [sode no maki]
c.1785a portfolio of 12 woodblock prints
colour woodblock
11.8 x 67.0 cm
Gift of Orde Poynton Esq, AO
CMG 2001
2001.204.1–12**MIRÓ, Joan**

Spain 1893–1983

Black and red series [D39] 1938colour etching
image 17.0 x 25.7 cm
Gift of Tony and Carol Berg
2002.156

PICASSO, Pablo

Spain 1881– France 1973

REVERDY, Pierre

France 1889–1960

Sable Mouvant [Quicksand] 1966

aquatint and drypoint

50.0 x 40.0 cm

ed: 255

Gift of Orde Poynton Esq, AO

CMG 2002

2002.178

SHUNSEN, Natori

Japan 1886–1960

The actors Ichikawa Tokizo and

Omezo in Tsuru-kame 1928

colour woodblock

40.2 x 27.3 cm

Gift of Orde Poynton Esq, AO

CMG 2001

2001.206

The actor Ichikawa Sumizo in the
role of Shirai Gonpachi 1926

colour woodblock

40.2 x 27.4 cm

Gift of Orde Poynton Esq, AO

CMG 2001

2001.219

TYLER, Kenneth

United States of America born

1931

The Tyler Graphics collection of

prints, proofs, drawings, screens

and illustrated books

Gift of the artist

see page 115 for further details

OUT OF FINANCIAL YEAR

ACQUISITION DETAILS

The following works of art were acquired in the 2000–2001 financial year. Full details were not included in the annual report for that year and are therefore provided here:

RUSSELL, John

Australia 1858–1930; England,

Spain, France 1880–1921 with

visits to

Australia; Australia from 1921

Woman's head study c.1885–1890

charcoal, brown chalk, heightened with white

sheet 32.6 x 25.1 cm

2001.110

Nude male studies

c.1885–1890

charcoal

sheet 47.4 x 21.1 cm

2001.111

Landscape with road and cottages,

Belle-Île 1907

watercolour over pencil

comp and sheet 25.4 x 33.2 cm

2001.114

Goulphar Vale, Belle-Île 1909

watercolour over pencil

comp and sheet 28.4 x 39.6 cm

2001.115

Coast, Belle-Île 1910

watercolour over pencil

comp and sheet 24.1 x 31.4 cm

2001.116

Jeanne c.1888–1890

pen and ink, pencil

sheet 25.0 x 32.6 cm

2001.96

Jeanne R [recto]; (*Male head*)

[verso] c.1888–1890

pencil

comp (recto) 24.9 x 25.4 cm

sheet 24.9 x 32.4 cm

2001.97.A–B

Yawning man c.1885–1890

conté

sheet 28.0 x 23.0 cm

2001.103

Woman's head c.1885–1890

conté

sheet 26.2 x 22.4 cm

2001.108

Coastal landscape c.1908–1918

watercolour over pencil

comp and sheet 12.8 x 17.6 cm

2001.117

Sea with mountains

c.1908–1918

watercolour over pencil

comp and sheet 12.8 x 17.5 cm

2001.118

La Grêle, Belle-Île 1906

watercolour over pencil

comp and sheet 17.7 x 25.4 cm

2001.112

Coast, Belle-Île 1906

watercolour over pencil

comp and sheet 17.7 x 25.4 cm

2001.113

Head of a woman [recto]; *lillies*

[verso] 1882

pencil

sheet 29.9 x 23.1 cm

2001.98.A–B

Study of a woman 1890

pen and ink

grey paper

sheet 22.4 x 12.4 cm

2001.100

Head of a woman 1890

pen and ink

sheet 22.4 x 18.9 cm

2001.99

Angry man c.1885–1890

charcoal

sheet 22.4 x 23.4 cm

2001.101

Yawning man c.1885–1890

charcoal, heightened with white

sheet 28.4 x 25.2 cm

2001.104

Angry man c.1885–1890

Charcoal

sheet 28.0 x 27.0 cm

2001.102

Yawning man c.1885–1890
pencil, heightened with white
sheet 21.6 x 19.6 cm
2001.105

Angry man c.1885–1890
pencil
sheet 26.0 x 29.6 cm
2001.106

Nude c.1885–1890
pencil
sheet 21.8 x 27.9 cm
2001.107

Nostra Signora 1890
pen and ink
sheet 22.4 x 16.0 cm
2001.109

The following works were acquired in the 2001–2002 reporting year. However due to the large number of works involved, full catalogue details had not been finalised at the time this report was prepared. Details will be published on the Gallery's website www.nga.gov.au when available.

TYLER, Kenneth

United States of America born 1931

The Tyler Graphics collection of prints, proofs, drawings, screens and illustrated books
Gift of the artist

The acquisition of the Tyler Graphics collection, comprising some 2,100 items was approved by Gallery Council on 14 December 2001. In addition the Gallery was provided with documentation including worksheets, photographs, film, sound and printing elements. This collection encompasses a diverse range of styles and working methods of some of the most significant contemporary artists working in America in the second half of the twentieth century. styles include abstract 'platters of colour' by the Bauhaus-trained Josef Albers, the abstract expressionist

works of Robert Motherwell and the more lyrical abstract expressionism of Helen Frankenthaler and Joan Mitchell, the Pop Art related imagery of Roy Lichtenstein, prints in School of Paris colours by David Hockney, and the Baroque inspired late abstract art of Frank Stella. The Tyler Graphics collection is a time capsule for present and future generations which chronicles phenomenal developments in twentieth-century printmaking.



David HOCKNEY
from *Moving Focus* series 1984–87
Amaryllis in Vase 1985
colour lithograph on TGL
handmade paper
127.0 x 91.4 cm
trial proof III/9; edition 80
Gift of Kenneth Tyler 2002
2002.1.51
©David Hockney 2002

AUSTRALIAN PRINT WORKSHOP

Melbourne, Australia

Various artists

Archive 2: approx.1981–2002

3,000 workshop proofs
Purchased with the assistance of the Gordon Darling Australasian Print Fund 2002

The National Gallery has been most fortunate to acquire an archive of over 3,000 prints from the Australian Print Workshop (APW).

Established in 1981 (as the Victorian Print Workshop), the APW has attracted many of

Australia's leading artists based on its reputation for high quality work and professional support facilities. Its activities are divided between editioning for artists and project-based work, and providing access to equipment and expertise for other users.

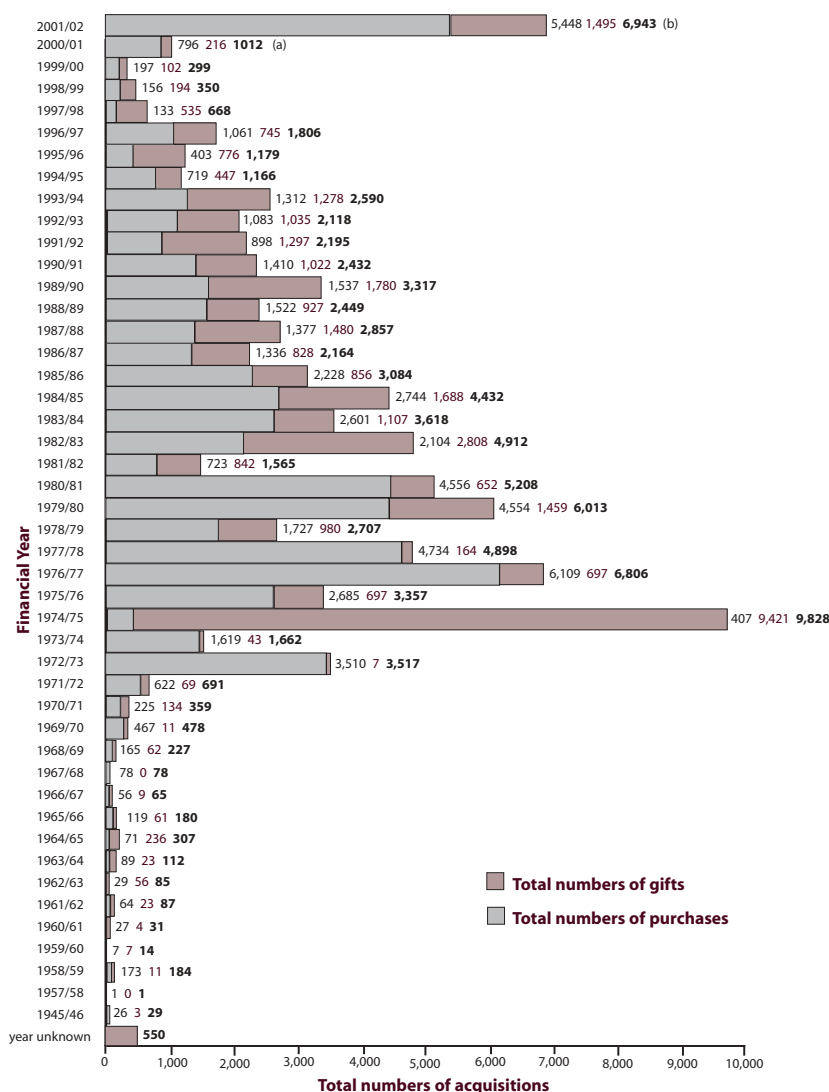
From its inception the APW has archived impressions of prints produced at the Workshop. Two workshop proofs were retained from all editioned and project based work. Access users were not required to give a print to the Workshop, but often did.

The APW has developed two archives over the past twenty years. The first (and largest) contains workshop proofs from all users, and will be retained by the Workshop. The second contains workshop proofs of editioned and project work only. It is this set that has been acquired by the National Gallery of Australia.

Most major Australian artists who have produced prints since 1981 are included in APW Archive 2. Since 1994 the APW has established ongoing ties with Aboriginal artists. There are nearly 700 artists represented, including Davida Allen, Rick Amor, John Brack, Butcher Chereil, Joe Furlonger, Kitty Kantilla, Lily Karadada, Deborah Klein, Tim Maguire, Mandy Martin, John Olsen, Jan Senbergs and Judy Watson.

Appendix 5

TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS



For further details regarding acquisitions refer Appendix 4

2000/01 (a) Holmgren Spertus (397 South East Asian Textiles)

2001/02 (b) Tyler Graphics Collection of Prints, Proofs, Drawings, Screens and Illustrated Books
(estimated 800 works purchased and 1,300 works gifted)

Australian Print Workshop Archive (estimated 3,000 works)

Appendix 6

EXHIBITIONS HELD AT THE NATIONAL GALLERY OF AUSTRALIA

- A Childhoods Past: Children's art of the twentieth century*
Until 15 July 2001
Australian Art*
27 October 2001 – 13 January 2002
- Islands in the Sun: Prints by indigenous artists of Australia and the Australasian region*
Until 23 September 2001
International Art*
27 October 2001 – 17 February 2002
- In Search of the Native: Photographs by Max Dupain, Eduardo Masferré and their contemporaries*
23 June – 5 November 2001
Seeing Red: the Art and Science of infra-red analysis
17 November 2001 – 10 February 2002
- Modern Australian Women: Paintings and prints 1925–1945*
13 July – 26 August 2001
National Sculpture Prize and Exhibition
30 November 2001 – 10 March 2002
- Anne Dangar at Moly-Sabata: tradition and innovation*
13 July – 28 October 2001
Sub-Urban 4
30 November – 3 December 2001
- Frida Kahlo, Diego Rivera and Mexican Modernism: The Jacques and Natasha Gelman collection*
13 July – 28 October 2001
Asian Art*
8 December 2001 –
- Kids Mapping Their World*
28 July – 4 November 2001
Rodin: A Magnificent Obsession
Sculpture from the Iris and B. Gerald Cantor Foundation
14 December 2001 – 24 February 2002
- Japan and Australia: A ceramic dialogue*
31 March – 16 September 2001
William Robinson – A Retrospective
14 December 2001 – 10 March 2002
- International Art*
25 August – 7 October 2001
Aboriginal and Torres Strait Islander Art*
22 December 2001 – 19 May 2002
- Joy Hester and friends*
1 September – 28 October 2001
Australian Art*
27 January – 14 July 2002
- Asian Art*
29 September –
Material Culture: Aspects of contemporary Australian craft and design
9 February – 30 June 2002
- Intersections and translations: Wenda Gu – Gu Wenda New Installations*
4 October 2001 – 7 April 2002
International Art*
23 February – 25 August 2002
- Douglas Anand: the art of life*
6 October 2001 – 28 January 2002
Life in the Emperor's Tomb: Ceramics from ancient China
23 February – 4 August 2002

Rough Cuts: European figurative prints from

Gauguin to Paladino

9 March – 2 June 2002

The Italians: Three centuries of Italian art

28 March – 23 June 2002

Rotary Collection of Australian Art,

23 April – 30 June 2002

Like a Lizard drinking

4 May – 18 August 2002

Aboriginal and Torres Strait Islander art*

25 May – 20 October 2002

Asian art*

31 May – 14 July 2002

Asian Textiles* acquired through gift and purchase
from the Collection of Robert J. Holmgren and

Anita E. Spertus

15 June – 14 July 2002

Early European Art*

15 June – 25 August 2002

International Art*

15 June – 25 August 2002

Sol LeWitt: Drawings, Prints and Books 1971–1988

13 June - 25 August 2002

* denotes new display of permanent collection

Guests in the Sculpture Garden

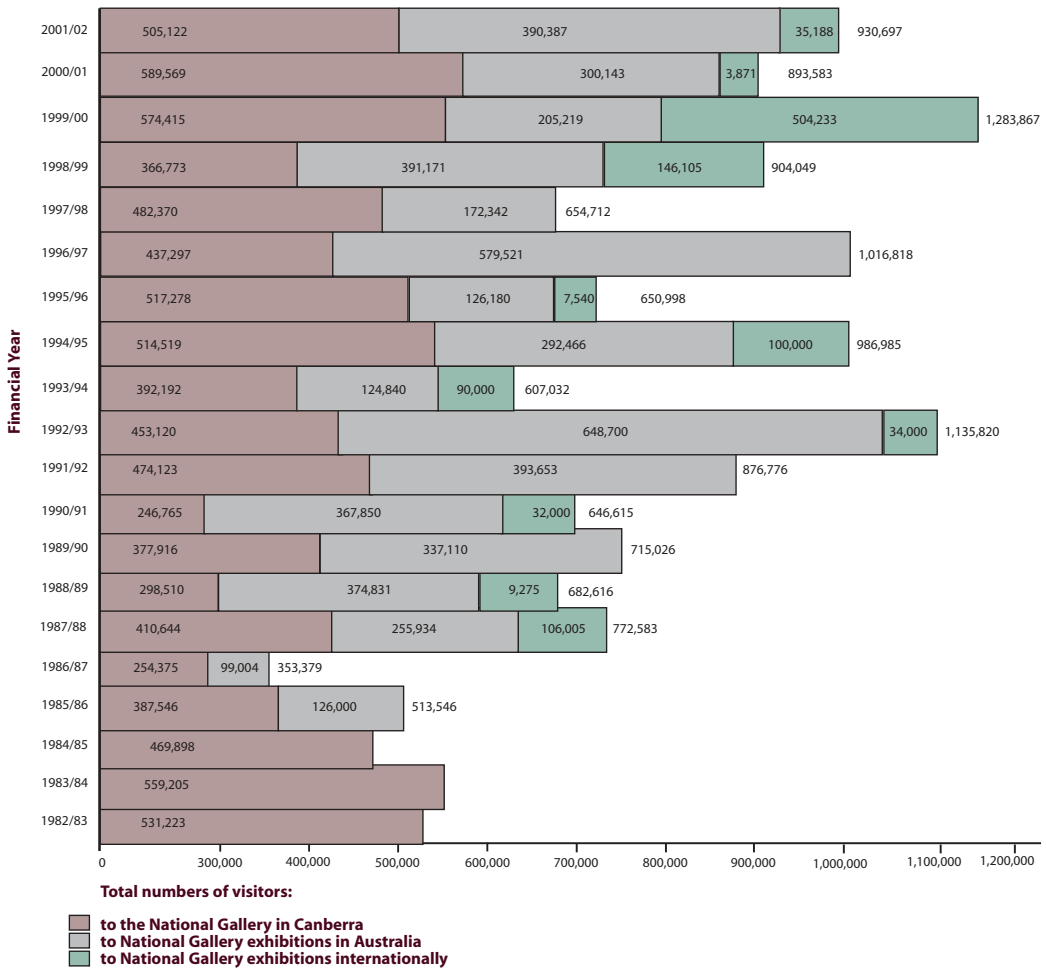
for the official opening of

The Italians.



Appendix 7

ATTENDANCE AT THE NATIONAL GALLERY OF AUSTRALIA 2001–2002



Appendix 8

TRAVELLING EXHIBITIONS

Monet & Japan

Art Gallery of Western Australia

7 July – 16 September 2001

Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres

37 works (includes 2 inward loans)

Tour dates: 15 September 2000 – 7 September 2001

Umbarra Aboriginal Cultural Centre & Tours,
Wallaga Lake NSW

14 July – 19 August 2001

Moruya Library, Moruya NSW

25 August – 7 September 2001

Federation: Australian Art and Society

150 works (includes 25 inward loans)

Tour dates: 17 March 2001 – 7 July 2002

Newcastle Region Art Gallery, Newcastle NSW

18 August – 14 October 2001

Lawrence Wilson Art Gallery, Perth WA

2 November 2001 – 3 February 2002

Museum and Art Gallery of the Northern Territory,
Darwin NT

22 February – 21 April 2002

Queen Victoria Museum and Art Gallery,

Launceston TAS

10 May – 7 July 2002

Painting Forever: Tony Tuckson

83 works (includes 73 inward loans)

Tour dates: 28 March 2001 – 5 May 2002

Ballarat Fine Art Gallery, Ballarat VIC

14 September – 28 October 2001

Hazellhurst Regional Gallery and Arts Centre,

Sydney NSW

22 February – 21 April 2002

Heide Museum of Modern Art, Melbourne VIC

2 March – 5 May 2002

Landscapes in Sets and Series: Australian Prints 1960s–1990s

76 works (no inward loans)

Tour dates: 19 July 2001– 30 June 2002

Queensland University of Technology Art Museum,
Brisbane Qld

19 July – 16 September 2001

Lake Macquarie City Art Gallery, Lake Macquarie NSW

29 September – 11 November 2001

Gippsland Art Gallery Sale, Sale VIC

24 November 2001 – 13 January 2002

Albury Regional Art Gallery, Albury NSW

2 February – 17 March 2002

Bendigo Art Gallery, Bendigo VIC

23 March – 12 May 2002

University of Tasmania, Plimsoll Gallery, Centre for
the Arts, Hobart Tas

8 June – 30 June 2002

Transparent Things – Expressions in Glass

40 works (including 20 inward loans)

Tour dates: 7 December 2001 – 15 September 2002

Wagga Wagga Regional Art Gallery, NSW

7 December 2001 – 27 January 2002

Broken Hill City Gallery, NSW

8 February – 17 March 2002

Geelong Art Gallery, VIC

29 March – 12 May 2002

Gippsland Art Gallery Sale, Sale VIC

15 June – 21 July 2002

Sidney Nolan's Ned Kelly Series (Focus Exhibition)

27 works

Tour dates: 22 February – 29 May 2002

City Gallery, Wellington New Zealand

22 February – 29 May 2002

Islands in the sun: Prints by Indigenous artists of Australia and the Australasian Region
102 works (includes 2 inward loans) – Adam Art Gallery, The Robert McDougall Gallery
Tour dates: 22 March 2002 – 25 January 2004

Cairns Regional Gallery, Cairns Qld
22 March – 28 April 2002
PNG National Museum and Art Gallery,
Port Moresby PNG
20 May – 25 June 2002

Life in the Emperor's Tomb: Ceramics from ancient China
17 works
Tour dates: 23 February 2002 – 23 November 2003
The Children's Gallery, National Gallery of Australia
23 February – 21 July 2002

David Hockney: Imagining the Grand Canyon
(Focus Exhibition)
4 works (no inward loans)
Tour dates: 14 April – 10 June 2002
Ballarat Fine Art Gallery, Ballarat VIC
14 April – 10 June 2002

BY APPOINTMENT: Norman Hartnell's sample for the Coronation dress of Queen Elizabeth II
(Focus Exhibition)
1 work
Tour dates: 1 June 2002 – 15 December 2002
National Gallery of Australia Members' Lounge,
Canberra ACT
1 June – 8 July 2002



Packing *The Elaine and Jim Wolfensohn Gift*
1888 Melbourne Cup.

The Elaine and Jim Wolfensohn Gift – Suitcase Kits
14 works

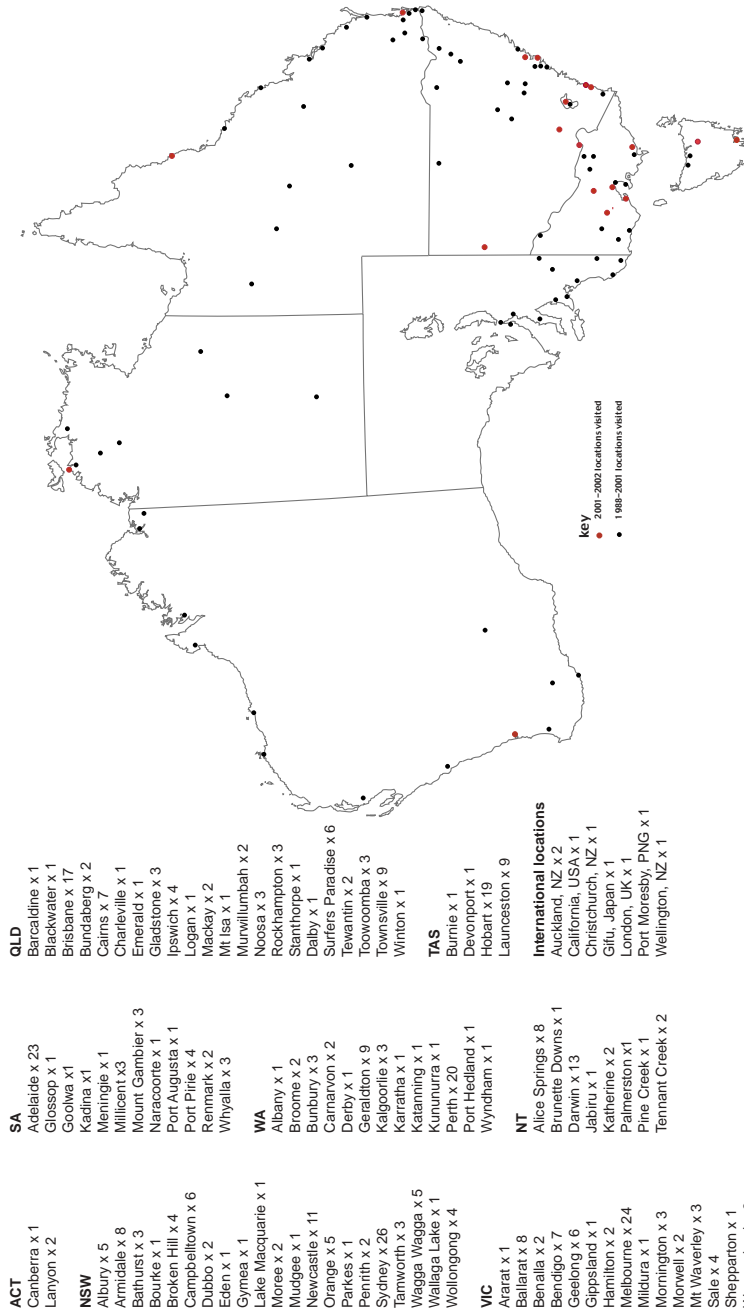
Mildura Arts Centre Tour:
6 July – 7 September 2001
Blind Society, Vision Australia
Manangatang P-12 College
Robinvale Primary School
Robinvale Secondary College
St Mary's Catholic School
Tyrell College
Nullawil Primary School
Lalbert Primary
Woomelang Group School
Culgoa Primary School
Ultima Primary School
Mildura Special Development School
Buronga Primary School
Pomona Public School
Holy Trinity Lutheran School
Sunnycliffs Primary School
Redcliffs East Primary School
Isik College
Ouyen Primary (with St Joseph's Catholic School)
Tempy Primary School
Murrayville Community College

Swan Hill Regional Art Gallery Tour:
10 – 21 September 2001
Lake Charm Primary School
Beverford Primary School
Eumemmerring Primary School, Doveton VIC
25 September – 30 November 2001
Elonera Montessori School
3 June – 15 July 2002

The Elaine and Jim Wolfensohn Gift – 1888 Melbourne Cup
1 work

Australian Racing Museum, Melbourne VIC
10 September – 25 November 2001
Lismore Historical Society, Lismore NSW
26 February – 3 April 2002
Shepparton Regional Gallery, Shepparton VIC
8 April – 30 April 2002
Riddoch Art Gallery, Mt Gambier SA
17 May – 30 June 2002

LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988 – 2002



LOCATIONS VISITED BY WOLFENSOHN GIFT

NSW
 Banora Point
 Barraba
 Bathurst
 Bermagui
 Borenore
 Bourke
 Bowring
 Brewarrina
 Bungendore
 Byrock
 Campbelltown
 Cobar
 Condong
 Coolabah
 Coonamble
 Cudgen
 Dubbo
 Dungowan
 Finley
 Glen Innes
 Henty
 Hill End
 Hussiskison
 Kentucky
 King Park
 Kingscliff
 Kootingal
 Laggan
 Lightning Ridge
 Lindsifarne
 Liverpool
 Moonbi
 Murwillumbah
 Newcastle
 Niangala
 Nyngan
 Perthville
 Queanbeyan
 Sofala
 Spring Ridge
 Stokers Siding
 Tamworth
 Trunkay Creek
 Tumbulgum
 Tweed Heads
 Tyalgum
 Uralla
 Wahroonga

Walcha
 Walgett
 Wallabadah
 Warren
 Wattle Flat
 Werris Creek
 Wairoonga
 Wollongong
 Woolbrook
 Yarowitch

Queensland
 Alexandra Hills
 Augathella
 Boulia
 Brisbane
 Cairns
 Charleville
 Cleveland
 Cooktown
 Cunnamulla
 Dows Creek
 Eton North
 Gargett
 Gin Gin
 Gladstone
 Goondiwindi
 Macleay Island
 Marian
 McKinlay
 Mirani
 Moura
 Mt Charlton
 Murgon
 Normanton
 Oakey
 Pinnacle
 Quilpie
 Rossville
 Surat
 Townsville
 Warwick
 Weipa
 Winton

NT
 Adelaide River
 Alice Springs
 Berrimah

Darwin
 Howard Springs
 Katherine
 Larrakeryah
 Maningrida
 Millikapiti, Melville
 Island
 Ngui, Bathurst
 Island
 Nightcliff
 Pine Creek
 Yirara

South Australia
 Andamooka
 Balhannah
 Bordertown
 Coober Pedy
 Coomandook
 Coonalpyn
 Glossop
 Keith
 Leigh Creek
 Maitland
 Meningie
 Mount Burr
 Mount Gambier
 Rendelsham
 Beachport
 Roxby Downs
 Streaky Bay
 Tantanoola
 Tintinara
 Woomera
 Yorktown

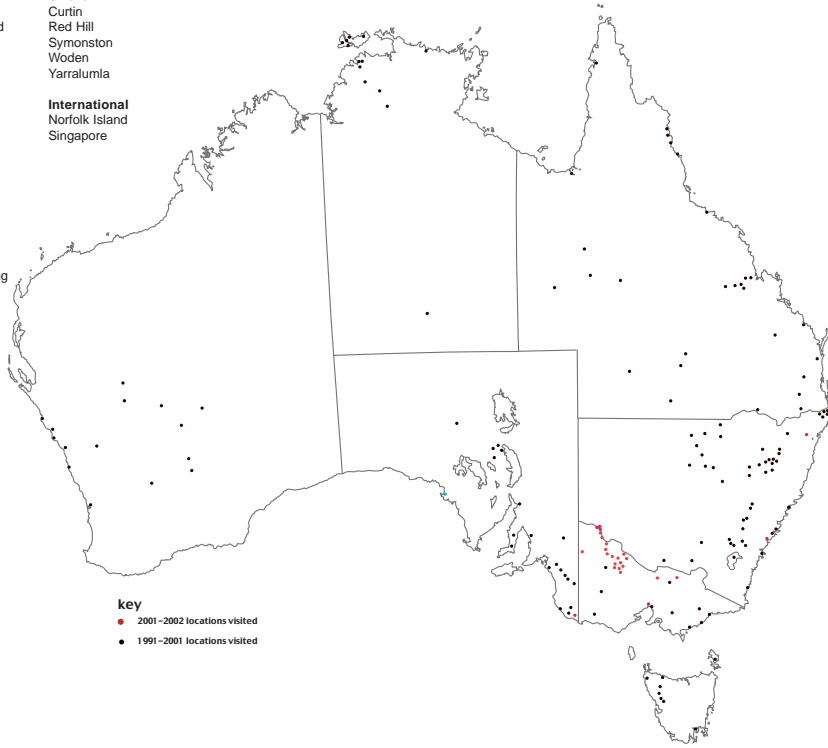
WA
 Cue
 Dongara
 Eneabba
 Geraldton
 Kalbarri
 Kalgoorlie
 Laverton
 Leeman
 Leinster
 Leonora
 Morawa
 Mt Magnet

Northhampton
 Southern Cross
 West Kambalda
TAS
 Burnie
 Flinders Island
 Hobart
 Queenstown
 Redpa
 Rosebery
 Strahan
 Waratah
 Zeehan

VIC
 Beverford
 Buronga
 Bairnsdale
 Benalla
 Caulfield
 Culgoa
 Eumemmerring
 Hamilton
 Horsham
 Isis
 Lake Charm
 Lalbert
 Manangatang
 Melbourne
 Mildura
 Murrayville
 Nullawill
 Ouyen
 Orbost
 Pomonal
 Red Cliffs
 Robinvale
 Sale
 Sealake
 Shepparton
 Springvale
 Sunny Cliffs
 Swan Hill
 Tambo Upper
 Tempy
 Ultima
 Wangaratta
 Woomelang

ACT
 Ainslie
 Braddon
 Chisholm
 Curtin
 Red Hill
 Symonston
 Woden
 Yarralumla

International
 Norfolk Island
 Singapore



key
 ● 2001-2002 locations visited
 ● 1991-2001 locations visited

Appendix 9

OUTWARD LOANS TO EXHIBITIONS

Australian Capital Territory

Australian War Memorial

Stella Bowen Retrospective

4 works

Australian War Memorial

14 March – 9 June 2002

Art Gallery of South Australia

17 July – 29 September 2002

The Ian Potter Museum of Art

12 October – 8 December 2002

Ballarat Fine Art Gallery

7 February – 9 March 2003

State Library of New South Wales

18 March – 18 May 2003

Brisbane City Gallery

29 May – 27 July 2003

Grafton Regional Art Gallery

8 August – 28 September 2003

Cairns Regional Gallery

10 October – 7 December 2003

Bathurst Regional Art Gallery

16 December 2003 – 15 February 2004

Drill Hall Gallery, ANU

Peter Purves Smith 1912–1949

15 works

Drill Hall Gallery, ANU

8 March – 15 April 2001

Lawrence Wilson Art Gallery

5 May – 17 June 2001

Heide Museum of Modern Art

30 June – 19 August 2001

Benalla Regional Art Gallery

3 September – 15 October 2001

Outside In: Research Engagements in Arnhem

Land Art

3 works

30 August – 7 October 2001

Robin White: Survey Exhibition 1982–1999

8 works

8 November – 16 December 2001

National Capital Authority

National Capital Exhibition

1 work

1 September 2000 – 1 September 2002

National Library of Australia

Burke and Wills: From Melbourne to Myth

3 works

National Library of Australia

26 March – 2 June 2002

Art Gallery of South Australia

21 June – 18 August 2002

State Library of Victoria

13 September – 24 November 2002

National Museum of Australia

National Museum of Australia Opening Exhibition

3 works

11 March 2001 – 11 April 2002

Gold and Civilisation

19 works

11 March – 24 June 2001

Melbourne Museum

19 July – 21 October 2001

National Portrait Gallery

Legends: The art of Walter Barnett

4 works

State Library of New South Wales

23 December 2000 – 18 February 2001

National Portrait Gallery, Canberra

2 March – 13 May 2001

Mornington Peninsula Regional Gallery

1 June – 15 July 2001

Sidney Nolan Heads

5 works

3 August – 30 September 2001

So you want to be a rock star: Portraits and rock music

in Australia

24 works

14 December 2001– 28 June 2002

Display to celebrate the 90th birthday of Sir

William Dargie

3 works

6 June – 25 August 2002

New South Wales

Art Gallery of New South Wales

Lloyd Rees Sketchbooks

4 works

9 February – 21 April 2002

Heroes and Villains from Japan's Floating World

10 works

19 May – 31 August 2001

Buddha: transcending time and space

19 works

10 November 2001 – 24 February 2002

Bundanon Trust

Rivers and rocks: select works of Arthur Boyd and Brett Whiteley

1 work

8 February – 1 December 2002

Casula Powerhouse Arts Centre

Viet Nam Voices

11 works

Melbourne Museum

14 January – 17 April 2001

Salamanca Arts Centre

30 April – 3 May 2001

The Broken Hill City Art Gallery

26 July – 14 September 2001

Albury Regional Art Gallery

22 October – 13 December 2001

Newcastle Regional Museum

31 December 2001 – 11 March 2002

Tamworth City Art Gallery

25 March – 16 May 2002

Queensland Museum

18 July – 29 September 2002

Museum and Art Gallery of the Northern Territory

7 November 2002 – 13 February 2003

Coffs Harbour Regional Gallery

Images of Coffs Harbour & Region

2 works

4 October – 2 December 2001

Dubbo Regional Art Gallery

People & Destiny: George Lambert and Federation

1 work

4 May – 11 August 2001

Historic Houses Trust of New South Wales

(Site of first Government House)

Sydney by Ferry

4 works

13 April – 4 August 2002

Historic Houses Trust of New South Wales

(Hyde Park Barracks Museum)

Convicts

1 work

16 October 1999 – 31 December 2001

Lake Macquarie City Art Gallery

WellConnected: Dobell + company

4 works

12 May – 15 July 2001

Powerhouse Museum, Ultimo

Visions of a Republic: The work of Lucien Henry

14 works

3 April – 14 October 2001

S.H. Ervin Art Gallery, Sydney

Secret desires: The collections of Howard Hinton and Harry Ervin

8 works

3 March – 14 April 2002

Alec Murray's Album

2 works

7 July – 2 September 2001

The Nicholson Museum, University of Sydney

From Pella to Petra: The Archaeology of Ancient Jordan

14 works

1 July 2001 – 1 January 2002

Queensland

Cairns Regional Gallery

Centenary of Federation

2 works

1 April 2001 – 31 December 2002

Global Arts Link, Ipswich

Ready, Set...Go!

2 works

17 August – 11 November 2001

Queensland Art Gallery

Lin Onus Retrospective

3 works

Museum of Contemporary Art, Sydney

11 August – 29 October 2000

Queensland Art Gallery

24 November 2000 – 4 March 2001

Melbourne Museum

6 April – 29 July 2001

William Robinson – A Retrospective

1 work

30 August – 11 November 2001

University Art Museum, University of Queensland
Laurence Hope Retrospective

11 works

Heide Museum of Modern Art
8 March – 5 May 2002

University of Sydney

18 May – 15 June 2002

The Customs House Gallery

12 July – 25 August 2002

South Australia

Art Gallery of South Australia

*Modern Australian Women: painting and prints
1925–1945*

9 works

24 November 2000 – 4 February 2001

Art Gallery of Western Australia

12 April – 3 June 2001

S.H. Ervin Art Gallery

6 September – 28 October 2001

Ballarat Fine Art Gallery

9 November 2001 – 6 January 2002

Hossein Valamanesh survey exhibition

1 work

29 June – 26 August 2001

Federation Landscapes

1 work

14 September – 18 November 2001

The Encounter, 1802

2 works

15 February – 26 May 2002

Flinders University Art Museum – City Gallery,
Adelaide

River, Land and Memory: the work of Ian Abdulla

1 work

8 February – 10 March 2002

Victoria

Ballarat Fine Art Gallery

David Larwill: Stuff that matters

2 works

4 January 2002 – 31 January 2003

Castlemaine Art Gallery

Martin Lewis – Stepping into the Light

2 works

6 April – 1 December 2002

Heide Museum of Modern Art

Heidelberg to Heidi

8 works

2 June – 12 August 2001

Melbourne Museum

Windows on History

1 work

21 October 2000 – 20 October 2003

Mornington Peninsula Regional Gallery

*Fred Williams: Coastal Strip Paintings and Gouaches
1942 – 1982*

4 works

3 June – 15 July 2001

Geelong Art Gallery

21 November 2001– 6 January 2002

Castlemaine Art Gallery and Historical Museum

18 January – 3 March 2002

Hamilton Art Gallery

21 March – 28 April 2002

The Boyds on the Peninsula

1 work

2 September – 28 October 2001

*Arthur Boyd: The Emerging Artist Mornington Peninsula
and Port Phillip Bay*

15 works

2 September – 28 October 2001

Arthur Streeton: The passionate gardener

2 works

9 December 2001 – 17 February 2002

*Nocturne: Images of night and darkness from colonial to
contemporary*

5 works

24 April – 16 June 2002

Geelong Art Gallery

5 July – 1 September 2002

The Ian Potter Museum of Art, University of
Melbourne

Pat Brassington Exhibition

3 works

13 July – 15 September 2002

The Plains (The Wimmera Project)

20 works

5 October – 18 November 2001

Norman Macgeorge Exhibition

1 work

22 September – 25 November 2001

The Post Master Gallery

Postmark post Mabo

11 works

29 June – 29 September 2002

Outward Loans: International

Denmark

Louisiana Museum of Modern Art,
Humblebaek
David Hockney – Painting 1960–2000
1 work
12 October 2001 – 27 January 2002

France

Musée de Lodeve, Lodeve
Derain and Vlaminck, 1900–1915
1 work
22 June – 28 October 2001

Centre Georges Pompidou, Musée national d'art
moderne, Paris
Jean Dubuffet: Retrospective du centenaire
1 work
12 September – 31 December 2001

Germany

Hamburger Kunsthalle, Hamburg
Monet's legacy. Series: Order and Obsession
1 work
28 September 2001 – 6 January 2002

Neuer Berliner Kunstverein, Berlin
Christo and Jeanne-Claude: Early Works, 1958–69
1 work
8 September – 30 December 2001

Staatsgalerie Stuttgart
Yves Tanguy Retrospective
1 work
9 December 2000 – 29 April 2001
The Menil Collection, Houston, Texas
31 May – 30 September 2001

Japan

Kawamura Memorial Museum of Art
Monet – Later Works: Homage to Katia Granoff
1 work
Iwate Prefectural Museum of Art
18 December 2001 – 11 February 2002
Kawamura Memorial Museum of Art
20 February – 14 April 2002
Nagoya City Art Museum
23 April – 16 June 2002

New Zealand

Auckland Art Gallery/Toi O Tamaki
Still on Top
4 works
14 June – 14 November 2001

Spain

Museo de Bellas Artes de Bilbao, Bilbao
*Painting laid bare. Picasso, Dubuffet, de Kooning,
Bacon, Saura*
1 work
4 June – 19 August 2001

United Kingdom

Tate Britain
Michael Andrews Retrospective
1 work
19 July – 30 September 2001

Lucian Freud Retrospective

1 work
20 June – 22 September 2002

Summary of outward loans

Loans to exhibitions – Australia: 295

ACT 92

NSW 95

QLD 19

SA 14

VIC 75

Loans to exhibitions – International: 14

NGA Travelling Exhibitions (refer Appendix 8): 553

New and continuing long-term loans: 1274

Total Loans: 2136

INWARD LOANS

Lender	Long-term Loan	Short-term Loan	Exhibition
Aboriginal and Torres Strait Islander Commission, Woden, ACT	6		
Allen Memorial Art Museum, Oberlin, Ohio, USA		32	1
Art Gallery of New South Wales, Sydney, NSW		9	7
Art Gallery of South Australia, Adelaide, SA		92	8
Art Gallery of Western Australia, Perth, WA		5	2
Asahi Breweries, Ltd, Sumida-ku, Tokyo, Japan		1	1
Auckland Art Gallery/Toi O Tamaki, Auckland, New Zealand		1	1
Australian Academy of Science, Canberra, ACT	1		
Australian Council of National Trusts, Canberra, ACT	1		
Australian War Memorial, Canberra, ACT		21	2
Ballarat Fine Art Gallery, Ballarat, VIC		2	2
Banggu Minjaany Arts and Cultural Centre, Cairns TAFE, Cairns, QLD		1	1
Beaver Galleries, Canberra, ACT		2	1
Benalla Regional Art Gallery, Benalla, VIC		1	1
Bridgestone Museum of Art, Tokyo, Japan		1	1
Canberra Museum and Gallery, Canberra, ACT		1	1
Cincinnati Art Museum, Cincinnati, Ohio, USA		1	1
Courtauld Institute Galleries, London, UK		1	1
Dayton Art Institute, Dayton, Ohio, USA		1	1
Deutscher-Menzies, Malvern, VIC		1	1
Finke River Mission, Alice Springs, NT		1	1
Fitzwilliam Museum, Cambridge, UK		4	1
Flinders University Art Museum, Adelaide, SA		4	
Fogg Art Museum, Cambridge, Massachusetts, USA		1	1
Fondation Pierre Gianadda, Martigny, Switzerland		6	1
Gitte Weise Gallery, Paddington, NSW		5	1
Hiroshima Museum of Art, Hiroshima, Japan		1	
Iris & B. Gerald Cantor Foundation, Los Angeles, California, USA		79	1
Jesuit Theological College, Parkville, VIC	1		
Kimbell Art Museum, Fort Worth, Texas, USA		1	1
Lauraine Diggins Fine Art, Caulfield North, VIC		1	1
Lawrence Wilson Art Gallery, Perth, WA		2	1
McClelland Gallery, Langwarrin, VIC		1	1
Memorial Art Gallery, Rochester, New York, USA		1	1
Musee Cernuschi, Paris, France		1	1
Musee Claude Monet, Giverny, France		2	1
Musee d'Orsay, Paris, France		2	1
Museum and Art Gallery of the Northern Territory, Darwin, NT		6	2
Museum of Fine Arts, Boston, Massachusetts, USA		3	1
Museum of Modern Art, Saitama, Saitama-ken, Japan		1	1
Musée Marmottan Monet, Paris, France		1	1
Musée Rodin, Hôtel Biron, Paris, France		31	1
National Gallery of Victoria, Melbourne, VIC		21	5

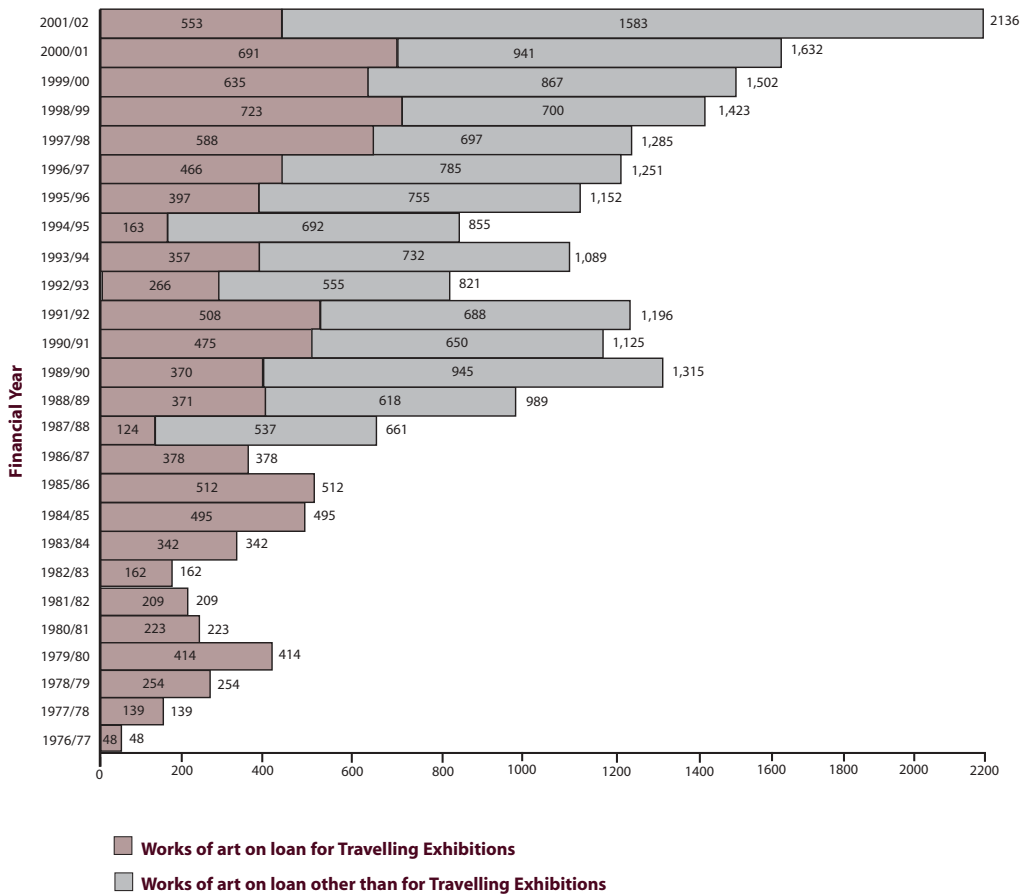
Lender	Long-term Loan	Short-term Loan	Exhibition
National Gallery, London, UK		1	1
National Library of Australia, Parkes, ACT		2	1
New York Public Library, New York, USA		2	1
Newcastle Region Art Gallery, Newcastle, NSW		3	2
Ngurratjuta Pmara Ntjarra Aboriginal Corporation, Alice Springs, NT		6	1
Ohara Museum of Art, Kurasaki-si, Okayama, Japan		1	1
Philadelphia Museum of Art, Philadelphia, USA		2	1
Philip Bacon Galleries, Fortitude Valley, QLD	1	2	1
POLA Art Foundation, Tokyo, Japan		1	1
Powerhouse Museum, Ultimo, NSW		5	2
Princeton University Art Museum, Princeton, New Jersey, USA		2	1
Queen Victoria Museum and Art Gallery, Launceston, TAS		1	1
Queensland Art Gallery, Brisbane, QLD		71	4
Ray Hughes Gallery, Red Hill, QLD		5	1
Robert O'Hara Burke Memorial Museum, Beechworth, VIC	4		
Shelburne Museum, Shelburne, Vermont, USA		1	1
State Library of New South Wales, Sydney, NSW		1	1
Stills Gallery, Sydney, NSW		1	1
Sutton Gallery, Fitzroy, VIC		2	1
Tasmanian Museum and Art Gallery, Hobart, TAS		1	1
The Araluen Centre for Arts and Entertainment, Alice Springs, NT		1	1
The Art Institute of Chicago, Chicago, Illinois, USA		1	1
The Cleveland Museum of Art, Cleveland, Ohio, USA		8	1
The Fine Arts Museums of San Francisco, San Francisco, California, USA		1	1
The Israel Museum, Jerusalem, Israel		1	1
The Jacques & Natasha Gelman Collection, New York, USA		90	1
The Kuboso Memorial Museum of Arts, Izumi, Izumi City, Japan		1	1
The Metropolitan Museum of Art, New York, USA		3	1
The Museum of Modern Art, New York, USA		1	1
The National Museum of Western Art, Tokyo, Japan		1	1
The Nelson-Atkins Museum of Art, Kansas City, Missouri, USA		9	1
The University of Sydney, Sydney, NSW		1	1
Tokyo Fuji Art Museum, Tokyo, Japan		2	1
Wagga Wagga City Art Gallery, Wagga Wagga, NSW		20	1
Wesfarmers Arts, Perth, WA		1	1
William Mora Galleries, Richmond, VIC		3	1
Total Public Lenders (80)	14	602	17
Total Private Lenders (182)	75	516	18
Grand Totals	89	1118	23

Total Loans

Inward Loans: 1207 works were borrowed from 262 lenders

Appendix 10

OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 1976–2002



Appendix 11

NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS

Voluntary Guides

Patricia Abbot
Win Abernethy
Gail Allen
Elizabeth Allison
Susan Arnott-Smith
Patricia Back
Leanne Barrett
Elizabeth Bennet
Lyn Booth
Deborah Bowman
Alan Boxer
Marcia Boyden
Betty Browning
Laurel Brummell
Catherine Campbell
Helen Campbell
Rosemary Canavan
Tanya Clark
Shelley Clarke
Sally Collignon
Bruce Cook
Diane Cook
Neil Cormick
Anne Coupland
Rebecca Court
Heather Duthie
Pauline Dyer
Lyn Edeson
Roma Elford
Gloria Ellis
Margaret Enfield
Brian England
Phyllis Evenett

Trainee Voluntary Guides

Judith Aitken
Anna Bannan
Susan Bastian
Hilary Batten
Elsien Blackburn
Rebecca Court
Dorothy Crichton
Eddie Davenport
Sumie Davies
Anne Emerson-Elliott
Fiona Hase
Marina Hickman
Rosslyn Jackson
Krysia Kitch
Lyn McEvoy

Margaret MacIntosh
Jane MacIsaac
Alva Maguire
Ann Maree Menager
Jennifer Morris
Geraldine Mountifield
Ourania Papadopoulou
Bianca Rathkab
Georgia Renfree
Jennifer Scutt
Judith Sime
Judy Southwell
Mark Whittaker

Curatorial

*Aboriginal and Torres Strait
Islander Art*
Kate Brennand
Asian Art
Caroline Davies (intern)
Madeleine McClelland (intern)
Australian Paintings & Sculpture
Toni Bailey (intern)
Australian Prints & Drawings
Keith Avent
John Russell
Greg Heath
Susan Spiller
Marcia Boyden
Erica Fisher
Margaret Simpson (intern)
*Decorative Arts and Design
(Australian & International)*
Jane Herring
Petronella Wensing
Diana Woollard
Robert Reason (intern)
*European & American Paintings
& Sculpture*
Rebecca Lindsay (intern)
*International Prints, Drawings
and Illustrated Books*
Nicholas Henderson (intern)
*Photography (Australian &
International)*
Robert Deane
Bernard Lilienthal
Gavan Berger
Shelley Clarke (intern)

Conservation

Bill Hamilton
Helen Hanley
Jane Wild

Library

Elisabeth Angel
Anne Bonyhady
Kay Smith

Membership Volunteers formerly known as 'Hospitality'

Dorothy Anderson
Janet Batho
Elizabeth Brooks
Judy Burns
Doreen Butler
Betty Campbell
Maureen Chan
Barrie Clarke
Kathie Collins
Eddie Davenport
Helen Deane
Sylvia Dicker
Helen Douglas
Kay Dunne
Tony Eastaway
Mollie Fitzhardinge
Karen Fyfe
Margaret Gerahty
Audrey Harvey
Tony Hayward
Isobelle Hayward
Meredith Hinchliffe
Joan Johns
Beryl Legge-Wilkinson
Anne Luker
Doris McCauley
Heather Mears
Nigel Neilson
Estelle Neilson
Jean Nolan
Jan O'Connor
Alison Thomas
Phyllis Treadgold
Gene Willsford
Rita Williams
Elizabeth Woolston
Gerda Zietek

Appendix 12

PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA

*Developing the Collection (Acquisitions Book
1999–2001)*
(soft cover, 56 pp)

Douglas Annand: the art of life
Anne McDonald
(softcover, 96pp)

Frida Kahlo, Diego Rivera and Mexican Modernism
(reprint)
Anthony White
(soft cover 76pp)

Islands in the sun (reprint)
Roger Butler ed
(soft cover 116pp)

Italian Ate: Italian Art and Cooking
Janet Jeffs
(soft cover, 64pp)

Joy Hester and friends
Deborah Hart
(soft cover, 136pp)

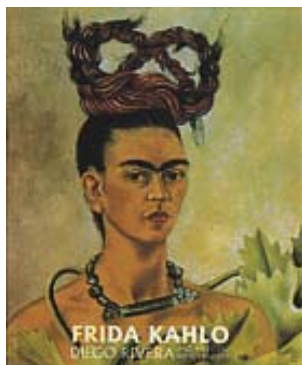
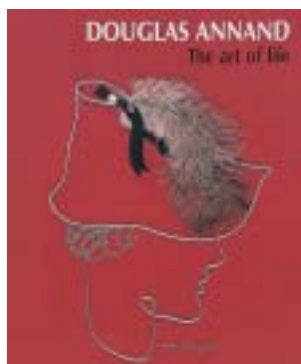
*Life in the Emperor's Tomb: Ceramics from ancient
China*
(soft cover, 24pp)
Charlotte Galloway

*Material Culture: Aspects of contemporary Australian
craft and design*
Robert Bell
(soft cover, 80pp)

*National Gallery of Australia Annual Report
2000–2001*
(soft cover, 202pp)

*National Gallery of Australia Foundation Annual Report
2000–2001*
(soft cover, 24 pp)

National Gallery of Australia Strategic Plan 2001–2004
(soft cover, 8pp)



National Sculpture Prize and Exhibition 2001

Elena Taylor
(soft cover, 96pp)

Parole grande per persone piccole (Big words for little people)

(hard cover, spiral bound, 54pp)

Rodin: Sculpture and Drawings

Jörg Zutter (ed)
(soft cover, 160pp)

Seeing the Centre: the art of Albert Namatjira 1902–1959

Alison French
(soft cover, 166pp)

Sydney Nolan's Ned Kelly (reprint)

Andrew Sayers
(soft cover, 78pp)

Tales of the Unexpected: aspects of contemporary Australian Art

Deborah Hart
(soft cover, 48pp)

Exhibition room brochures for:

Intersections and translations: Wenda Gu – Gu Wenda New Installations

Japan and Australia: A ceramic dialogue

Rough Cuts: European figurative prints from Gauguin to Paladino

Seeing Red: the Art and Science of infra-red analysis

Sol LeWitt: Drawings, Prints and Books 1971–1988

National Gallery magazine *artonview*:

Issue no. 27, spring 2001, 60pp

Issue no. 28, summer 2001, 60pp

Issue no. 29, autumn 2002, 64pp

Issue no. 30, winter 2002, 60pp

A quarterly calendar of public programs and a variety of flyers, posters, educational material, sponsorship proposals and commercial products were also produced.



Appendix 13

CONSULTANTS

There were 22 consultants paid more than \$10,000 in 2001-2002.

NAME	Nature of services	Amount	Key
Australian Government Solicitor	Legal	60,808	a
Blake Dawson Waldron	Legal	39,340	a
Bligh Voller Nield Pty Ltd	Architectural services	56,059	a
Digital Art Directory Pty Ltd	Scanning digital images	21,106	b
Effective People	Human resource management	19,500	a
Enterprise Outsourcing ACT Pty Ltd	Procurement	18,162	b
Ken Begg and Associates	Public affairs	79,400	b
Mallessons Stephen Jaques	Legal	28,015	a
Minter Ellison	Legal	18,655	a
Morison & Wall Interactive Pty Ltd	Touchscreens and website	18,667	a
P J Gunning & Associates	Financial accounting and planning	18,000	b
Page Kirkland Lorimer Pty Ltd	Building enhancement project advice	217,290	a
Pauline Green	Editorial	35,262	b
Quality Management Solutions	Human resource management	13,932	a
Rodenvy Pty Ltd	Public affairs	91,000	b
Roennfeldt Consulting Pty Ltd	Building enhancement project advice	19,019	a
Roy Forward	Curatorial	17,722	b
Ernst and Young	GST services/GST Review		
Ernst and Young	Accrued expenses July 00 as per Fin1 Schedule		
Saimonne Bisset	Design	22,875	b
Steensen Varming (Australia) Pty Ltd	Mechanical engineering	107,431	a
Susan Hall	Editorial	41,904	b
Tonkin Zulaikha Greer Pty Ltd	Architectural services	1,037,505	a
Valuesourcing	Information Technology	20,160	b
Virginia Henderson	Fundraising and operational advice for the National Gallery of Australia Foundation	100,302	a
Virginia Mann	Conservator services for Monet and Japan exhibition	14,175	b
Total		2,016,288	

Key: a) Expertise not available within the Gallery
 b) Resources not available within the Gallery

Appendix 14

COMPLIANCE INDEX AND CONTACT OFFICERS

Compliance Index

The *National Gallery of Australia Annual Report 2001–2002* has been prepared in accordance with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2002 made under section 48 of the Commonwealth Authorities and Companies Act 1997*.

The following is a summary of this Annual Report according to these requirements:

Access and equity, p13, 45
Advertising and market research, p13
Commonwealth disability strategy, p45
Consultants, p50, 134
Contact officers, p135
Corporate overview, p9
Environment Protection and Bio-diversity, p48
Conservation Act 1999, Section 516A, p48
Equal employment opportunity, p41
Financial statements, p47, 54-85
Fraud Control Guidelines, p14
Freedom of information, p14
Industrial democracy, p46
Internal and external scrutiny, p11
Letter of transmission, piii
Occupational health and safety, Section 5.74, p11, 42
Performance-based pay, p44
Program performance, p8
Staffing overview, p88
Staffing profile, p89
Table of contents, pv
Training, p41

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
Telephone: (02) 6240 6411
Facsimile: (02) 6240 6529
Website: <http://www.nga.gov.au>
email: rmu@nga.gov.au

The National Gallery of Australia is open from 10.00am to 5.00pm every day (closed Good Friday and Christmas Day).

Inquiries regarding this report may be directed to the Deputy Director, Mr Alan Froud, (02) 6240 6401.

Inquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may also be made in writing, by telephone, facsimile or email.

Freedom of Information Coordinator
The Manager, Office Services
National Gallery of Australia
Parkes Place PARKES ACT 2600
GPO Box 1150
CANBERRA ACT 2601
Telephone: (02) 6240 6677
Facsimile: (02) 6240 6529
Email: john.santolin@nga.gov.au
Website: nga.gov.au

Index

