



■ national gallery of **australia**

annual report 2002–2003

NATIONAL GALLERY OF AUSTRALIA

Annual Report 2002–2003

© National Gallery of Australia
ISSN 1323-5192

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

Produced by the Publications Department
of the National Gallery of Australia, Canberra
Editor: Alistair McGhie
Designer: Kate Shackelford
Printer: Paragon Printers Australasia

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



Cover and left:
David Moore,
Parachute troops in training,
Aldershot, UK 1953
gelatin silver photograph
Gift of David Moore 1983

19 September 2003

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

Dear Minister

I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's Annual Report covering the period 1 July 2002 to 30 June 2003.

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 Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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

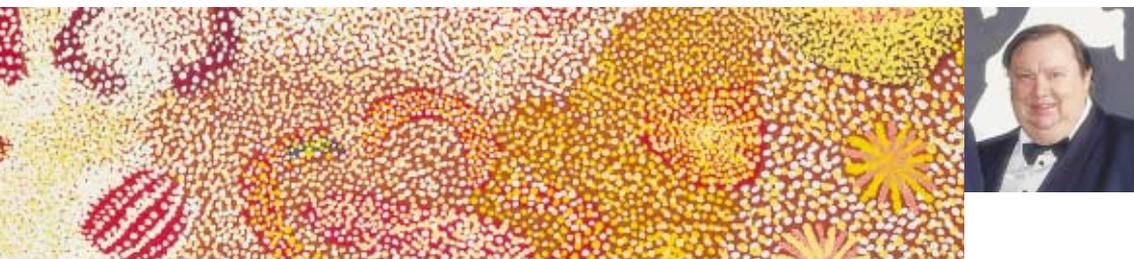
Contents

Letter of Transmittal	iii
Chairman's Foreword	1
Director's Report	3
Performance Report 2002–2003	
Outcome and Outputs	7
Corporate Overview	9
Report against <i>Strategic Plan 2001–2004</i>	
Goal 1 Acquire premium works of art	17
Goal 2 Strengthen and refine the national collection	17
Goal 3 Maintain and protect the national collection	29
Goal 4 Deliver an outstanding exhibition and display program	35
Goal 5 Promote and enhance access to the visual arts	45
Goal 6 Sustain an encouraging and inclusive environment for all staff	55
Goal 7 Refurbish and enhance the National Gallery building	63
Goal 8 Increase and broaden our revenue base	67
National Gallery of Australia Financial Reports 2002–2003	
Independent audit report	72
Statement by Directors	74
Statement of Financial Performance	75
Notes to the Financial Statement	80
Appendixes	
1. Council of the National Gallery of Australia 2002–2003	103
2. Staffing structure at 30 June 2003	105
3. Staff of the National Gallery of Australia at 30 June 2003	106
4. Acquisitions 2002–2003	109
5. Total Acquisitions including purchases and gifts 1945–2003	142
6. Exhibitions at the National Gallery of Australia 2002–2003	143
7. Attendance 1982–2003	144
8. Travelling Exhibitions 2002–2003	145
Locations visited by Travelling Exhibitions 1988–2003	148
Locations visited by the Elaine and Jim Wolfensohn Gift 1991–2003	149
9. Loans 2002–2003	150
(i) Outward loans to exhibitions—Australia	150
(ii) Outward loans to exhibitions—International	154
(iii) Inward loans	155
10. Outward loans including Travelling Exhibitions 1976–2003	157
11. Volunteers at 30 June 2003	158
12. Publications 2002–2003	160
13. Consultants 2002–2003	161
14. Performance Measures and Outcomes	162
15. Compliance Index and Contact Officers	164
Index	165

National Gallery of Australia Council (L-R) Dr Brian Kennedy, Mr Robert Champion de Crespigny AC, Mrs Roslyn Packer, Mrs Ann Lewis AM, Mr Harold Mitchell, Mrs Lyn Williams AM, Mr Philip Bacon AM, Mr Michael Chaney (Absent: Mr Anthony Berg AM, Dr Peter Farrell)



CHAIRMAN'S FOREWORD



HAROLD MITCHELL
CHAIRMAN

This was a year of considerable achievement particularly in providing greater access to the Gallery's collection. A record number of people attended National Gallery travelling exhibitions in the year. The National Gallery in October 2002 celebrated twenty years of public operations. Support for our twentieth anniversary celebration activities has been outstanding. In particular, the initiative *Out and About: The National Gallery tours Australia*, which provided twenty venues around the country with the opportunity to select works from a number of the Gallery's most treasured icons for exhibition at their venues, has proved to be extremely popular, attracting great interest from the public in all states and territories.

We also continued to make important progress in building the collection, which was again aided by the generous support of many donors and the outstanding efforts of the National Gallery of Australia Foundation under the leadership of its Chairman, Mr Tony Berg AM.

The Council would like to thank all of our benefactors, donors, supporters and sponsors for their generosity, which assisted the Gallery greatly in presenting a varied program of exhibitions and other public activities.

For the eighth successive year the number of works of art loaned increased and another record number of loans was achieved. The national focus of all our access initiatives was more evident this year than any other since the Gallery opened to the public in 1982. Electronic access to the Gallery and its collection also increased substantially during the year.



Elizabeth Nyumi
Parwalla 2001
synthetic polymer paint
on linen Purchased 2002

The Gallery building refurbishment and enhancement program continued to considerable acclaim, and the original building architect, Mr Colin Madigan AO, generously provided advice to the Gallery on the design principles for the building, which will assist further building development. A Development Manager was engaged to assist the Gallery in achieving an exciting design solution for the new front entrance. This project is expected to be completed by the end of 2006.

Mr Philip Bacon AM concluded a six-year term with the Gallery Council and we acknowledge his dedication and commitment to the Gallery and his generosity in presenting gifts of works of art and helping the Gallery to acquire a number of major works.

The Gallery benefits greatly from the many volunteers who provide guiding, research and other valuable services. The Council would like to thank them for their ongoing support. The Council would also like to acknowledge the support received from the Australian Government throughout the year, particularly that provided by our Ministers, Senator the Hon. Richard Alston and Senator the Hon. Rod Kemp and the officers of the Department of Communications, Information Technology and the Arts. We also acknowledge the support provided by Art Indemnity Australia, which indemnified the exhibition *Pierre Bonnard: Observing Nature* at the Gallery in Canberra and the Queensland Art Gallery, and for its indemnification of the *Out and About* tour. We also acknowledge the support of Visions Australia for this tour.

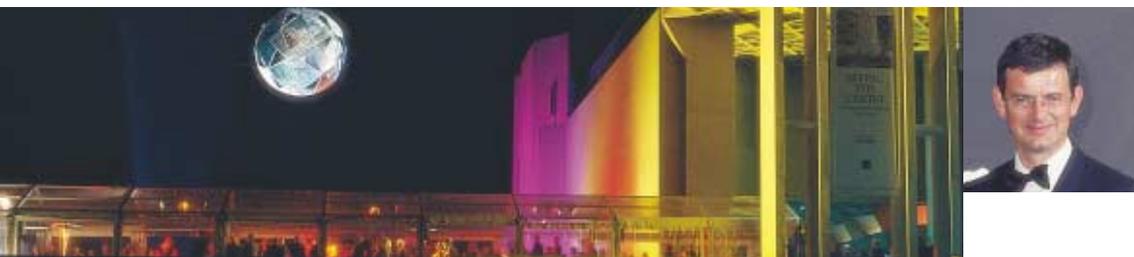
I would like particularly to acknowledge the Director, Dr Brian Kennedy and the staff for their achievements during another great year for the Gallery.

Harold Mitchell
Chairman of Council



On 4 October 2002 the current and former Chairs and Directors of the National Gallery celebrated the 20th anniversary of the Gallery's opening to the public – L to R – The Hon. E Gough Whitlam AC QC (Chairman, January 1987 – December 1990), James Mollison AO (Director, February 1977 – October 1989), Betty Churcher AO (Director, February 1990 – July 1997), Dr Brian Kennedy (Director, September 1997 – current), Harold Mitchell (Chairman, January 2001 – current), Kerry Stokes AO (Chairman, January 1996 – December 2000), The Hon. Lionel Bowen AC (Chairman, January 1991 – December 1995), and L Gordon Darling AO CMG (Chairman, January 1982 – December 1986).

DIRECTOR'S REPORT



BRIAN KENNEDY
DIRECTOR

The impact of the Gallery's activities nationally was very significant in 2002–2003, our twentieth-anniversary year.

Throughout the six years I have been at the National Gallery of Australia we have sought to increase our national role. The aspiration to increase access to works of art from the Gallery's collection and to take works from the collection around the country and abroad was expressed in our plan, *Into the New Millennium 1999–2001*, and again in our *Strategic Plan 2001–2004*. It is gratifying to note the record of achievement this year in pursuit of our 'national' objectives.

We have successfully grown our loan and travelling exhibition programs. This year 1,291,880 people visited 20 National Gallery travelling exhibitions at 56 venues in Australia and abroad, and a further 367,547 people visited the Gallery in Canberra. In addition, 2,320,695 people visited exhibitions organised by others which included one or more works borrowed from the Gallery's collection. A total of 1,151,442 people visited the Gallery's website and viewed millions of pages. The number of works of art loaned by the Gallery climbed to a record 2,550 this year, representing the eighth consecutive year of increase.

The *Out and About: The National Gallery tours Australia* initiative afforded an opportunity for 20 partner galleries, drawn from each state and territory, to select an iconic work or series of works from our collection to display at their venue to mark our twentieth anniversary of being open to the public. This initiative has proved a huge success with communities throughout Australia, whether in state and territory capitals or in regional



Dr Anna Gray, Sir William Dargie CBE, and Dr Brian Kennedy at a Boardroom luncheon on 8 August 2002.

ON BEHALF OF THE QUEEN
VICTORIA MUSEUM & ART
GALLERY I WOULD LIKE TO
TAKE THIS OPPORTUNITY TO
THANK THE NATIONAL GALLERY
OF AUSTRALIA, THROUGH
ITS TOURING EXHIBITION
PROGRAM, FOR ITS CONTINUING
GENEROSITY AND COMMITMENT
TO THE LAUNCESTON PUBLIC. IT
IS GREATLY APPRECIATED.

**Bridget Arkless, Curator of Art
Queen Victoria Museum & Art Gallery**

centres. Large numbers of people responded to the opportunity to view some of the most celebrated works of art in the Gallery's collection. This program, which commenced with the loan of Willem de Kooning's *Woman V* to the Art Gallery of New South Wales in December 2002, will conclude with the loan of Jackson Pollock's *Blue Poles* to the National Gallery of Victoria in November 2003. In the intervening period, from Darwin to Hobart and Cairns to Perth, public interest in and enjoyment of the works on loan has been encouraging and inspiring.

Among the many other twentieth-anniversary initiatives, the refurbishment and rehanging of all public display spaces was very well received and represented a fabulous effort by the entire staff. A very successful Open Day on Saturday 5 October 2002 brought thousands of people to the Gallery in celebration. The achievement of our National Gallery, a young institution, is truly remarkable. A special dinner held on the evening of 4 October 2002 afforded an opportunity to acknowledge the

contribution of the previous directors, James Mollison and Betty Churcher and Council Members, staff and so many others involved in the development of the Gallery. It was particularly pleasing to have all five Chairs of the Gallery Council and three Directors in attendance to celebrate this significant milestone in the history of the Gallery.

The Gallery's Partnership Program begun with 12 galleries in 1998, affords the exchange of works of art and expertise and was expanded further in the year with 23 partners by year-end.

In this our twentieth-anniversary year, with the exception of *Pierre Bonnard: Observing Nature*, our major exhibitions were intentionally drawn principally from our permanent collections. The Gallery's exhibition program continued the presentation of a diverse range of material, with a total of 17 exhibitions presented, and the display of the permanent collection was periodically changed, as has been our tradition.

The major exhibitions during the year were: *The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella*, and *Jackson Pollock's Blue Poles*, which were presented together; *Pierre Bonnard: Observing Nature*, *National Sculpture Prize 2*; and *Seeing the Centre: The art of Albert Namatjira 1902 – 1959*.

The absence of a major exhibition between July and October 2002, due to building refurbishment work, along with the focus on exhibitions drawn principally from our own collection, resulted in attendance levels to the Gallery in Canberra being below those achieved in recent years. The considerable effort directed at travelling exhibitions and loans, which enabled more Australians to gain access to our collection and programs, no doubt impacted to some degree on attendance levels to the Gallery in Canberra. Our deliberate strategy to focus nationally, which led to such high visitation throughout Australia, had not figured, however, on the Canberra bushfires of January 2003, and the general impact on Australian tourism due to the global economic downturn, the SARS epidemic and the war in Iraq, which all had an impact on visitation to Canberra.

In total 595 works of art were acquired during the year, 219 gifts and 376 purchases. Among the many notable acquisitions was Neil Dawson's *Diamonds*, which was installed between the High Court and the National Gallery as part of our twentieth birthday celebrations. A full list of works acquired in the year can be found at Appendix 4.

We continue to be indebted to many generous donors who support the development of our collection. The Gallery's Foundation again provided great support in this regard and I would particularly like to acknowledge

the generosity of the Chair of the Foundation, Mr Tony Berg AM and his wife, Carol, for their help in making possible the acquisition of Ron Mueck's *Pregnant woman*. This year we introduced an annual giving program through the *Masterpieces for the Nation Fund*, which received good support from our broad donor base. This annual program will be continued in the future with funds raised being applied to purchase significant works for the Gallery's collection.

The Gallery continued to be prominent in art publishing and a full list of publications can be seen at Appendix 12. Five years ago we decided to work towards publishing a catalogue of our holdings in each of our collecting areas. As part of our twentieth-anniversary celebrations, we launched a comprehensive publication of *Australian Art in the National Gallery of Australia*, a publication edited by our Assistant Director, Australian Art, Dr Anna Gray. Publications of our holdings in American and European Painting and Sculpture, Photography, Asian Art and Aboriginal and Torres Strait Islander Art will follow in the coming years.

The growth in electronic access to museum collections has been significant in recent years. This year the Gallery attracted 1,151,442 visits to our two websites nga.gov.au and australianprints.gov.au compared to 728,898 visits the previous year. Visitors were drawn from Australia (40%), USA (30%) and elsewhere (30%). Images of over 26,000 works of art from the Gallery's collection had been digitised to year-end with approximately 17,000 of these being available online.

Following building audits undertaken some years ago it was agreed that the Gallery building was in need of upgrade to improve access and to address generational building infrastructure requirements, such as improved heating, ventilation and air conditioning. Work on refurbishment of the building continued throughout the year and, while the changes in public spaces were most notable to visitors, critical work was carried out behind the scenes to upgrade our facilities. This work will continue over the next couple of years.

An improved means of entry and approach to the Gallery continued to be considered throughout the year and we are grateful for the assistance provided by the building's original architect, Mr Colin Madigan AO, in detailing design principles for the building. These will assist our planning of the new front entrance and future building developments. A Development Manager was engaged to work with the Gallery to secure a suitable design for a new front entrance and to oversee its construction to revised timelines and budget. This work is expected to be completed by the end of 2006.

With so much time spent this year looking back over the past 20 years of public activity, it was a privilege for the Gallery to be able to mark the 90th birthday of Sir William Dargie with a luncheon at the Gallery on 8 August 2002. Sir William was particularly influential in the establishment of the National Gallery of Australia, especially

SEEING THE INTELLIGENCE
WITH WHICH WORKS FROM THE
COLLECTION HAD BEEN SELECTED,
THE BEAUTIFUL PRESENTATION
WITH NEW DISPLAY WALLS SUITING
THE BUILDING BETTER THAN
ANY I DEvised, OUTSTANDING
PUBLICATIONS, FEELING THE
POSITIVE ENERGY THAT CAME
FROM THE STAFF, MY PRIDE IN
BEING PART OF THE TEAM THAT
PUT THE GALLERY TOGETHER
HAS RETURNED.

James Mollison, Director,
National Gallery of Australia
(February 1977 – October 1989)



Brian Kennedy and artist, Rahel Ungwanaka, at the Gallery's 20th Birthday Party

during his time as Chair of the Commonwealth Art Advisory Board. Sadly Sir William passed away on 26 July 2003. I would also like to note the passing during the year of photographer, David Moore, who had such an impact on the art of photography in Australia.

We would like particularly to acknowledge the assistance and support provided to the Gallery by its many supporters, donors, sponsors and the public at large, who have helped the Gallery this year. Our exciting and ambitious program of activities and events would not be possible without this generous support

The Gallery's achievements are worthy of note in this twentieth-anniversary year. At the Gallery, our staff live in the public eye of accountability for their efforts, but we have all realised that so much has been achieved in the relatively short time of 20 years. I would especially like to acknowledge the Australian Government and the Gallery Council, our wonderful volunteers and staff. I thank them for their enthusiastic support, which continues to enable the National Gallery of Australia to grow and develop to the benefit of all Australians.



Director

WHY DOES THE NGA'S TRAVELLING EXHIBITIONS PROGRAM MATTER TO THE MYRIAD COMMUNITIES, HUNDREDS AND THOUSANDS OF KILOMETRES APART, WHICH MAKE UP AUSTRALIA? ONE REASON MAY BE THAT THESE SHOWS ALLOW INDIVIDUAL VISITORS (IN PLACES AS DISTANT FROM EACH OTHER AS BROOME AND HOBART, CAIRNS AND PERTH, ROCKHAMPTON AND ADELAIDE) WHAT IS OFTEN A RARE OPPORTUNITY TO ENGAGE WITH GREAT ART WORKS WHICH ILLUMINATE OUR PERSONAL EXPERIENCE. FOR THESE VIEWERS, THE MOST THRILLING ASPECT OF THE TOURING EXHIBITION MAY BE THE OPPORTUNITY TO ENGAGE WITH A GREAT ART WORK, TO LET IT SPEAK TO THEM, VERY DIRECTLY AND INTIMATELY—ABOUT SUCH THINGS AS JOY AND SUFFERING, BEAUTY AND SPIRITUALITY, THE ROLES OF LOVE AND PAIN AND HOPE IN ALL OUR LIVES. THE NGA'S MOST EXTRAORDINARY TOURING SHOWS DO SPEAK VERY POWERFULLY ABOUT SUCH UNIVERSALS OF THE HUMAN PREDICAMENT.

Sue Smith, Manager Arts Services, Rockhampton City Council

Director, Rockhampton Art Gallery

Outcome and Outputs

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;
- 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 to and information about works of art locally, nationally and internationally.

Detail, see page 30.

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 MANAGEMENT

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.

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.

THE PEOPLE WHO HAVE BEEN THROUGH *OUT AND ABOUT, THE NATIONAL GALLERY TOURS AUSTRALIA* EXHIBITION *SIDNEY NOLAN: NED KELLY SERIES*, WHICH OPENED LAST FRIDAY, SO FAR ARE ABSOLUTELY KNOCKED SIDEWAYS THAT WE HAVE SUCH MAJOR WORKS IN THIS GALLERY IN THE CENTRE OF AUSTRALIA. THEIR PRECONCEPTIONS ABOUT LIFE IN THE BUSH ARE SO CLEARLY BEING GIVEN A BIT OF A

BATTERING!

Suzette Watkins

Director, Alice Springs Cultural Precinct

OUTPUT 1.3 ACCESS TO AND PROMOTION OF 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.

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 table below lists the performance information that the Gallery used to assess the level of achievement during 2002–2003. The table shows the efficiency of the outputs in contributing to the outcome. Information shown is both quantitative and qualitative. Targets for effectiveness have been included where they are applicable and appropriate for performance information for the outcome.

Performance information for departmental outputs		Target	Actual
Output 1.1			
Collection Development	Acquisitions consistent with acquisition policy	100%	100%
	Works acquired during the year	500	595
	Total price of output (excluding CUC)	\$5.483m	\$3.518m
Output 1.2			
Collection Management	New works documented to approved standard	100%	100%
	Collection maintained in accordance with NGA environment & security standards.	98%	98%
	Cost per work of art maintained (excluding CUC)	\$65	\$48
	Total price of output (excluding CUC)	\$6.049m	\$7.715m
Output 1.3			
Access to and promotion of works of art	Visitors satisfied with displays and exhibitions	85%	89%
	Attendees satisfied with Gallery events	75%	79%
	People saw works from the National Gallery's collection and exhibitions	1,900,000	3,980,122
	Attendees at events	110,000	97,776
	Users accessed information via the research library, collection study room or multimedia.	500,000	1,154,925
	Cost per visitor (excluding CUC)	\$11.10	\$4.99
	Cost per attendee at events (excluding CUC)	\$59	\$55.13
	Cost per user access (excluding CUC)	\$1.12	\$0.63
	Total price of output (excluding CUC)	28.171m	\$26.442m

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.

Detail, see page 31.

Responsible Ministers

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

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies (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.

Exercise of Minister's powers

The Minister, on two occasions, appointed persons to act temporarily in the position of Director during 2002–2003. The Minister wrote to the Gallery on two occasions regarding general policies of the Government. In July 2002 the Minister wrote to the Gallery regarding Foreign Currency Exchange Risk Management, and in May 2003 regarding Cost Recovery.

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;
- 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; and
- use every endeavour to make the most advantageous use of the national collection in the national interest.

National Gallery Strategic Plan 2001–2004

In 2001 the Gallery released its *Strategic Plan 2001–2004*. The plan was developed by the Gallery's Director and Program Managers, after consultation with and input from Gallery staff and was endorsed by the Gallery Council. The plan is directed at meeting the cultural needs of the people of Australia as their national art gallery, through the quality of the collection, the excellence of the exhibitions and programs and the professionalism of the staff. The three-year plan identifies key strategies to achieve eight goals which are consistent with the purpose of the Gallery as specified in the *National Gallery Act 1975*.

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 usually for three-year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Harold Mitchell continued as Chairman of the Council. The term of appointment for Mr Philip Bacon AM concluded during the year. There were no new members appointed to the Council.

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

Details of the National Gallery of Australia council and committee membership are included in *Appendix 1*.

Structure of the Gallery

The Gallery's management structure, which is shown in *Appendix 2*, did not change during the year.

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 Risk Management and Audit Committee. The audit of financial statements was undertaken by the Australian National Audit Office.

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

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

The Risk Management and Audit Committee met 5 times during the year. The following internal audit reports were presented to the Committee:

- Review of Payroll process
- Review of process for capturing performance information
- Review of data recovery and backup

The Gallery was the subject of formal reviews 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 57.

Risk management

The Gallery continued the management of risk and identified 10 key strategic business risks during the year. The Director challenged Gallery staff to identify business opportunities as well as risks and not to be risk averse. Key strategic risks and opportunities focus on the Gallery's core business and implementation of associated treatments is ongoing.

The Comcover Benchmarking Risk Management Survey of 2001–2002 (Round Two) identified the Gallery as achieving an overall result of Level 2, Band High that resulted in a 3% saving on insurance costs.

The Gallery thanks Comcover for its ongoing support and for assisting the Gallery in identifying key business risks.

In evaluating the impact of risk and opportunity management, the Gallery's plan focuses on:

- the national collection;
- all stakeholders including the public;
- Gallery employees and their skills;
- the environment in which the Gallery operates;
- the quality of service;
- Gallery assets and intellectual property;
- contractual and statutory obligations; and
- Gallery image and reputation.

National Gallery Service Charter

The National Gallery of Australia Service Charter was launched on 6 March 1998. Developed in consultation with Gallery staff and visitors to the Gallery, the Charter outlines the services that the Gallery provides, what visitors can expect, and how they can assist the Gallery in making improvements to the current level of service.

Standards against which services are measured include:

- a welcome and safe environment;
- development and care of the collection;
- permanent collection displays;
- exhibitions, including travelling exhibitions;
- education, public programs and research;
- membership;
- merchandise and publications; and
- appropriate and well maintained facilities.

Visitors are invited to provide feedback on the extent to which these service standards have been met in several ways: using the service charter form, by email to nga.gov.au/info/charter to the Gallery's website, or by fax, letter, email or telephone to the Gallery.

During 2002–2003, the Gallery received 207 responses, an increase of nearly 50% on the previous year. Comments were received on topics including parking, the standard of maintenance and appropriateness of facilities (i.e. entrance to the Gallery), signage, and catering. Comments of support were received relating to exhibitions and permanent collection displays, the Gallery in general and assistance provided by Gallery staff and voluntary guides. All comments were acknowledged and responded to within an average of 7 days.

Social justice and equity

The 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 conducted market research and audience evaluation during the year. In March 2003 the Gallery introduced a computerised ticketing system for exhibition and event ticketing, allowing it to build a profile of visitors to temporary exhibitions and special events.

The Gallery's program of market research continued during the year with \$33,995 being spent on market research in 2002–2003 compared with \$7,924 in the previous year. Exhibition surveys conducted throughout the year looked at the demographics of visitors, use of Gallery facilities, and awareness of marketing and public relations initiatives. In addition, to assist in development of marketing programs, evaluation of major exhibitions was also undertaken.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its program and activities to a wide audience through print and electronic media. Total expenditure on advertising this year was \$580,139 compared to \$1,045,167 in the previous year.

Interaction with other authorities

As one of the nation's premiere cultural institutions, the Gallery is required to deal with Commonwealth, state and local Government Agencies, as well as embassies, universities, galleries, museums, art schools, and other professional bodies in Australia and overseas. References to interaction that occurred in 2002–2003 are made throughout this report.

Committees of inquiry

Gallery staff appeared before the Senate Environment, Communications, Information Technology and the Arts Legislation Committee, and provided information about the Gallery's operations.

Judicial decisions

There were no judicial decisions involving the National Gallery in 2002–2003.

Fraud control

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

- prepared a fraud risk assessment and a fraud control plan which comply with the Commonwealth Fraud Control Guidelines; and
- established appropriate fraud prevention, detection, investigation and reporting procedures and processes; and
- collected annual fraud data.

Freedom of information

In 2002–2003 the National Gallery received 3 requests for access to documents under the *Freedom of Information Act 1982*. None of the applicants proceeded with their request. 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 to:

Freedom of Information Coordinator
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 were 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.



NEW ACQUISITION



Artist unknown

Murray Island stone shark

c. 19th century stone

previous page: detail

This report on performance is made against the eight goals expressed in the Gallery's *Strategic Plan 2001–2004*. A detailed discussion of performance follows and Appendix 14 (page 162) lists the performance measures and outcomes for 2002–2003.

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 THE 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 595 works of art in the year. 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 dependent on ongoing funding provided by the Australian Government for the development of the collection and the generosity of donors and benefactors. Donations of works or funds to assist the purchase works of

art amounted to \$4.534 million in the year.

A complete list of works acquired during the 2002–2003 is provided in *Appendix 4*.

Australian collection

ABORIGINAL AND TORRES STRAIT ISLANDER COLLECTION

Seventy works of art were acquired for the Aboriginal and Torres Strait Islander collection in 2002–2003, including the gift of 11 prints from Utopia Gallery, Sydney, which followed the major gift of *Straightening spears at Illyngaungau* 2000 by Pintupi artist Turkey Tolson Tjupurrula (c.1942–2001) purchased with funds from Mrs Ann Lewis AM in 2001.

The most significant acquisition for the year, however, was the 19th century *Mer (Murray Island) stone shark* bought at auction in the Netherlands in July 2002. This extremely rare and culturally significant object was displayed in the exhibition *Tactility: Two centuries of Indigenous objects, textiles and fibre*.



The Hermansburg Potters with Brian Kennedy

The carving was acquired to honour the memory of Eddie Koiki Mabo, on the 10th anniversary of the *Native Title Act, 1993*. The acquisition was undertaken in close consultation with Meriam Mer representatives, who visited the Gallery from the Torres Strait in July 2003 to perform a traditional and Christian ceremonial blessing of this beautiful object.

Tactility showcased Indigenous fibre, textiles and objects from the Gallery's collection, accompanied by a number of key loans from private and public collections, and included a number of key recent and proposed acquisitions from Tasmania, Arnhem Land, Victoria, Cape York and other parts of Queensland.

The details of the Aboriginal and Torres Strait Islander art acquisitions in 2002–2003 are provided on page 109.

AUSTRALIAN PAINTINGS AND SCULPTURE

In 2002–2003 there continued to be strong support for acquiring and exhibiting contemporary Australian art, including a significant work by Sally Smart, *Family Tree House (Shadows and Symptoms)* 1999–2002, exhibited in *Tales of the Unexpected: aspects of contemporary Australian art*. This dramatic work, which extends some 10 metres high, has provided a striking example of the inventiveness of contemporary artists on display in the Australian galleries.

The Gallery acquired works by several artists from around the country including: *Cochin flood* 1983, a lyrical depiction of the Glass House Mountains by Lawrence Daws from Queensland; a dazzling abstract painting, *Orbital (Atlas XV)* 1999, by Cathy Blanchflower from Western Australia; an evocative diptych of a windswept plain, *high ground* 2001, by Philip Wolfhagen from Tasmania; and a dream-like nightscape by Victorian artist Philip Hunter. Acquisitions in 2002–2003 also included *Model for an orator II* 2002, a powerful abstract work by Canberra-based artist Marie Hagerty, and an intricate multi-layered installation by Fiona Hall from South Australia. Hall's *Leaf litter* 1999–2003 has evolved over several years and reveals the artist's preoccupation with botany in different cultures and relates to the her magnificent *Fern Garden* at the Gallery. Also traversing different cultural contexts, Savanhdry Vongpoothorn's entrancing work *Various levels* 2002 has been acquired for the painting collection.

A major addition to the Gallery's collection was a triptych *Canopy LVI* 2001 fusing ideas from East and West by Brian Blanchflower, one of Western Australia's most respected artists. The acquisition reflects an important continuing aspect of the acquisition program—to support the work of senior artists. Another example of an acquisition that significantly updates the collection is a recent sensuous painterly work *Cadmium Red* 1998 by Michael Johnson. The Gallery has long sought a second painting

by Nora Heysen for the collection and was therefore delighted to be able to acquire a particularly strong portrait, *Ruth* 1933.

The Gallery added to the historical context of the collection with the addition of remarkable paintings by Frank Hinder and Margaret Preston to its holdings. Preston's early work, *The studio window* 1906, undertaken in Paris, will be included in the forthcoming Edwardians exhibition.

The Gallery was fortunate to receive numerous gifts including Jean Broome-Norton's magnificent *Woman with horses* (also known as *Woman restraining horses*) given by Philip Bacon AM. Also gifted were two rare early works by John Brack *The Yarra at Studley Park* 1947 and *Portrait of John Stephens*, gifted by the late Mr John Stephens, and numerous works entered the collection through the generosity of the late Ruth Komon including paintings by Fred Williams, William Dobell and Robert Dickerson.

Following the recent conclusion of the *National Sculpture Prize and Exhibition 2003*, generously sponsored by Macquarie Bank, the Gallery will be significantly increasing its holdings of contemporary Australian sculpture in the year ahead.

The details of the Australian Paintings and Sculpture acquisitions in 2002–2003 are provided on page 116.

AUSTRALIAN PRINTS, POSTERS, ILLUSTRATED BOOKS AND DRAWINGS

The Australian Prints collection was enhanced by several significant gifts again this year, including an archive of 64 prints from Lawrence Daws, and a group of rare prints from 1993 by Western Desert artists Dini Campbell Tjampitjinpa, Ronnie Tjampitjinpa and Turkey Tolson Tjupurrula from Christopher Hodges. Red Hand Print Studio has shown their ongoing generosity with a donation of the 2000–2003 printer's proof archive of prints and hard-hitting posters by Indigenous artists working in the Top End.

The Gordon Darling Australasian Print Fund has made possible the acquisition of works created in the region, including 1950s political posters from Vietnam; a print by Singapore printmaker Chng Seok Tin; a rare 1968 folio of screenprints by New Zealand artists, including Gordon Binney, Colin McCahon and Ralph Hotere; and a wonderful group of prints by Indigenous artist Roy Kennedy. In addition, when curators travelled to Papua New Guinea to document collections at the University and PNG National Museum and Art Gallery, the Fund also enabled the acquisition of a significant group of prints from the 1970s. Prints from the Mark Howlett Foundation, Elwyn Lynn, Robin White, Neilton Clarke and Patsy Payne have also enriched the contemporary collection, as have an extraordinary group of prints from the early 1920s to 1974 by Murray Griffin.

Three rare 1863 Charles Meryon prints have filled significant gaps in the colonial collection, while prints from the 1930s and 1940s by Ailsa Allan, Alison Rehfisch, Allan Jordan and Hilda Wiseman give depth to the collection of modernist works.

The charming watercolour *Portrait of Jane Scott* c. 1843 by Thomas Griffiths Wainewright, which has been on loan to the Gallery has been acquired for the Australian Drawings Collection from the descendants of Jane Scott. This, together with Georgiana McCrae's *Self portrait* c. 1830 and *Portrait of Dr Farquhar McCrae* 1832, is an extremely rare and important acquisition that greatly strengthens the early colonial collection. Acquisitions of contemporary drawings include works by eX de Medici, David Jolly, Guy Stuart, Howard Taylor, Ben Taylor and Savanhday Vongpoothorn. Furthermore, the acquisition of a rare group of 1930s surrealist drawings by James Cant, deepens our understanding of his work.

In 2002–2003 Margaret Tuckson continued her generous support of the Gallery with the donation of two large Tony Tuckson drawings from c.1963 and c.1970–73. Penny Lockwood gifted drawings by Louis Kahan and Roy Dalgarno. And, as a result of the exhibition, *Douglas Annand: the art of life*, the artist's family has donated a wonderful archive of his sketchbooks, drawings, textiles and posters.

The details of the Australian Prints, Posters, Illustrated Books and Drawings acquired in 2002–2003 are provided on page 117.

AUSTRALIAN PHOTOGRAPHY

A significant acquisition for the Gallery's collection of Australian photography was a rare salt print of Bendigo titled *High Street, Sandhurst* by Alexander Fox. Today, only a few calotype salt prints from paper negatives or wet-plate salt paper photographs from glass negatives from the 1850s survive, and the acquisition of the Fox photographs of Bendigo had long been a high priority for the collection. *High Street, Sandhurst* is a charming image depicting one of the main streets of Sandhurst (Bendigo), then, still a relatively new goldfields town with Bendigo Creek in the foreground.

Also purchased during 2002–2003 were several works by contemporary photographers. *Rhopography #8* and *Rhopography #15* are works by the Brisbane based artist Joachim Froese. Froese references familiar, traditional and minute realist styles of European art in his still life subjects of dead insects and dust. His work also makes reference to early photography, emulating the frozen stillness of early studio work where sitters were forced to hold poses to allow for the long exposure times. A work by Melbourne-based artists Lyndell Brown and Charles Green, *Archive 2000–2001*, was also acquired. The digitally printed colour photograph on Duraclear film was included in *Tales of the Unexpected: aspects of contemporary Australian art*. Joachim Froese and Brown and Green are fast acquiring international reputations and have been included in a number of major shows in recent years.

Christine Burgess donated *Solitude (Lake St Clair, Tasmania)*, an important pictorial work from c1920 by Stephen Spurling III, on behalf of the descendants of the photographer. It is an unusually large exhibition print for the period and one of Spurling's most accomplished works. Tasmanian wilderness photographers past and present are of national significance and three works by Peter Dombrowskis, posthumously printed 2002 under supervision of the estate, were also acquired.

The details of the Australian Photography acquired in 2002–2003 are on page 117.

I HAVE TO CONGRATULATE THE
GALLERY ON THE
'NEW HANG'; I HAVE NEVER SEEN
THE COLLECTION LOOK BETTER

Rex Irwin, Art dealer

AUSTRALIAN DECORATIVE ARTS AND DESIGN

The Decorative Arts and Design collection has continued to improve through the acquisition and display of ceramics, glass, metalwork, jewellery, textiles and furniture, by Australian designers and craft practitioners during 2002–2003.

Acquisitions of historical Australian craft and design included an exceptional patchwork quilt made in the 1860s by Amy Staniforth, in Deniliquin, NSW, and three pieces of furniture from 1915 to 1928 by the Western Australian artist, James W.R. Linton, illustrating his characteristic use of jarrah in the Arts and Crafts style. A gift of several ceramics from 1914 to 1930 by the china-painter and potter, Mabel Lesslie, adds to the Gallery's authoritative collection of early 20th-century Australian studio crafts.

Contemporary jewellery by Helen Aitken-Kuhnen, Leslie Matthews and Sheridan Kennedy illustrate important aspects of their recent work, as do ceramics by Louise Boscacci, Jenny Orchard, Alan Peascod and Prue Venables. A silver tea service made in Australia by the Japanese silversmith, Junji Konishi, shows a fusion of design elements from both Japanese and Australian sources, using organic and asymmetric forms to bring a sense of visual drama to the conventions of the tea service.

The details of Australian Decorative Arts and Design acquired in 2002–2003 are provide on page 112.

The Travelling Exhibition program also facilitated the acquisition of Australian works of art for the Education Lending Collection to be included in a third suitcase being developed for *The Elaine & Jim Wolfensohn Gift* travelling exhibitions.

International collection

INTERNATIONAL PAINTINGS AND SCULPTURE

A pair of paintings, dating to the mid-1740s, *Tempête sur la côte méditerranéenne* (*Storm on Mediterranean coast*) and *Port méditerranéen, temps calme* (*Mediterranean port, calm weather*), by the French artist Claude-Joseph Vernet (1714–1789), is a significant addition to the Gallery's International Painting collection. Vernet was one of the most admired and influential landscape and marine painters of the 18th century, best known for his evocative coastal scenes and vivid impressions of the effects of nature. *Mediterranean port, calm weather*, depicting a cool early morning with the rising sun dispelling the mist over a calm Italianate harbour, stands in dramatic contrast to *Storm on Mediterranean coast*, where a ship driven by a violent storm is heading towards disaster on the rocks. The purchase is in accord with the Gallery's stated policy of concentrating on premium works of art as it demonstrates the development of European pictorial traditions and their impact on Australian art.

The Gallery acquired *Pregnant woman* by Ron Mueck (b. 1958), the artist's most ambitious work to date. Standing some 2.5 metres high, this monumental and imposing sculpture represents an exhausted female figure in the very late stages of pregnancy. Her feet are planted firmly on the ground supporting her weary pose, her hands held back over her head in exhaustion. Her face is tender and vulnerable, and portrayed in intimidating detail. Mueck's technique is meticulous: nails, kneecaps and nipples are all portrayed with scintillating realism. She has a powerful presence, evoking thoughts ranging from the wonder of maternity and procreation to population control and the burden of female responsibility. The acquisition is also a mark of the support demonstrated by the Gallery's Foundation for the Gallery's program of acquisitions—*Pregnant woman* was purchased with the assistance of Tony and Carol Berg.

The Gallery's exhibition *Gary Hill, Bruce Nauman – New International Media* provided an opportunity to review and update the Gallery's holding of works by important American artists Gary Hill (b.1951) and Bruce Nauman (b.1941). A series of videos transferred to DVD were purchased, acquisitions that ensure that Hill and Nauman's early works are now comprehensively represented in the collection. Another major work by Hill, *Goats and sheep* 1995/2001, and Nauman's *Office edit II with color shift, flip, flop, & flip/flop* (*Fat chance John Cage*) *Mapping the studio* 2001, both significant limited-edition single-channel video installations, were also acquired and exhibited as part of the new media exhibition. Consisting of two simultaneous views of a person using sign language, *Goats and sheep* deals with issues of communication, while *Office edit II* is a deadpan record of Nauman's studio featuring mould, furniture, equipment, general studio detritus, the coming and going of mice and a prowling cat.

The details of International Paintings and Sculpture acquired in 2002–2003 are provided on page 139.

THE NATIONAL GALLERY OF AUSTRALIA HAS PLAYED A KEY ROLE IN BRINGING FINE ART TO THE NATION AND IN THE CASE OF THE ART GALLERY OF WESTERN AUSTRALIA, HAS ALLOWED US TO BETTER BRING THE WORLD TO W.A.

Alan Dodge, Director,
Art Gallery of Western Australia



Bruce Nauman *Office Edit II with color shift, flip, flop, & flip/flop* (*Fat chance John Cage*), *Mapping the studio* single-channel video installation

INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

Work continued on cataloguing Master printmaker, Kenneth Tyler's outstanding gift to the Gallery from the previous year. This makes the National Gallery one of the most important repositories for post-Second World War printmaking. The recently acquired poster *Nitrolian* 1929 by Leonetto Cappiello was a highlight of the exhibition *First Impressions*. A drawing of Ken Tyler by David Hockney, made at the time of his *Paper Pool* masterpieces and inspired by the drawing style of Vincent Van Gogh, further developed the Gallery's Hockney holdings. A subtle watercolour by Sean Scully augmented the collection of painting, drawing, prints and photographs of the contemporary artist.

The Gallery's International Prints collection received a most generous gift by Ronald Walker in memory of Lady (Louise) Walker. The gift consisted of eleven ukiyo-e prints by Utawaga Hiroshige, Utagawa Hiroshige II and Utagawa Hirokage, which greatly enhances the Gallery's Japanese print collection. Funds from the Poynton Bequest, named after the late Orde Poynton Esq. AO CMG, supported the acquisition program.

The details of International Prints, Drawings and Illustrated Books acquired in 2002–2003 are provided on page 140.

INTERNATIONAL PHOTOGRAPHY

In the area of International Photography a large and generous gift of 22 vintage and 6 non vintage gelatin silver prints was received from the Ilse Bing Wolff Estate following the death of the photographer in New York in 1998. Known as 'the queen of the Leica', German-born Bing spent the 1930s in Paris before settling in the States in the early 1940s. She is known for her inventive self-portraits, sensitive portrayals of children, and avant-garde experimentations in modernist subjects and approaches. The gift complements four outstanding images by Bing acquired in the late 1980s, part of a rich collection of modernist European and American photography held by the Gallery.

Also acquired was a gelatin silver photograph of a factory from around 1930, by the Canadian modernist John Vanderpant. By 1930, Vanderpant had achieved considerable success internationally and played an important role in the development of modern art in Canada. His aesthetic had evolved since the 1920s from an older style of impressionistic art photography to a modernist aesthetic based on simplified clear forms. The photograph has interesting parallels to what was happening in the Modernist movement in Australia, particularly to the work of Max Dupain. *Stand of red cedar* 1918, a very fine large exhibition quality print of a popular subject, by Leonard Frank, a photographer working in British Columbia was also acquired. *Stand of red cedar* complements a series of works recently acquired exploring aspects of the development of landscape photography in the late 19th and early 20th century and reflects parallel developments in Australia and other colonial and developing economies where virgin wilderness was being destroyed.

The details of International Photography acquired in 2002–2003 are provided on page 139.

INTERNATIONAL DECORATIVE ARTS AND DESIGN

Acquisitions for the Gallery's collection of International Decorative Arts and Design included a silver bowl and tea service by two of Denmark's most influential designers of the 20th century, Johan Rohde and Henning Koppel. These works extend the Gallery's collection to show the importance of Scandinavian design on the development of the decorative arts during the past century.

The details of International Decorative Art and Design acquired in 2002–2003 are provided on page 139.

ASIAN ART

Additions during 2002–2003 to the Asian Art collection continued to build on the strengths of the collection. The acquisition of a glazed pottery from Han-Dynasty China (206 BCE – 220 CE) was made possible by the generous support of Andrew and Hiroko Gwinnett. *Watch Tower* augments the Gallery's existing group of Chinese funerary ceramics, many of which are travelling Australia in the *Life in the Emperor's Tomb* exhibition. The purchase of a 12th/13th-century sandstone sculpture of *The*

Great Goddess Durga from Gujarat, India expands the representation of female deities in the Indian sculpture collection. A 15th-century *Temple Plaque*, depicting a pair of monkey-headed demons from Mara's army from the narrative of the life of the earthly Buddha Shakyamuni, adds to the Gallery's significant holdings of Southeast Asian sculpture. The figurative plaque, a rare instance of large scale Burmese glazed terracotta, was displayed in the Lower Asian Galleries for the first time during the 20th Birthday Celebrations and acquired with funds from the Kuring Vest Bequest to Asian art. A small group of Kashmir shawls dating from the mid-19th century, created for a domestic Indian audience, broaden the scope of the Gallery's Indian textile collections, which are strongest in the field of trade to Indonesia.

The official launch of the Gallery's major acquisition of the Holmgren/Spertus collection of Indonesian textiles in July 2002 by Senator the Hon. Richard Alston Minister for Communications, Information Technology and the Arts and the Sultan of Jogjakarta, Hamengku Buwono X attracted wide media and public interest, resulting in generous gifts to the collection. One Sumatran *kain prada* shouldercloth decorated with gold leaf is included in the *Sari to Sarong* exhibition. On the other hand, the gift of two 20th-century Chinese scroll paintings by well established regional artists—Huang Banruo (Hong Kong) and Chen Wen His (Singapore)—provides a useful base from which to enlarge the Gallery's holding of Chinese paintings, providing an important link between traditional scroll painting techniques and contemporary Asian painting.

The details of Asian Art acquired in 2002–2003 are on page 138.

Disposal of Works of Art

In the year the Gallery continued the review of works of art in the collection. Works of art were assessed by curatorial staff to confirm their suitability to remain in the national collection and where appropriate consideration was given to disposing of works. As part of this process and in accordance with the *National Gallery Act 1975*, 516 works of art were identified for disposal.

In the year Parliament amended Section 9 of the *National Gallery Act 1975* to enable the Gallery to dispose of works of art not required as part of the national collection by gift. Prior to this amendment the Gallery could not dispose of works of art by gift unless the work had no saleable value.

Collection Research and Publishing

The Research Library provides essential back-up to the work of the Gallery in promoting and enhancing access to the visual arts by providing research collections, facilities, and services including substantial help in the research and preparation of exhibitions and publications. This year, Gallery staff continued to make heavy use of the Research Library on a self-service basis while the Reference Service handled 4,294 internal requests for information. The celebration of the Gallery's 20th Birthday meant much use was made of archival materials held in the Research Library.

The public Reference Service also provided information to researchers and the general public. This year 1,873 external queries including a growing number from overseas were answered. The Research Library page of the Gallery's website accounted for 881 queries and the telephone 666. In addition, there were 491 visits by registered readers. The Research Library also provided an art library service to the National Portrait Gallery. Readers are encouraged to use the collections independently and 47



HRH The Sultan of Yogyakarta, Hamengku Buwono X with Robyn Maxwell, Senior Curator, Asian Art, at the launch of the Holmgren Spertus Collection Asian textiles acquisition

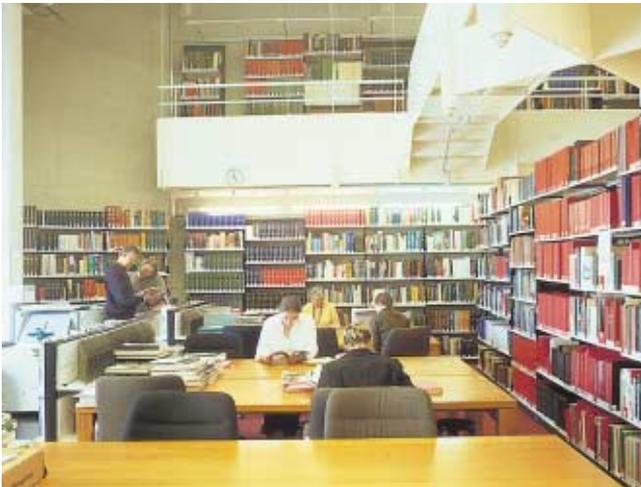
introductory tours were provided.

Through our participation in the national Inter-library lending scheme 129 items were borrowed from other libraries and 340 items were lent to other libraries.

Research Library materials are also lent for display in exhibitions both within the Gallery and externally. Some of the exhibitions in which library materials were displayed in 2002–2003 were Jackson Pollock's *Blue Poles*, *Crystal Clear: the architecture of the National Gallery of Australia*, *Sol Le Witt: drawings, prints and books*, *Elevations* at the Canberra Museum and Art Gallery and the National Portrait Gallery's exhibition *POL: portrait of a generation*.

The Gallery's Research Library collection was enriched in 2002–2003 by the acquisition of 3,207 monographs, including a selection of 580 titles on Asian art and 1295 items received as gifts or through our exchange programme. Three important rare items added to collection were Tallis's *history and description of the Crystal palace, and the Exhibition of the world's industry in 1851*. New York: J. Tallis and co., 1852, 3 vols; Emil Hoppé's *Deutsche arbeit : bilder vom wiederaufstieg Deutschlands*. Berlin: Ullstein, c1930, and Bill Brandt's *A night in London: a story of a London night in sixty-four photographs*. London: Country Life, 1938. The Research Library also acquired a copy of the Metropolitan Museum of Art's limited edition set of facsimiles of Jackson Pollock sketchbooks. In addition, this year 3,215 serial items were added to the collection and 22,732 items were added to the Documentation Collection.

The Gallery is indebted to the many people, institutions and organisations who donate materials to the Research Library and our team of voluntary archive indexers. Major archival donations this year included the archives of textile artist Mona Hessing and a substantial collection of papers relating to photographer Max Dupain.



National Gallery of Australia Research Library

In 2002–2003 a program to provide preservation boxing for rare materials was introduced. To date, custom-built archival boxes have been made to protect two of the rarest sets in the Research Library: the 8 volume presentation set of catalogues, jury reports and report by the commissioners for the Great Exhibition of 1851 at the Crystal Palace, published by Spicer Brothers, London in 1852 and our extensive holdings of the periodical *A.I.Z. Arbeiter illustrierte Zeitung*, Berlin: Neuer Deutscher Verlag, [1924–1936]

The first of a series of databases planned for the Gallery's website was installed making available to researchers a full listing of our holdings of Paris Salon catalogues, believed to be the best in Australia, together with a descriptive chronology of the various Salons.

Fulfilling our obligations as a member of the international museum community, the Gallery investigated the whereabouts and ownership, between 1933 and 1945, of every painting or sculpture in the

collection that is presumed to have been in Europe during the years of Nazi rule and occupation. The results were published on the Gallery's website in October 2002, and are available at nga.gov.au/International/.

The Gallery continued to catalogue American and European paintings and sculptures, providing detailed information on the collection. Documentation of the national collection was further developed particularly on the Gallery's collection management system. 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, continued to perform 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.

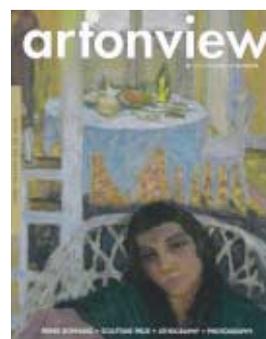
GALLERY WEBSITES

During 2002–2003 a further 3,015 images were digitised for the Gallery's online print database, AustralianPrints.gov.au, bringing to total number to over 25,000. Furthermore, 1,310 new works were added in the year to the Gallery's main website, nga.gov.au, bringing the total number of electronic images available to 5,796.

GALLERY PUBLICATIONS

A total of 1,115 works from the national collection were published in eight separate publications, the full details of which are in Appendix 12. In addition to major publications, 41 articles contributed by Gallery staff were published in the Gallery's quarterly magazine *artonview*. Staff also contributed articles to the following publications:

- Antiques and Art Australasia
- Antiques in New South Wales
- Art Monthly Australia
- Art Documentation: bulletin of the Art Libraries society of North America.
- Artists in action: from the collection of the Australian War Memorial.
- Better Photography
- Craft Arts International
- Debating the city: an anthology
- Eye: the international review of graphic design
- High Tide: contemporary Indigenous photography
- Home decorum: photographs and milk prints by Denise Ferris (www.utsgallery.uts.edu.au)
- Karen Lamonte: absent impressions.
- Lino
- Life in Gadigal Country
- Many voices: reflections on experiences of Indigenous child separation.
- Melbourne Senior.
- NETS Victoria Newsletter.
- New view: Indigenous photographic perspectives.
- Object magazine
- Photofile: Suburbia
- Sublime: 25 years of the Wesfarmers Collection.
- Portrait.
- Pottery in Australia.
- Shifting foundations: the collected papers of the Designing Futures Forum.
- South West Central: Indigenous art from south Western Australia, 1833–2002.
- The world of Antiques and Art.



BUILDING THE COLLECTON IS A MAGNIFICENT PUBLICATION AND A WONDERFUL HISTORY OF A GREAT ACHIEVEMENT, FOR ME A FASCINATING FILLING IN TO SO MUCH OF WHAT I REMEMBER OF THE EARLY YEARS OF PLANNING AND PREPARING FOR THE ESTABLISHMENT OF THE NATIONAL GALLERY OF AUSTRALIA—THE GALLERY HAS DONE AN EXCELLENT JOB AND IT IS VERY PLEASING THAT ALL THOSE WHO WERE RESPONSIBLE ARE RIGHTLY RECOGNISED AND GENEROUSLY HONOURED.

Dame Elisabeth Murdoch AC

CONGRATULATIONS ON THE RESEARCH, DESIGN AND PRODUCTION OF SUCH A FINE VOLUME. *BUILDING THE COLLECTION* IS AN EXCELLENT RECORD OF ACHIEVEMENT ON THE PART OF THOSE WHO HAVE BEEN INVOLVED IN THE DEVELOPMENT OF AUSTRALIA'S LEADING INSTITUTION WITH DIRECT NATIONAL RESPONSIBILITIES IN THE ARTS.

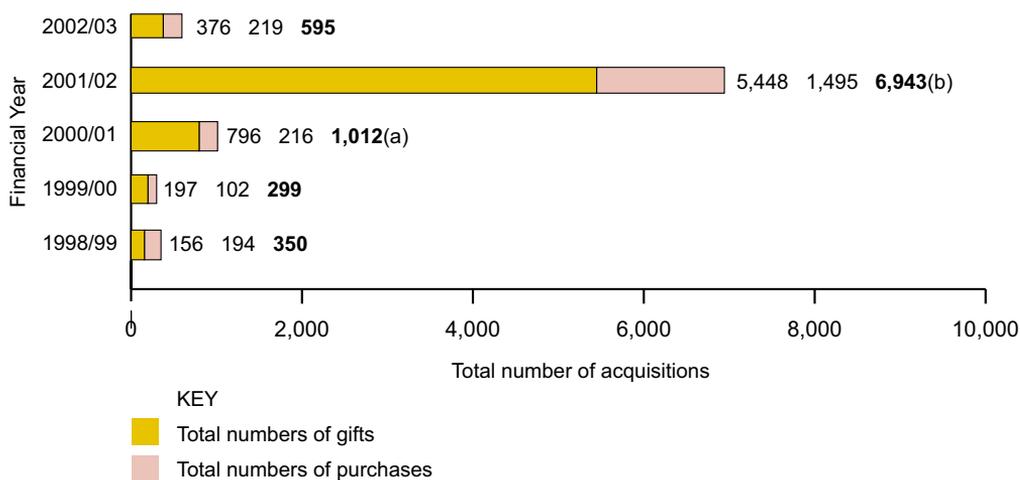
Robert Edwards

Former CEO, Art Exhibitions Australia Ltd

Total Acquisitions Including Purchases and Gifts 1998–2003

2000–2001 (a) Holmgren/Spertus (397 Southeast Asian Textiles)

2001–2002 (b) Tyler Graphics Collection (800 works purchased 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)



For Total Acquisitions Including Purchases and Gifts 1945–2003 see Appendix 5 (page 142)



NEW ACQUISITION



Claude-Joseph Vernet

Storm on Mediterranean coast

c. 1745 oil on canvas

previous page: detail

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 CONDITION FOR THE NATIONAL COLLECTION AND DEVELOP FUTURE STORAGE STRATEGIES.

Maintenance of the Collection

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

The Gallery art storage facilities and transport procedures are currently being reviewed as part of an ongoing process to ensure the optimum use of facilities, in support of the Gallery's access, loans and exhibition programs. The Gallery is also currently exploring the possible benefits of shared art storage facilities with other Commonwealth funded Canberra based arts organisations.

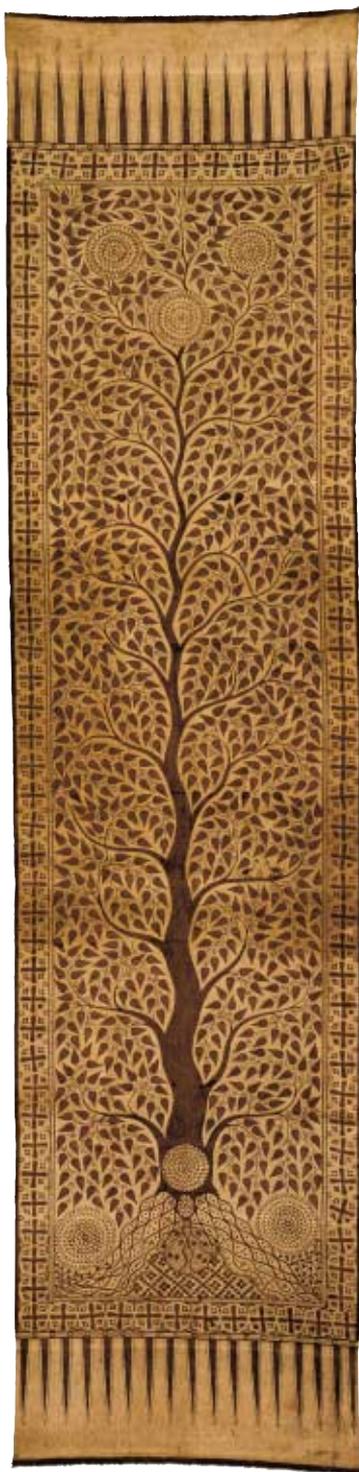
The Gallery maintained a high level of loans of works of art totalling 2,550 during 2002–2003. Outward loans are detailed in Appendix 10.

The Gallery borrowed 1,038 works from 66 public and 128 private lenders during the year, to complement its collection. Inward loans are detailed in Appendix 9.

The Gallery's Partnership program with metropolitan and regional galleries and museums continued to play an important role in increasing access to the Gallery's works of art throughout Australia, and fostering close professional links and the exchange of skills between the Gallery and participating institutions. The total number of partners is currently 23.

WE REALLY WANTED AN INTERNATIONAL WORK AND WE HAVE NEVER BEEN OFFERED ANYTHING AS EXCITING. WARHOL'S ELVIS IS WONDERFUL BECAUSE HE'S AN ICON, EVERYBODY KNOWS HIM AND EVERYBODY LOVES HIM. ELVIS IS ONE OF THE MOST RECOGNISED WORDS IN THE WORLD ... UP THERE WITH JESUS AND COCA COLA'

**Justine Van Mourik, Director,
Riddoch Art Gallery, Mount Gambier, SA**



Toraja People, Sulawesi, Indonesia Sacred heirloom textile [ma'a or mawa; mbesa] early 20th century cotton, natural dyes; painting, block printing

The coordination of transportation, customs clearance, courier scheduling, and the safe arrival and dispatch of works of art required for acquisition, loans, and exhibition, are key Gallery responsibilities. The Gallery recently implemented a revised staff structure to better align its human resources in the support of the acquisition, loans and exhibition and documentation programs. The expected outcomes from the revised structure include improved coordination of resources and communication, and enhanced staff skill levels able to be applied to the Gallery's changing needs as required.

During 2002–2003 an examination of the paintings collection found a new heterodimer crystal on the surface of some paintings. The analysis of the compound will identify the conditions under which these substances form and provide information on how to prevent and treat occurrences. Research on Asian textiles is continuing with 12 textiles being radiocarbon dated. Preliminary results show that conservation treatments such as washing do not interfere with the dating process. Research commenced on the effects of acidic storage on unstable glass compositions. Research was also conducted into the weathering of steel and the surface behaviour of sculptures including Baldessin's *Pears* and *Virginia* by Clement Meadmore .

Pigment analysis undertaken on a pastel portrait by Grace Cossington-Smith required for exhibition in 2004 confirmed the presence of zinc white. This discovery will influence the conservation treatment of the work. Pigment and paper analysis undertaken on Leonetto Cappiello's *Nitroliian* revealed the presence of a fugitive synthetic organic red pigment meaning only limited light exposure is suitable for the work. 68 rare 19th-century Aboriginal drawings, many by Tommy McRae were surveyed and treated.

For the exhibition *Big Americans* the Gallery developed innovative display systems to accommodate oversize works on paper and print matrices. Substantial conservation treatment was also undertaken for the works on paper in the Travelling Exhibitions programme including *Islands in the Sun*, *Rough Cuts* and *Karsh*. A revised hinging system and humidity control backings in the frames were required to prepare works travelling to Papua New Guinea and New Caledonia.

Art handling and couriering training for the staff from the Gallery and other cultural institutions, and familiarisation tours for curatorial interns was conducted.

Procedures for preventive conservation and other standard operations are constantly being developed along with documentation of safety procedures. The Gallery's Disaster Plan for collections was updated and enhanced by the Gallery's Preventive Conservator. The monitoring of light levels was extended to the areas where gauze blinds were installed as part of the 20th Birthday refurbishments.

Brancusi's *Birds* 1937 and Modigliani's *Standing Nude* c.1912 were x-rayed to investigate structural issues, leading to decisions that these sculptures should not travel. A series of treatments were undertaken on works in the Sculpture Garden including Inge King's *Temple Gate*, Alexander Calder's *La Bobine*, Robert Klippel's *Group of Eight Bronzes* and *Number 751*, Rodin's *The Burgheers of Calais* and *Pierre de Wiessant*, Gaston Lachaise's *Floating Figure*, Robert Stackhouse's *On the Beach Again*, and Henry Moore's *Hill Arches*.

Textile conservators treated over 200 textiles for the exhibition *Sari to Sarong* and developed several innovations in the treatment of fragile Asian textiles using a vacuum hot table and selected adhesives to effectively consolidate significant areas of weakened fibres.

The Gallery's Senior Painting Conservator and the Tasmanian Museum and Art Gallery's Senior Conservator undertook conservation treatment of John Glover's *Mount Wellington and Hobart Town from Kangaroo Point*. The large Frank Stella painting *Flin Flon*, which arrived at the Gallery rolled for transport, required a new

stretcher and the repairing of the deteriorated tacking edge prior to being restretched.

A conservation survey and cleaning program for the Gallery's substantial collections of artists' and illustrated books began during 2002 and will be completed in the second half of 2003. A highlight is the completion of treatment of *Camera Work*, which is now able to be displayed.

The ongoing stabilisation of *Les Sauvages de la Mer Pacifique* by Joseph Dufour was carried out in the exhibition areas providing an opportunity for the public to observe the treatment. A number of public lectures were presented while conservation work on the wallpaper was undertaken.

Research is continuing into off-gassing in Solander boxes used for storage of works of art on paper. Cleaning, copying and reformatting of the audiovisual collection continued under a contract with ScreenSound Australia. Textiles conservators prepared over 1,000 textiles and upgraded their storage. Protective packaging of the silver collection continued with 80 items prepared during 2002–2003.

DIGITISING THE COLLECTION

During 2002–2003, a Sydney company began a contract to scan the Gallery's holdings of high quality reproduction transparencies. The three-year contract will create an archive of between 30,000 and 40,000 images of works of art in the national collection. As well as scanning the transparencies all new photography will also be scanned and made available digitally. Once the images have been scanned they can be used in a variety of ways without further photography being required, thereby reducing risk associated with handling works of art. The scans will be used for many purposes including high quality reproductions, collection management, website, commercial product for the Gallery Shop and exhibition planning. Further information about electronic access to the Gallery's collection is provided on page 50.

PROTECTION OF THE COLLECTION

The Gallery's collection was protected through the continued efforts of our staff. Security staff training in the form of a Certificate II in Security (Guarding) was formally recognised in the year. Two Officers completed requirements and 20 Officers commenced the process. The Australian Protective Service is assessing this nationally recognised accreditation.

As required by the Australian Standard (AS3745), building emergency drills were conducted, including 1 evacuation with the public and 1 suspect item search. The Gallery is grateful for the understanding of the public during these drills and evacuations.

The Gallery's Security staff continued to provide support to the Gallery's business activities and events, and ongoing support was also provided to the Gallery's Travelling Exhibitions program.



Mount Wellington and Hobart Town from Kangaroo Point being treated by Allan Byrne the Gallery's Senior Conservator, Painting



John Glover *Mount Wellington and Hobart Town from Kangaroo Point* 1831–33

THE NEWCASTLE REGION ART GALLERY HAS BENEFITED ENORMOUSLY FROM ITS PARTNERSHIP WITH THE NATIONAL GALLERY OF AUSTRALIA. THROUGH ITS GENEROUS LOANS, TRAVELLING EXHIBITIONS, ADVICE AND OTHER SUPPORT, OUR GALLERY HAS BEEN ABLE TO BROADEN THE QUALITY AND SCOPE OF ITS PROGRAMS, ENHANCING REGIONAL ACCESS AND THE OPPORTUNITIES TO ENCOURAGE NEW AUDIENCES TO THE GALLERY. THE NEWCASTLE REGION ART GALLERY APPLAUDS THE NGA'S PARTNERSHIP PROGRAM AND HOPES THAT THE PROGRAM WILL FURTHER DEVELOP.

Nick Mitzevich, Director
Newcastle Region Art Gallery

DOCUMENTATION OF THE COLLECTION

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

The Gallery implemented a new CMS, the Electronic Museum (Emu), in 2002. Advantages of the new CMS include improved ease of use, web accessible and multimedia capable, and the ability to place images of works alongside all entries. The system is also capable of generating directly from the data, facts and figures and summaries and reports often required by management which were once compiled manually.

Improvements to the CMS will continue throughout the life of the system. New modules and features are developed to fully realise potential and assist the Gallery to achieve ambitious loans, exhibitions and cataloguing targets. A new conservation module has greatly assisted the Gallery to manage and document work on the collection. The connectivity and relationship between the CMS and access to collection data and images via the web is currently being streamlined and enhanced.



Angkor Wat style Cambodia or Thailand *Standing adorned Buddha* 1100–1175
bronze, precious stones Purchased 1998 (L-R, before and after conservation treatment)



NEW ACQUISITION



Napanangka

Tjuwiltjarra

2002 synthetic polymer paint on canvas

previous page: detail

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 Gallery maintains an ambitious program of exhibitions and displays that provide visitors with a stimulating, informative and enjoyable experience of works of art.

The Gallery 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.

During 2002–2003, 1,659,427 people visited the Gallery's collection and temporary and travelling exhibitions. Of these, 367,547 visitors came to the Gallery in Canberra, while 1,291,880 visited the Gallery's travelling exhibitions, including 129,509 who visited *The Italians: Three Centuries of Italian Art* at the Melbourne Museum and 4,281 visitors to *Islands in the sun* in Wellington, New Zealand and Tjibaou, Noumea.

In addition to visitors to the Gallery and to travelling exhibitions, over 2,320,695 people attended exhibitions around Australia and throughout the world which included works of art on loan from the Gallery's collection.

THIS NGA IS, OF COURSE, FOR ALL AUSTRALIANS, AND THIS PROGRAM HAS BEEN EXCEPTIONAL IN INVOLVING THE WIDER AUSTRALIAN COMMUNITY, BEYOND THOSE WHO SIMPLY TRAVEL TO CANBERRA. OUR WEBSITE, PUBLICATIONS AND TOURING PROGRAM IS CONTINUING WHAT I BELIEVE IS A GREAT INITIATIVE OF THE GALLERY TO INFLUENCE ALL AUSTRALIANS. THIS IS NOT AN EASY TASK IN A NATION AS BIG AS OURS.

Harold Mitchell, Chairman, National Gallery of Australia



Artist, Terry Summers and daughter, Jane Summers-Eve, with his Sculpture Prize entry *Waiting Room*

Display of the collection

The Gallery regularly changes the displays of its permanent collection in order to provide access to a wider range of works of art. This ensures that fragile items are rested, recent acquisitions are shown to the public and that popular items are rotated so that the widest range of works of art from the four main collecting areas are regularly displayed to advantage.

The Gallery celebrated the twentieth anniversary of its opening to the public in October 2002 and the entire Gallery was refurbished and rehung, emphasising both the development of the collection and its diversity. The anniversary was also the catalyst for the display of *Crystal Clear: The architecture of the National Gallery of Australia*. Another highlight of the anniversary year was the installation of Neil Dawson's *Diamonds* suspended between the Gallery and the High Court.

The emphasis on the display of particular strengths of the collection for the 20th Birthday included the exhibitions, *Jackson Pollock's Blue Poles* and *The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella* in the Temporary Exhibition Galleries.

YOU WILL HAVE BEEN TOLD MANY TIMES BUT I MUST REPEAT THAT THE RECENT DEVELOPMENTS AT THE GALLERY HAVE GIVEN IT NEW FRESHNESS, INDEED A NEW LIFE. I KNOW THAT THESE THINGS JUST DON'T HAPPEN EASILY. ANY NEW MOVE CAN BE THE OBJECT OF ANYTHING FROM ENVY TO CRITICAL EXPLOITATION. HOWEVER, THE COURAGE TO MAKE THESE CHANGES AND THE COURAGE OF YOUR COUNCIL AND THE PERFORMANCE BY THE GALLERY STAFF MUST BE APPLAUDED. THE JOB YOU HAVE CARRIED OUT IN UNCOVERING ORIGINAL DETAIL, OPENING UP VISTAS HIDDEN FOR MANY YEARS NOW SEEMS TO HAVE INITIATED A RENAISSANCE; AN AESTHETIC AWAKENING OF A NEW SPIRIT, THE ORIGINAL INTENTION OF THIS DETAIL BEING TO COMBAT MUSEUM FATIGUE. I WAS PLEASED TO SEE THE WORK YOU HAVE DONE TO DATE.

Col Madigan AO, Architect, National Gallery of Australia Building

The Gallery also maintained a program of collection-based exhibitions dedicated to the display of Australian Art in the Project Gallery and to the presentation of International Prints and multiples in the Orde Poynton Gallery, including a survey exhibition of the distinguished Australian photographer David Moore, *The Spread of Time: The photography of David Moore*. The Gallery also mounted its first exhibition dedicated to the display of video, *Gary Hill–Bruce Nauman: International New media Art*.



The International Galleries rehug for the twentieth-anniversary celebrations



The Hon. E Gough Whitlam AC QC; The Hon. Lionel Bowen AC and Betty Churcher AO; Mr L Gordon Darling AO CMG and Mr Kerry Stokes AO

Exhibitions

Seventeen exhibitions were presented at the National Gallery during 2002–2003, of which the following five were major exhibitions. Full details are provided in Appendix 6.

JACKSON POLLOCK'S BLUE POLES

4 October 2002 – 27 January 2003

This exhibition marked the 50th anniversary of the production of Jackson Pollock's, *Blue Poles*. The painting is the last monumental abstract work by this significant American artist and it has astonished and challenged viewers since its controversial purchase in 1973. The Gallery's holdings of paintings, drawings and prints by Pollock was displayed alongside a selection of international loans. The exhibition was supported by ActewAGL.

THE BIG AMERICANS: ALBERS, FRANKENTHALER, HOCKNEY, JOHNS, LICHTENSTEIN, MOTHERWELL, RAUSCHENBERG, STELLA

4 October 2002 – 27 January 2003

The Big Americans examined the different ways in which some of the leading figures in contemporary art have worked with master printer, Kenneth Tyler at his world-renowned workshops. The exhibition included major works from the Gallery's rich collection of editioned original prints, screens, illustrated books and multiples, along with rare or unique proofs and drawings. These were augmented by a key selection of paintings, photographs and sculptures from Australian and international collections.

SEEING THE CENTRE: THE ART OF ALBERT NAMATJIRA 1902–1959

5 October – 19 January 2003

The exhibition presented a reassessment of the life and art of the Western Aranda (Arrernte) artist, Albert Namatjira (1902–1959). It focused on 50 of the artist's finest watercolours, covering all aspects of his work from the 1930s onwards. The show also included a small group of works from his early years in Hermannsburg, where he came under the influence of Rex Battarbee as well as watercolours by other members of the Namatjira family. The tour of *Seeing the Centre* was sponsored by Marsh Australia.

I VERY MUCH ENJOYED SEEING YOUR NEW 20TH ANNIVERSARY PERMANENT DISPLAYS AND EXHIBITIONS. I THINK IT ALL LOOKED SPLENDID. I ESPECIALLY LIKED THE ALBERT NAMATJIRA EXHIBITION, THE NEW AUSTRALIAN DISPLAYS AND THE NEW ASIAN DISPLAY WHERE I SAW MANY MAJOR SCULPTURES I HAD NEVER SEEN BEFORE.

Ron Radford AM, Director
Art Gallery of South Australia

I HIGHLY COMMEND THE NATIONAL GALLERY OF AUSTRALIA, ESPECIALLY THE TRAVELLING EXHIBITION PROGRAM WHICH WAS OFFICIALLY LAUNCHED IN 1988. THIS PROGRAM HAS PROVIDED AUSTRALIANS WITH THE OPPORTUNITY TO VIEW SOME OF THE MOST AMAZING WORKS.

The Hon. Philip Ruddock MP

Minister for Immigration and Multicultural and Indigenous Affairs

Minister Assisting the Prime Minister for Reconciliation 2003



Gloria Groom, Curator, Art Institute of Chicago, with Jörg Zutter, Assistant Director, International Art viewing *Pierre Bonnard: Observing Nature*

PIERRE BONNARD: OBSERVING NATURE

7 March – 9 June 2003

This exhibition examined Bonnard's work and its position in the history of modernism with an emphasis on the artist's pervading interest in observing the natural world. The exhibition also travelled to the Queensland Art Gallery.

THE NATIONAL SCULPTURE PRIZE AND EXHIBITION

21 March – 9 June 2003 Temporary Exhibition Galleries

In partnership with Macquarie Bank, the second National Sculpture Prize and Exhibition featured works selected from over 500 entries. The participating artists were: Geoffrey Bartlett, Glen Clarke, Peter D Cole, Matthew Curtis, Anna Eggert, Jan Golembiewski, Matthew Harding, Nigel Harrison, Linde Ivimey, David Jenz, Andrew Leslie, Noel McKenna, Mark Puatjimi, Alwin Reamillo and Roselin Eaton, Lisa Roet, Julie Rrap, Terry Summers, Richard Tipping, Tim Thompson, and Arthur Wicks. Lisa Roet was the winner of the National Sculpture Prize, for her work, *Political Ape*, 2001–02.

THE NATIONAL SCULPTURE PRIZE HAS THE DIVERSITY AND AMBITION REQUIRED FOR SUCH AN EVENT, WHICH MAY TO A LARGE PART BE A RESULT OF IT BEING INDOORS, THIS ALLOWS FOR THE DIVERSITY AND DOES NOT SUBJECT THE SCULPTOR TO THE VAGARIES OF CLIMATIC RESTRAINTS.

Geoff Bartlett, Artist

THE NUMBER OF ENTRIES AND THE INTEREST GENERATED BY THE PRIZE HAS BEEN VERY GRATIFYING AND MACQUARIE BANK IS DELIGHTED WITH THE RESPONSE TO DATE. MOST PLEASING TO NOTE WAS THE STANDARD OF SCULPTURE IN THIS THE SECOND PRIZE, WHICH WAS OF AN EXTREMELY HIGH CALIBRE AND PROVIDED A VERY STRONG ARTISTIC EXHIBITION.

David Clarke, Executive Chairman,

Macquarie Bank Limited,

Chairman, Macquarie Bank Foundation



Artist, Lisa Roet, winner of the National Sculpture Prize and David Clarke, Executive Chairman, Macquarie Bank.

Travelling exhibitions

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

Twelve new exhibitions in 2002–2003 together with seven ongoing travelling exhibitions and *The Elaine and Jim Wolfensohn Gift Suitcase Kits* highlight the strengths of this program and the National Gallery's collections of Australian and International art.

Seeing the Centre: The art of Albert Namatjira 1902–1959 is the first comprehensive survey of works by Albert Namatjira, Australia's first popularly known Aboriginal artist. To mark the centenary of his birth on 28 July 2002, the exhibition was launched in Alice Springs at the Araluen Centre for Arts & Entertainment. Similarly, when opened in Canberra at the National Gallery of Australia, the exhibition also played a significant part in its 20th Birthday celebrations. The exhibition is currently on tour to four Australian venues and was generously sponsored by MARSH.

Douglas Annand: The Art of Life brings to light a prolific and varied body of work by the designer, Douglas Annand who led the way in avant-garde design that set new standards for Australian designers from the 1950s to 1970s. The exhibition is currently on tour to three Australian venues.

An exhibition of striking black and white photographs, *The Good, the Great and the Gifted: Camera Portraits by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne* brings together the work of two portraitists who worked from the 1930s to the 1970s. The Canadian, Karsh made imposing, detailed but darkly lit close-ups, for the most part making his subjects quite monumental, while the Australian Shmith tended to present his subjects in a softer light with a greater degree of animation and movement. The exhibition is currently on tour regionally to 6 venues.

The Focus Exhibition program continued with a small selection of works from the *Rotary Collection of Australian Art* travelling to the Queensland Art Gallery. It was a collaborative project between the National Gallery of Australia, Rotary Clubs of Canberra-Belconnen, Canberra-Woden and Queanbeyan (NSW) and the Queensland Art Gallery. International Art Services and DAS Art Services generously supported the project.

The Elaine and Jim Wolfensohn Gift Suitcase Kits and *1888 Melbourne Cup* travelling exhibitions continued to tour to schools and community groups in regional Australia, and this year included audiences in Lightning Ridge, Broken Hill, Bega and Coraki in NSW; Port Lincoln in SA; Springvale and Endeavour Hills in Victoria. In promoting access to the visual arts, two particular highlights were when the suitcase kits were shown at the Royal Blind Society in Sydney and to a number of housebound people with disabilities in the Bega area. Through this unique project, people without sight and other physical disabilities were able to see and touch the works and experience their beauty in a powerfully immediate way.



Children from the Yippering Public School in Alice Springs enjoying *The Elaine & Jim Wolfensohn Gift Suitcase Kits*

THE NGA TRAVELLING EXHIBITIONS PROGRAM IS FORWARD LOOKING AND VERY DEMOCRATIC, ALLOWING THE GENERAL PUBLIC—NOT ONLY IN THE NEW ENGLAND AND NORTHWEST OF NSW BUT ALSO THROUGHOUT REGIONAL AUSTRALIA—ACCESS TO VIEW WORKS OF ART USUALLY RESERVED FOR THEIR CITY COUSINS. I APPLAUD THE PROGRAM AND HOPE TO CONTINUE RECEIVING EXHIBITIONS UNDER ITS AUSPICES.

Joseph Eisenberg OAM, Director
New England Regional Art Museum

OUT AND ABOUT

The National Gallery tours Australia

THANK YOU FOR ALLOWING
US THE OPPORTUNITY TO
EXPERIENCE 'HANDS ON'
MUSEUM QUALITY WORKS
OF ART IN THE BUSH! WE ALL
ENJOYED THE EXPERIENCE
(ELAINE AND JIM WOLFENSOHN
GIFT) AND CAME BACK TO
NYMAGEE WITH A HEIGHTENED
SENSE OF CULTURAL
KNOWLEDGE AND BELONGING.

Megan Nicholson, Principal,
Nymagee Public School

To mark the 20th Birthday the Travelling Exhibition Program produced a publication entitled, *Out and About ... art for everyone everywhere*. The publication recognised the role of all the professional staff of the Gallery who are united in their passion for the visual arts and the national collection and seeking ways to enable people to access it, in regional, remote or metropolitan Australia, as well as internationally. The book focussed on the diversity and richness of its programs—Travelling Exhibitions, the Partnerships, Summer Scholarship, Mentorships and Internship, Multimedia, Loans and Exhibitions.

The Gallery also initiated a major touring project to celebrate 20 years entitled, *Out and About: The National Gallery tours Australia*. Some of the Gallery's most treasured works are travelling to selected venues in Perth, Bunbury and Kalgoorlie, WA; Port Lincoln, Adelaide and Mt Gambier, SA; Alice Springs and Darwin, NT; Cairns and Rockhampton, Qld; Armidale, Broken Hill, Albury and Sydney NSW; Mornington, Hamilton, Melbourne and Langwarrin, VIC; and Hobart and Launceston, Tas.

Nolan's *Ned Kelly series*; Monet's *Haystacks*; Ruben's *Self Portrait*; Matisse's *The Abduction of Europa*; De Kooning's *Woman V*; Von Guérard's *North-east View from the Northern top of Mount Kociszko* and *Ferntree Gully in the Dandenong Ranges*; Warhol's *Elvis* and Pollock's *Blue Poles* are touring to regional and metropolitan centres.

Out and About: The National Gallery tours Australia, which exemplifies the Gallery's ongoing commitment to providing access to its collections through its outstanding Partnership, Outward Loan and Travelling Exhibitions Programs, was made possible by the Australian Government's national touring exhibitions grant program *Visions of Australia* and is also generously supported by Art Indemnity Australia and Australia Air Express.

Ongoing exhibitions include *Techno craft: the work of Susan Cohn 1980 to 2000*, *Transparent Things – Expressions in Glass*, *Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region*, *Life in the Emperor's Tomb: Ceramics from ancient China*, *By Appointment: Norman Hartnell's sample for the Coronation dress of Queen Elizabeth II*, *The Elaine and Jim Wolfensohn Gift Suitcase Kits* and *1888 Melbourne Cup*.



The Hon. Clare Martin, MLA, Chief Minister and Minister for Arts and Museums, Mr Neil Weeks Chief Executive for TIO and Mrs Erica Persak, Assistant Director Collection Services National Gallery of Australia at the opening night of *Out and About* at the Museum and Art Gallery of the Northern Territory

The Travelling Exhibitions program continued to strengthen its ties in the Australasian region with *Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region* travelling to the Adam Art Gallery in New Zealand and the distinctive Tjibaou Cultural Centre in Noumea.

In all 664 works of art (375 works from the National Gallery's collections and 289 loans) were shown in this year's travelling exhibitions. During 2002–2003, 1,162,371 people visited 19 travelling exhibitions (including 2 *The Elaine and Jim Wolfensohn Gift* exhibitions and 8 as part of the *Out and About* project) at 57 venues (including 2 international and 22 *Elaine and Jim Wolfensohn Gift* venues). Details of the Travelling Exhibitions for 2002–2003 are given in *Appendix 8*.

Art Indemnity Australia

The Department of Communications, Information Technology and the Arts in Canberra, administers the Australian Government art indemnity scheme, Art Indemnity Australia.

Art Indemnity Australia enables the Gallery to bring significant works of art to Australia that would otherwise be impossible with the increasing costs of insurance. During the year the Australian Government provided indemnity to the Gallery for the exhibition *Pierre Bonnard: Observing Nature* which was organised by and displayed at the Gallery from 7 March to 9 June and at the Queensland Art Gallery from 4 July to 28 September 2003.

In recognition of its 20th birthday year, the Government also provided indemnity for the Gallery's major travelling exhibition *Out and About: The National Gallery tours Australia*. This exhibition saw significant works of art from the collection travel to state and regional galleries.

THE EXHIBITION *LIFE IN THE EMPEROR'S TOMB: CERAMICS FROM ANCIENT CHINA* LOOKED SUPERB IN THE GALLERY, AND THIS IS ACREDIT TO THE RESPONSIBLE NGA STAFF. THE ATMOSPHERE THEY CREATED IN THE EXHIBITION INVITED AN APPROPRIATE MEASURE OF RESPECT BALANCED BY MYSTERY AND WONDER.

Tony Geddes, Director

Mosman Art Gallery and Community Centre.

WE HAVE BEEN SO PLEASED WITH THE LOAN OF SIDNEY NOLAN'S *NED KELLY SERIES* AT THE TASMANIAN MUSEUM AND ART GALLERY. ON THE FIRST DAY OF OPENING TO THE PUBLIC WE HAD PEOPLE WAITING AT 10 AM TO COME AND VIEW THE PAINTINGS WITH A FURTHER 600 PEOPLE TO FOLLOW. WITHIN 24 DAYS, WE HAD 20,961 PEOPLE VISITING THE EXHIBITION. TOURING ICONS FROM THE NGA IS A WONDERFUL WAY OF CELEBRATING 20 YEARS AND WILL ALLOW ALL AUSTRALIANS AND VISITORS TO GALLERIES TO SHARE IN OUR NATIONAL COLLECTION.

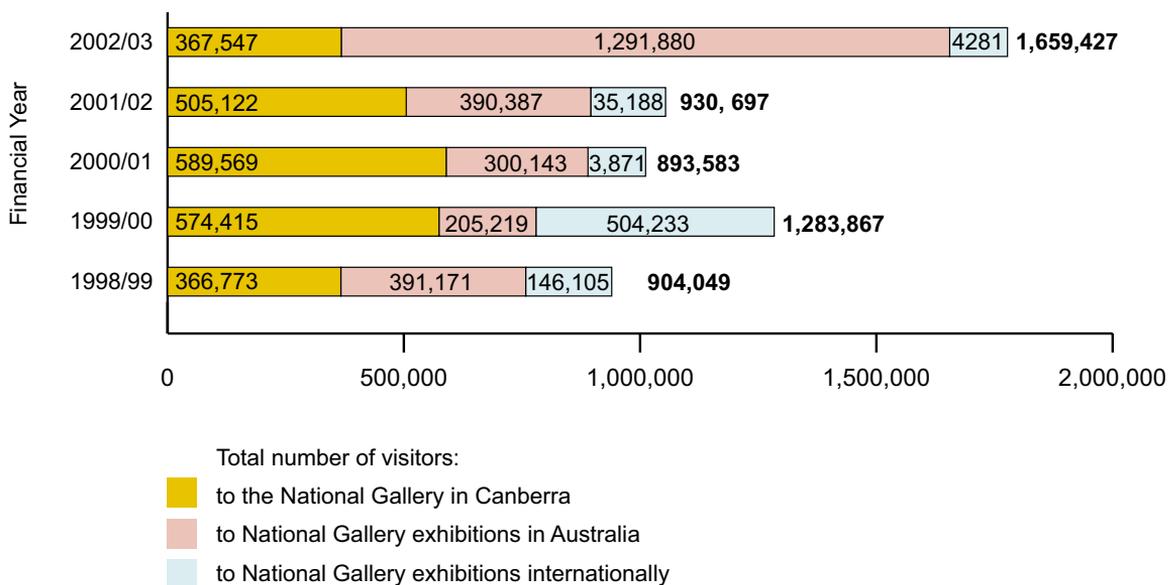
Bill Bleathman, Director

Tasmanian Museum and Gallery

THE NATIONAL GALLERY OF AUSTRALIA RECOGNISES THAT ITS MANDATE IS TRULY NATIONAL AND SEEKS TO PARTICIPATE IN ENHANCING OUR QUALITY OF LIFE. FROM ITS INCEPTION THE NGA HAS BEEN COMMITTED TO TAKING THE NATIONAL COLLECTION TO PEOPLE IN THEIR OWN COMMUNITIES AND TO PARTICIPATING IN PROJECTS THAT ACHIEVE THIS OBJECTIVE. IT IS OUR AIM THAT EVERY AUSTRALIAN WILL EXPERIENCE THEIR NATIONAL GALLERY OF AUSTRALIA.

Brian Kennedy, Director, National Gallery of Australia

Attendance 1998–2003



For Attendance 1982–2003 see Appendix 7 (page 144)



NEW ACQUISITION



Artist unknown

The Great Goddess Durga

12th–13th century stone

previous page: detail

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 AND ACCESS TO THE COLLECTION 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.
- >> FACILITATE ACCESS TO THE NATIONAL COLLECTION THROUGH LOANS OF WORKS OF ART

Public Programs

The permanent collection and the Gallery's temporary exhibition program provided inspiration for more than 250 public events in 2002–2003. 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 24,193 and comprised National Gallery Members, the general public, academics, teachers and students from the local and national education sector and Voluntary Guides.

Artists talks were presented in conjunction with *Tales of the Unexpected: aspects of contemporary Australian art* and *The National Sculpture Prize and Exhibition 2003* and included Lisa Roet, Arthur Wicks, Julie Rrap, Linde Ivimey, Peter D Cole,



Artists, Robert Boynes, Lyndell Brown, Rosemary Laing, Sally Smart, Kate Beynon and Anne Wallace at the opening of *Tales of the Unexpected*



ABC Presenter Alex Sloan interviews Founding Director James Mollison AO for the Gallery's 20th birthday celebrations in the Sculpture Garden

THANK YOU TO THE NGA STAFF
FOR THEIR WORK IN ASSISTING
THE AUSTRALIAN INSTITUTE OF
LANDSCAPE ARCHITECTS CELEBRATE
THE ESTABLISHMENT OF NGA
SCULPTURE GARDENS. I AM HAPPY TO
REPORT THAT THE EVENT WENT WELL
AND EVERYONE INVOLVED WENT
AWAY FEELING AS THOUGH THE NGA
HAD INDEED GIVEN RECOGNITION TO
THE WORK OF HARRY HOWARD.

Paul Costigan,
Executive Director, Australian Institute of
Landscape Architects

Alwin Reamillo, Anna Eggert, Richard Tipping, Matthew Harding, David Jenz, Geoffrey Bartlett, and sculptor and 2003 Sculpture Prize Judge Ron Robertson Swann. In NAIDOC Week artists Christian Thompson and Vernon Ah Kee discussed their works in the Aboriginal and Torres Strait Islander Gallery. Imants Tillers and Vivienne Binns also gave artists talks.

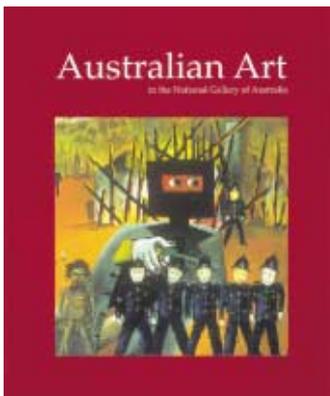
International artists included Heri Dono, Indonesia and Nalini Malani, India speaking about their work and Chun Kwang-Young, Korea speaking about his work in the Gallery's permanent collection.

The program also included over 40 Australian and international guest speakers. Topics varied from fashion and the Ballets Russes by Paris Costume designer and collector, Alexandre Vassiliev, to Jackson Pollock by Rachel Mustalish, Conservator at The Metropolitan Museum of Art, New York. Other highlights included poetry by Les Murray to accompany the launch of the book, *The Full Dress*, and a series of events to coincide with the exhibition *Jackson Pollock's Blue Poles*. These included the world premiere of 'Blue Poles: Manhattan Epiphanies' by composer Andrew Ford, and the Australia premier of the film *Pollock*, directed by and starring Ed Harris. Robert Bleakley, Founding Director/Chairman, Sotheby's Australia spoke on African Art, and artists John Olsen and William Robinson both spoke about Pierre Bonnard.

The annual Contemporary Australian Architects Speaker series 2002, presented in association with the Royal Australian Institute of Architects, featured Timothy Hill, James Legge, Shelley Penn, and Adrian Welke.

Staff of the National Gallery of Australia including the Director, Assistant Directors in Australian and International Art, Curators, Conservators, Educators, Exhibitions staff and Voluntary Guides delivered in excess of 50 lunchtime talks in front of works of art in Gallery spaces and in the Collection Study Room. During Science Week a series of talks and tours were developed in conjunction with the Gallery's Conservation Department.

The Gallery's 20th Birthday celebration was of particular significance with a range of events. Included in this program was the Open Day featuring more than 50 events involving 150 speakers and performers attended by an estimated audience in excess of 6,000. Features included free admission to exhibitions, short floor talks, music and dance performances, workshops, behind the scene tours and children's activities in the Sculpture Garden. Accompanying this program was the launch of the new book *Australian Art in*



the National Gallery of Australia, a keynote talk by master printmaker Ken Tyler in conjunction with *The Big Americans*, and artist Neil Dawson discussed his newly installed work *Diamonds*.

A major symposium was hosted by the Gallery and organised in conjunction with the National Portrait Gallery. *Art Museums: Sites of Communication* featured national and international speakers and focused on how museological practice impacts on the visitor experience. To provide the Gallery's audience with a broader context for exhibitions, seminars featuring more than ten national and international speakers were held to coincide with major exhibitions, *Jackson Pollock's Blue Poles* and *Pierre Bonnard: Observing Nature*.

Art Lifting: Lifting Art artists whose works were installed in the Gallery's public lifts included Mikala Dwyer, Rose Nolan and Savanhday Vongpoothorn.

Musical events ranged from community choirs and orchestras, to concerts for *Pierre Bonnard: Observing Nature* by Stopera, four concerts by the Macquarie Trio, African Drumming with Tribal Rhythms, a concert and fundraising auction by the Canberra New Music Ensemble, a performance for Australia Day by the Hall Village Brass Band, and a commissioned concert to coincide with the exhibition *Sol Le Witt*. The Australian Youth Orchestra presented a concert in conjunction with *The Big Americans*. International touring groups included the Henschell Quartet and the Rubio String Quartet.

New to the Program for 2003 was a concert series with the Eingana Ensemble, named after a work in the Gallery's collection. The program of 20th-century and newly commissioned work was performed in Gallery spaces in conjunction with members of staff from the School of Music National Institute of Arts ANU.

Performances included Chinese Acrobatics with Jerry Liu as part of *Life in the Emperor's Tomb*, Bunch of Posers, Chrissie Shaw and Aeon Mortimer, and Mark Johnston in conjunction with *In the Box* children's exhibition. A dance program Dance Loop Number One was commissioned for the exhibition *The Big Americans*.

Other events included 12 workshops developed specifically for children provided by Gallery educators and local artists, and a special *In the Box* Family Day with special tours, music and box making workshops and special performances.

More than 50 films and videos were screened, including children's holiday films and weekly art documentaries. In celebration of youth culture, *Sub-urban 5* featured fashion, music, and dance performed in the Gallery.

More than 120,000 printed calendars were distributed during the year and the Gallery website was regularly updated to allow greater access to information about public programs. Over 50 copies of tapes and videos were provided for interested members of the public and approximately 150 talks and lectures were recorded for future reference.

CONGRATULATIONS ON THE VERY SUCCESSFUL ART MUSEUMS: SITES OF COMMUNICATION CONFERENCE. THE TWO-DAY MEETING PROVIDED THE PROFESSIONS INVOLVED IN ART MUSEUMS WITH AN UNPARALLELED OPPORTUNITY TO MEET, DISCUSS IDEAS AND FORM NEW COLLABORATIONS. YOUR STAFF AT THE NGA HOSTED THE EVENT WITH EASE AND GRACE. BUT, MORE IMPORTANTLY, THE CONFERENCE TEAM HAS INITIATED AN IMPORTANT NEW CONVERSATION AMONG THE MANY PEOPLE WHO CARE ABOUT ART MUSEUMS IN AUSTRALIA. THANK YOU FOR TAKING THE LEADING ROLE IN PROVOKING US ALL TO THINK MORE STRATEGICALLY AND SENSITIVELY ABOUT WHERE ART MUSEUMS MAY GO IN THIS NEW CENTURY.

Dr Barbara Piscitelli
Queensland University of Technology

PUBLIC PROGRAMS EVENT ATTENDANCE 2002–2003

Events (includes lunchtime talks, weekend performances)	7,720
Special Events	10,514
Films	1,001
Late Night Openings	1,300
Children's Events	3,658
Total	24,193

Education

Schools throughout Australia received an information brochure for teachers, and posters were prepared collaboratively with other cultural institutions to promote educational excursions to Canberra. Full-colour teaching resources were distributed for the major exhibitions in electronic and printed formats. In addition, trails for young children were produced and teachers' previews were held. Educators also provided online education programs.

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 221 teachers participated in professional development for *The Big Americans*, *Jackson Pollock's Blue Poles*, *Seeing the Centre: The art of Albert Namatjira* and *Pierre Bonnard: Observing Nature*. A total of 65,669 students and teachers in organised excursion groups from across Australia participated in Gallery education programs.

Special access viewing sessions for people with disabilities, their families and carers, and sign interpreted tours were held for *The Big Americans*, *Jackson Pollock's Blue Poles* and *Seeing the Centre: The art of Albert Namatjira* and *Pierre Bonnard: Observing Nature*. Tactile Tours for the vision impaired were available in conjunction with the permanent collection. 'The Bigger Picture' professional development seminar was conducted for social and community workers focusing on how to use works of art to assist communication with client groups. Two contemporary art courses were made available for the University of the Third Age. Education staff participated in ABC radio broadcasts.

Children's Gallery exhibitions included *Royal Africa*, *The National Gallery of Australia and Sony Foundation Australia Summer Scholarship Exhibition* and *In the Box*. A Family Fun Day for *In the Box* attracted over 300 visitors.



'what's in the box?' in the Children's Gallery exhibitions *In the Box*

Youth events included *Sub-urban 5*, an annual celebration of youth culture and included music, dance, performance, fashion and visual art. The Summer Scholarship, sponsored for three years by Sony Foundation, Australia and supported by the Kurrajong Hotel, the Rotary Club of Belconnen and the Canberra Art Teachers Association, provided an intensive program for the 16 year 11 students who travelled to Canberra from each state and territory. 'Artbeets' a pilot Registered Unit for college students was introduced to provide skills in art appreciation and interpretation and to assist in the development of Gallery based events for a youth audience.



Children's Gallery exhibition, *Royal Africa*, dance workshop and education tour in the Aboriginal and Torres Strait Islander Gallery

A 12-month comprehensive Voluntary Guide training program was conducted with 20 new guides available for rostered tours. Fortnightly professional development programs were provided for Voluntary Guides and On-call Educators and additional educational programs and study materials were prepared and provided for each major exhibition.

Preliminary development of the Pilot Early Childhood Project was developed to provide Voluntary Guides with the necessary skills to conduct tours with preschool groups. For completion in 2003, the project is being conducted in partnership with ACT Early Childhood Education and Care Services.

129 Voluntary Guides provided *Discovery Tours* for 23,264 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.

More than 13 outreach services were conducted by Voluntary Guides and Education staff, to 638 external clients in service organisations or in nursing homes or regional centres, who do not have immediate access to the Gallery and its collection.

Membership

The National Gallery of Australia's temporary exhibition program and permanent collection provided opportunities for Members to attend events and functions. Invitations were sent to all Members for special viewings and introductory lectures for major exhibitions including *The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella, Seeing the Centre: The Art of Albert Namatjira, Jackson Pollock's Blue Poles* and *Pierre Bonnard: Observing Nature*.

In conjunction with the Gallery's 20th Birthday celebrations an invitation was extended to all inaugural Members to attend a special function to thank them for their continued support over the past 20 years. Dr Brian Kennedy addressed the guests and delivered a lecture entitled 'The NGA: 20 years young'.

Other special events included the annual Melbourne Cup Lunch in the Members Lounge and the Members Christmas Shopping night. Members' children were invited to attend a special Christmas concert and party with entertainer Mike Jackson. More than 200 members and their children enjoyed this annual event.

Three interstate day trips were arranged for Members: Braidwood to visit artists studios and galleries; the Art Gallery of NSW to view the Archibald, Wynne and Sulman prize exhibitions;

PLEASE PASS ON TO THE MEMBERSHIP STAFF OUR CONGRATULATIONS ON THEIR EFFORTS FOR MEMBERS OVER THE WEEKEND, AND IN FACT OVER THE YEAR. OUR LASTING IMPRESSION OF THE WEEKEND IS OF THE SMILING HAPPY FACES OF ALL CONCERNED, STAFF AND VISITORS ALIKE. WE HOPE YOU FEEL THAT THE EFFORT PUT INTO THE CELEBRATIONS WAS WORTHWHILE—FROM OUR PERSPECTIVE IT WAS HUGE SUCCESSFUL.

Isobelle and Tony Hayward, NGA Members

I'VE NEVER REALLY BEEN A PARTY LAD,
BUT THE 20TH AT YOUR PLACE WAS A RIPPER
AND IT WAS ART THAT WAS AT THE CENTRE OF IT ALL.
THE GALLERIES LOOKED FANTASTIC—I FELT I WAS
SEEING THINGS FOR THE FIRST TIME.

Peter Fay, arts patron and collector



Membership volunteers celebrating the Gallery's 20th Birthday

and Bungendore in conjunction with the Pierre Bonnard exhibition for a French inspired lunch.

A customer information system was installed in the Membership office during 2002 and continues to be refined. Further additions to the system are to be installed during the next twelve months, enabling a link from Membership to other areas within the Gallery.

As at 30 June 2003, the total number of NGA Members was 24,159. The majority of National Members live in NSW and Victoria with memberships represented in all States and Territories. International Members live on Groote Island, in East Timor and in Asia, Europe, the United Kingdom and the United States of America.

Electronic and multimedia access

During 2002–2003 online visitation to the Gallery totalled 1,151,442, a 157% increase over last year's total of 728,898. Visitors to Gallery websites viewed 5,920,084 pages, an increase of 129% over last year's total of 4,571,254. Onsite visitors to the Gallery viewed 1,090,368 pages via touchscreens. A total of 7,010,452 pages of information and images were electronically accessed.

The Gallery's Australian Prints website (australianprints.gov.au) had 194,529 online visitors, an increase of 199% over last year's total of 97,370. Visitors viewed 2,181,593 pages. By the end of June 2003 online visitors were able to access approximately 5,000 pages, 17,000 images and 150,000 records.

Online visitors came from over 200 states worldwide. Approximately 40% of visitation was from Australia, 30% from the United States of America, 6% from the United Kingdom, 5% from Hong Kong, 3% from Japan, and 2% from Canada.

The most popular online projects for 2002–2003 included *The Italians: Three Centuries of Italian Art* (TheItalians.com.au) and *European and American Painting and Sculpture* (nga.gov.au/international).

Major online projects completed in 2002/03 included: the *Provenance Research Project* (nga.gov.au/provenance); *Pierre Bonnard: Observing Nature* (nga.gov.au/bonnard); *The National Sculpture Prize and Exhibition 2003* (nga.gov.au/SculpturePrize03); *The Good, the Great and the Gifted: Camera Portraits by Yousuf Karsh of Ottawa and Athol Shmith* (nga.gov.au/TheGood); *The T.T. Tsui Collection of Chinese Ceramics* (nga.gov.au/ttsui); *The Big Americans: The Art of Collaboration* (nga.gov.au/BigAmericans); *Seeing the Centre: The art of Albert Namatjira 1902–1959* (nga.gov.au/namatjira); *Tales of the Unexpected: aspects of contemporary Australian art* (nga.gov.au/tales); *The Elaine and Jim Wolfensohn Gift Suitcase Kits* (nga.gov.au/suitcase); and *Art and science meet in the conservation of art treasures* (nga.gov.au)

ConservationArt).

The number of subscribers to *artonline*, the Gallery's free email newsletter, increased to 8,065, an increase of 396% over last year's total of 2,040. 19 issues of *artonline* were distributed. The electronic People's Choice competition associated with the *National Sculpture Prize and Exhibition* proved very popular, attracting 5,632 entries.

Online conference registrations were initiated in 2002/03, with attendees registering online for the *Art Museums: Sites of Communication* symposium (nga.gov.au/SitesOfCommunication) and the *Sari to Sarong* conference (nga.gov.au/SariToSarong).

Onsite projects completed in 2002/03 included: an hour-long video history of the Gallery; a video tour of *The Big Americans* (featuring Ken Tyler); and presentation of Kate Beynon's *Li Ji: Warrior Girl* 2000 within *Tales of the Unexpected*.

Information systems

In addition to continued support for the Gallery's information systems, a new software package aimed at enhancing the Gallery's fundraising capabilities was introduced. The implementation of the new Customer Information System was also successfully completed, including improved capacity for ticketing of Gallery events and other activities.

The IT Forum has continued to develop its role as the strategic consultative body for strategic and operational information technology initiatives such as the digitisation project and the centralisation of infrastructure management.

Other initiatives included the engagement of an IT partner to assist with the complete IT platform refresh, which will see most desktop computing facilities updated. The communications capability between the Gallery's Parkes site and the off-site storage facility at Hume is also in the process of being upgraded.

Collection Study Room

Works of art not currently on display were made available for viewing in the Collection Study Room for the public, students, scholars and artists. This year the program attracted 779 visitors viewing 4114 works of art.

Publications and merchandising

Access to the Gallery's collection was enhanced through the Gallery's extensive publications program. Publications produced during 2002–2003 are detailed at *Appendix 12*. In addition to publications the Gallery developed products related to the national collection. The Gallery's 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.



Education program for children and parents in the International Galleries during the 20th Birthday celebrations

Promotion of Gallery Programs

The Gallery actively promoted the national collection and the Gallery’s public program and related activities through the website and 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.

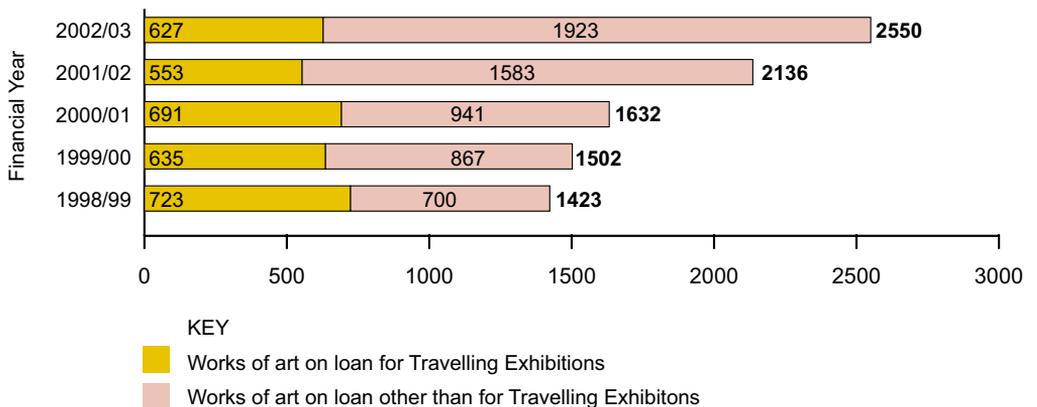
I COMMEND MR AND MRS WOLFENSOHN FOR ENABLING COUNTRY CHILDREN TO HAVE THE OPPORTUNITY TO SEE AND LEARN ABOUT AND HANDLE A VARIETY OF ART FORMS OF DIFFERENT AGES AND CULTURES. A LOT OF CHILDREN WOULD NOT HAVE HAD THIS OPPORTUNITY OTHERWISE.

**Dianne Newey, parent,
Cobar Public School**



2002–2003 Summer Scholars at the opening of the *National Gallery of Australia and Sony Foundation Australia Summer Scholarship Exhibition*

Outward Loans including Travelling Exhibitions 1998–2003



For Outward Loans including Travelling Exhibitions 1976–2003 see appendix 10



NEW ACQUISITION



Ron Mueck

Pregnant woman

2002 mixed media

purchased with the assistance of Tony and Carol Berg

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 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 REFINED STRATEGIES FOR SUCCESSION PLANNING.

Agency agreement

The Gallery's current workplace agreement, made under section 170LJ of the *Workplace Relations Act 1996*, has a nominal expiry date of 31 December 2003.

Arrangements have been made to commence negotiations early in the second half of 2003 with a view to having a replacement agreement in place as close to the nominal expiry date as possible.

Impact and features of certified agreements and Australian Workplace Agreements

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 (AWAs).



Past and present Volunteer Guides in the Members Lounge: Mary Barraclough, Bill Hamilton, Evelyn Sarvaas, Dimity Davy, Kerin Cox, Marj Wilson, Belle Low, Kaye Rainey, Frances Wong-See, Elaine Clyde

Eleven AWAs approved by the Office of the Employment Advocate were current at 30 June 2003. The AWAs are designed to encourage and reward a high performance culture and the flexibility to attract and retain highly skilled employees at senior levels.

A significant feature of the current certified agreement was the implementation of a performance management scheme. This scheme, which is based upon individual development and performance agreements that each staff member makes with their supervisor or manager, provides for structured six-monthly discussions where performance and development needs are assessed. It is expected that, over time, this process will lead to enhanced performance of all staff.

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

Policy and practices to establish appropriate ethical standards

Staff are guided in their standards of conduct, and in ethical behaviour, through the 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

During the year the Gallery managed a reduction in its average staffing level from 240 to 225 (full time equivalent), reflecting the productivity gains upon which the pay increases in the agency agreement were predicated. A consequence of the reduction in staff numbers was the increased focus on workforce planning, particularly the need to fine-tune organisational structures to meet emerging and competing priorities.

Training and development and impact

National Gallery staff participated in an extensive range of corporate, program and professional training and development activities throughout the year.

Training and development activities included, but were not limited to, programs covering Information Technology, Managing Diversity in the Workplace, Chemical Hazard Awareness, Giving and Receiving Feedback, Fraud Awareness, Manual Handling and Risk Management, First Aid, Occupational Health & Safety and Hazard Identification, Risk Assessment and Control.

Security staff commenced formalisation of recognition of NGA Security Training with the Australian Protective Services, which will gain them the Certificate 2 in Security (Guarding).

Staff from the Gallery's Conservation Department delivered Art Handling and Courier training sessions to Gallery staff and representatives from other Commonwealth collecting institutions.

Individual Development and Performance Agreements (IDPA) enable staff, in consultation with their supervisors, to identify their key activities as well as their training and development needs. This ensures alignment of individual effort to the Gallery's Strategic Plan and enables employees to undertake appropriate career planning. The IDPA scheme provides for formal feedback to staff every six months as to their performance against the key activities.

Expenditure on staff training during the year totalled \$161,322.



Works on paper conservators

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 current Occupational Health and Safety Policy and Agreement was endorsed on 5 December 2002. 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 NGA workplaces;

The Gallery's OH&S Committee met 7 times during the year. Staff in the Gallery belong to one of 5 designated work groups. All staff representatives and their deputies have attended training conducted by the Workwatch Training Centre.

OH&S activities included workplace ergonomic assessments, screen-based vision testing and health checks including hearing tests; and refresher training for first aid officers and fire wardens; Posture and flexibility classes as well as seated massage continue to be offered to staff on NGA premises (cost incurred by the individual).

Staff were briefed by an emergency procedures consultant on procedures in the event of a fire, bomb, explosion or similar threat. One trial building evacuation and one suspect item search were conducted during the year. The Gallery had 7 incidents that were notifiable under Section 68 of the Act, comprising 5 dangerous occurrences and 2 serious personal injury.

In April 2003 the NGA entered into an agreement with The National Safety Council of Australia (NSCA) to implement the 5 Star Health and Safety Management System.

The NSCA 5 Star Health and Safety Management System provides a comprehensive and systematic basis for:

- reducing risks;
- preventing accidents and illness; and
- establishing systematic management methods.

The 5 Star Safety System is a best practice program which has provided the Gallery with a structured Continuous Improvement Action Plan (CIAP) allowing the identification and implementation of health and safety initiatives on a prioritised basis.

Comcare instigated the following investigations during the year:

- an investigation under subsection 43(1) of the Act into allegations that an employee was required to carry out electrical work without appropriate electrical qualifications. Final report pending.
- an investigation under subsection 43(1) of the Act in relation to fibreglass fibres being deposited



Vince McDevitt, Lead Organiser Public Sector Policy Division CPSU, and Brian Kennedy signing the Gallery's OH&S Policy and Agreement witnessed by the Occupational Health and Safety Committee

from an air-conditioning duct into galleries and work areas. This investigation is still in progress.

- An investigation under subsection 40(2) of the Act to determine the progress that had been made by the NGA to comply with the recommendations of previous Comcare investigations No's 1913 and 1997 (the Wray Report).

The investigation concluded that there was sufficient evidence to show that the Gallery had taken reasonably practicable steps to comply with a majority of the recommendations of the previous investigations and that the progress of the implementation is acceptable.

It also concluded that there was sufficient evidence to show that the Gallery had contravened Sections 16 (1), 16(2)(c) and 16(2)(e) and Regulation 6.17 and 6.19 of the Act.

The Gallery is committed to improving OH&S management practices and accepted and is implementing all 7 recommendations made in the report. A number of issues regarding the report have been raised with Comcare.

Comcare also issued 2 Prohibition Notices, 1 Improvement Notice and 1 Do Not Disturb Notice.

The Gallery conducted its own investigation into a dangerous occurrence, which involved a contractor. A number of recommendations flowed from this investigation, and have been incorporated into the CIAP.

Performance pay

During the year a combined total of \$36,250 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 Council, and coordinate the Gallery's operations.

Senior Executive Service

On 30 June 2003 the Gallery had two male Senior Executive Service Officers—the Director, Band 3 equivalent, and the Deputy Director, Band 2 equivalent. There was no change from the previous year. In addition six program managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceeds that 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, 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. Managers and elected staff representatives comprise the membership of the Occupational Health and Safety Committee, and the Gallery Consultative Committee. There were regular meetings at Program, Department and Section level. Planning of the publications and exhibitions and information technology development were advanced through representative groups meeting on a regular basis.

Workplace diversity and equal employment opportunity

The National Gallery's Workplace Diversity Program covers a range of initiatives and emphasises the importance of valuing workplace differences. All staff are encouraged to attend training programs held on Diversity Awareness while managers are encouraged to attend programs on Managing Diversity in the Workplace. The training content is designed to assist people in the workplace to have a greater knowledge and understanding of cultural diversity in Australia, and to understand the key issues for servicing a culturally diverse community. It is expected that these sessions will be held every six months

and that in time all staff will attend the relevant session.

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 disabilities are regularly incorporated into the public programs calendar.

The National Galley currently has a Service Charter that 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.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. 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.

Davidson Trahaire has been engaged to provide counselling and support services to staff and their families. No complaints were received during the year 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 Gallery's Certified Agreement, provides a forum for discussions between management, staff, and union representatives. The committee met on 6 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

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2003 the Gallery employed 278 staff, made up of 171 permanent staff (70 male and 101 female), 61 temporary staff (18 male and 43 female) and 46 casual employees (25 male and 21 female). The 171 permanent staff comprised 158 full time and 13 part time employees. The average staffing level during the year was 225 full time equivalent staff, which includes additional staff engaged to service major exhibitions. There were 171 permanent employees on 30 June 2003, compared to 188 in the previous year.



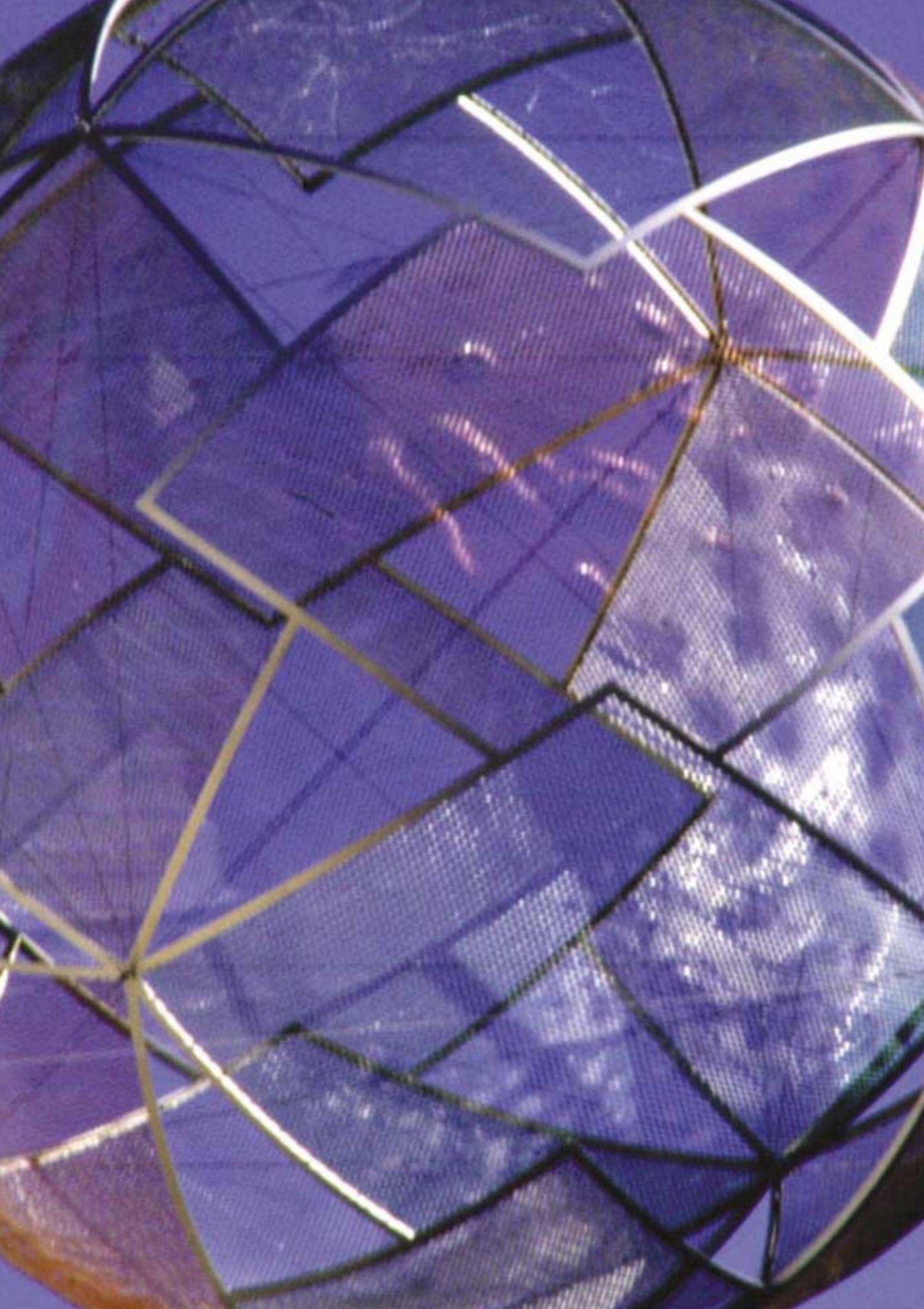
Staff at the Gallery celebrating their 20th year in October 2002

Complaints

The Gallery implemented revised complaints handling procedures in February 2002, with a view to ensuring that both staff and members of the public had access to a system whereby they could confidently lodge a complaint about any aspect of the Gallery's operations. These procedures are in addition to the existing system encouraging visitors to provide feedback in relation to the Gallery's Service Charter (see page 12). One formal complaint was received from a staff member, and one from a member of the public.

Indemnities and Insurance Premiums for Gallery Staff

Comcover, the Gallery's insurer provides, on a fee basis, Professional Indemnity Cover for the Council, Director and staff to a limit of \$100 million on any one claim and in the aggregate.



NEW ACQUISITION



Neil Dawson

Diamonds

2000 aluminium extrusion and mesh painted with synthetic polymer automotive paints, stainless steel fittings and cables

previous page: detail

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 visitors 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

Work on refurbishing the building continued throughout the year with the refurbishment of public spaces to coincide with the October 2002 celebration of the twentieth anniversary of opening to the public being the most noticeable. The introduction of more daylight and the removal of accretions to the building revealed many original architectural features that had been obscured or had partially had their impact impaired. Visitors to the building at the time of the twentieth-anniversary celebrations were



The International Galleries rehug for the twentieth-anniversary celebrations

most complimentary of the changes made and of the renewed display spaces.

In addition to the work undertaken to restore public gallery spaces, the Gallery's heating, ventilation and air-conditioning system continued to be upgraded and work on improvements to other building infrastructure was undertaken.

Towards the end of the year the Gallery appointed a Managing Services Engineer to achieve further improvements to the Gallery's electrical, fire, mechanical and hydraulic services. This work is expected to be undertaken over an extended period ending October 2004 with limited disruption to public spaces expected from November 2003 to May 2004.

The original architect of the Gallery building, Mr Colin Madigan AO, provided advice on design principles for the building, which will assist future development of the building including the planned improved entry and approach to the Gallery. The Gallery also contributed to the development of conservation management plans for the High Court of Australia and National Gallery of Australia precinct as well as the Gallery itself. These plans are expected to be available to the public later in 2003.

A Development Manager has been engaged to assist the Gallery with the planning and construction of the improved front entrance and approaches to the Gallery. The planning, approval, documentation and construction of this critical improvement to the Gallery is expected to take a number of years to achieve with the project planned to be completed by the end of 2006.

Ecologically Sustainable Development and Environmental Performance

I WAS CHATTING TO A MEMBER
OF THE PUBLIC AFTER A TOUR
ON SUNDAY AND SHE REMARKED
ON THE ATMOSPHERE IN THE
GALLERY. SHE SAID SHE'D
BEEN IN CANBERRA FOR
11 YEARS AND WHEN SHE
ARRIVED THE GALLERY WAS
A FORMAL, RATHER COLD
PLACE AND ALTHOUGH SHE
DIDN'T COME OFTEN SHE'D
OBSERVED A BIG CHANGE. WHAT
SHE SAW NOW WAS A LESS
ELITE, MORE WELCOMING TO
ORDINARY PEOPLE PLACE, JUST
GENERALLY MORE FRIENDLY.

Ecologically Sustainable Development and Environmental Performance remains a key objective for the Gallery and is being applied to the development of plans for the enhancement of the Gallery building. The Gallery's enhanced air conditioning system delivers a range of ongoing benefits to the Gallery including significant improvements in energy efficiency.

Funding of building refurbishment and enhancement program

An expenditure budget of \$42.9 million was approved by the Government in 2000–2001 for the refurbishment and enhancement of the building. Funds to meet this obligation must be found from Government funding of the Gallery's ongoing operations. At the time of approving the project budget the Government also agreed that a sum of \$20.7 million would be provided as a loan to meet the funds flow obligations of the project. This loan is expected to be repaid, together with interest, over a period of eight years following the loan being fully drawn. To 30 June 2003 expenditure on building refurbishment and enhancement totalled \$9.4 million

Helen Campbell, Voluntary Guide



NEW ACQUISITION



Fiona Hall

Leaf Litter: *Adiantum raddianum*—maidenhair fern

gouache on banknotes

previous page: detail

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
- >> INCREASE THE PUBLIC SECTOR CAPITAL FUNDING BASE
- >> SECURE GOVERNMENT SUPPORT AND FUNDING FOR FURTHER BUILDING REFURBISHMENT AND ENHANCEMENT

Financial operations

Financial statements for the year are included on pages 71–102.

Revenue from operations totalled \$230.421 million or \$42.216 million excluding funding provided to meet the capital use charge compared to \$42.564 million the previous year. \$31.865 million (75%) was provided by the Australian Government and \$10.351 million (25%) from other sources, compared to \$29.819 million (70%) and \$12.745 million (30%) respectively in the previous year.

Expenditure excluding the capital use charge totalled \$37.028 million compared to \$38.579 million the previous year.

The net change in equity after payment of the capital use charge was \$7.398 million. This includes an increase in the building revaluation reserve, \$2.191 million and donations for the purchase of works of art of \$4.534 million. The surplus is applied to the purchase of works of art and the refurbishment of the Gallery building.

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

Capital expenditure in the year included \$2.462 million on property, plant and equipment including expenditure on the refurbishment and enhancement of the building and \$6.175 million on the purchase of works of art and additions to the Research Library collection. The Capital expenditure was funded from Australian Government appropriations and from donations for the purchase of works of art.

Asset management

The Gallery's collection assets include works of art, \$1.575 billion and the library collection, \$18.294 million. Works of art 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 \$116.515 million. The building is currently undergoing a major refurbishment and enhancement program that will increase the value of the building. Infrastructure plant and equipment assets are valued at \$1.609 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 \$2,265,426. 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 consultants are 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, internal audit and other services secured by the engagement of consultants as detailed in Appendix 13.

Commercial operations

The Gallery seeks to broaden and sustain its revenue base through Commercial operations which supplement the core funding of the Gallery. Commercial activities include retail, wholesale and e-commerce operations, revenue from the worldwide distribution of Gallery publications including royalty and copyright fees. Commercial contracts include revenue collected for the grant of a licence to a catering contractor.

The catering licence, now in its fourth year of operation with Juniperberry Food Art at the Gallery, generated revenue for the Gallery totalling \$125,000 for the 2002–2003 financial year.

During the year exhibition shops were established for *The Art of Collaboration (Big Americans)*, *Jackson Pollock's Blue Poles* and *Pierre Bonnard: Observing Nature* exhibitions. An outpost was operated for *Seeing the Centre: The Art of Albert Namatjira 1902–1959* exhibition. Both publications and merchandise were developed for the exhibition shop, and supplemented with other products relevant to the exhibition themes. Total merchandise sales for 2002–2003 was \$2,104,000, compared with \$3,308,000 in the 2001–2002 financial year. The lower revenue is primarily due to lower levels of visitation to the Gallery in line with the overall decline in the number of visitors to institutions in Canberra. The decline in visitors is assumed to be the combined result of the Canberra bushfires in January 2003, the SARS epidemic in early 2003, the global economic downturn, the war in Iraq, and related levels of concern about international travel.

The Gallery's commercial operations are at the forefront of museum publishing and merchandising, including the exclusive products designed and produced by the Gallery. The wide range of distribution activity enables Gallery products and publications to be accessible to audiences locally, regionally, nationally and internationally. The products are created to extend the experience of a visit to the Gallery and its programs and assist with increasing understanding, interpretation and enjoyment of the visual arts.

Venues at the Gallery are available for hire to individuals, groups and corporates to stage events, functions, workshops and symposia. The venues range from theatres, restaurants and catering spaces to conference and function spaces. The revenue for venue hire during the 2002–2003 financial year was \$69,000 compared with \$61,262 in the 2001–2002 financial year.

Government funding

The Australian Government appropriations to the Gallery in the year totalled \$224.070 million comprising \$220.070 million for operations, including \$188.205 million for the capital use charge and \$4 million as an equity injection for the purchase of works of art.

Private funding

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the Foundation, and sponsorship of the Gallery's activities totalled \$5.584 million in 2002–2003 compared to \$1.819 million in the previous year.

In July 2002 the *Treasure a Textile* program, developed in the lead up to the major exhibition *Sari to Sarong: 500 years of Indian and Indonesian textile exchange*, addressed growing interest in the Gallery's collection of Asian textiles and their conservation. 38 textiles were conserved with the support of donors to this program and included in the exhibition *Sari to Sarong*.

Response has been extremely positive from Members, Foundation Donors and the 1982 Founding Donors to the *Masterpieces for the Nation* annual appeal launched in May 2003. Most donors requested their gifts be directed to the acquisition of works of art.

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 financial and in-kind support throughout the 2002–2003 year:

- ActewAGL as principal sponsor for the *Jackson Pollock's Blue Poles* exhibition and Neil Dawson's sculpture *Diamonds 2002*.
- Macquarie Bank as principal sponsor for the *National Sculpture Prize and Exhibition 2003*.
- Marsh Australia as principal sponsor for the travelling exhibition *Seeing the Centre: The art of Albert Namatjira 1902–1959* and the Ntaria Choir.
- Visions of Australia for funding *Out and About: The National Gallery tours Australia*.
- Wolfensohn Family Foundation for supporting *The Elaine and Jim Wolfensohn Gift Suitcase Kits*.
- The Gordon Darling Australasian Print Fund for continuing support of the development and promotion of the Australasian print collection.
- Sony Foundation for lead sponsorship of the Summer Scholarship Program.
- Art Indemnity Australia for providing indemnity for *Pierre Bonnard: Observing Nature* and *Out and About: The National Gallery tours Australia*
- The Seven Network for assisting with the advertising of *Pierre Bonnard: Observing Nature*.
- Qantas Airways Ltd for providing air flights for *Tales of the Unexpected* artists' lecture series, the Ntaria Choir and the sponsorship of the National Gallery's Birthday Lecture.
- Steven Cornwell – Cornwell Design for 20th Birthday Celebration designs.
- Farrell Family Foundation, Graham and Charlene Bradley, Nikon Maxwell and Joseph Lebovic Gallery, Sydney for supporting the photography exhibition *David Moore: The Spread of Time*.
- Saville Park Suites, Canberra for providing accommodation for guests of the Gallery throughout the year.
- Dr T T Tsui for sponsoring the exhibition *Life in the Emperor's Tomb*.
- Interium for supplying showcases for the tour of *Life in the Emperor's Tomb*.
- Embassy of France in Australia and The Humanities Research Centre, Australian National University for assisting with *Pierre Bonnard: Observing Nature* symposium.
- Honeywell, Manteena, Page Kirkland Lorimer, Rose Cleaning Service, Steensen Warming (Australia), Taylor Thompson Whitting, Tonkin Zulaikha Greer, Bligh Voller Nield for supporting the exhibition *Crystal Clear: The Architecture of the National Gallery of Australia*.
- De Bortoli, Domaine Chandon, Seppelt, Windy Peak, Pirramimma, Deep Woods, Miranda, Cockatoo Ridge, Boutique Beverages, Chris Joshua Fine Wines, Kyeema, Juniperberry Food Art and the Southern Cross Club for



John Mackay, CEO, ActewAGL, The Hon. E Gough Whitlam AC QC and Dr Brian Kennedy at the ActewAGL launch of Neil Dawson's *Diamonds* and the exhibition *Jackson Pollock's Blue Poles*

- providing wine, food and support for the 20th Birthday Celebrations.
- **The Belconnen Rotary Club** and **The Hotel Kurrajong** for supporting the Summer Scholarship Program.
 - **Hotel Griffin** for supporting the *Sites of Communication* symposium.
 - **Canberra School of Art** for providing facilities for the Ken Tyler workshop associated with the exhibition *The Big Americans*.
 - **Perpetual Trustees Australia Pty Ltd** for supporting the publication *At Home in Australia* by Peter Conrad.
 - **Rio Tinto Aboriginal Foundation, Myer Foundation** and the **Australia Council** for supporting an internship in the Aboriginal and Torres Strait Islander Art Department.
 - **Australia Indonesia Institute** for assisting with the digitisation of the Asian Textile Collection.
 - **Pirie Printers Pty Ltd, Heidelberg Australia** and **CPI Papers** for printing and supplying paper for the catalogue and poster of the exhibition *Tales of the unexpected*.
 - **Lamb Print** and **Dalton Fine Paper** for publishing a promotional brochure for the exhibition *French Paintings from the Musée Fabre, Montpellier*.
 - **Australian Air Express** for its ongoing support of the Gallery's Travelling Exhibition Program.
 - **Ken and Marabeth Tyler** for their sponsorship of an internship over four years for the Department of International Prints, Drawings and Illustrated Books.

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, and nominated Council members are directors of the Foundation. The Gallery's Financial Report incorporates the financial activities of the Foundation.

In 2002–2003 the Foundation received significant support for the development of the Gallery's collection through donations and pledges of cash or donations of works of art.

The National Gallery of Australia Foundation Annual Report 2002-2003 details its operations and activities and lists all members. Donors to the Treasure a Textile and Masterpieces for the Nation funds are listed in the Foundation's Annual Report report. Further information may be obtained from our Development Office, telephone (02) 6240 6454.

American Friends of the National Gallery of Australia

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

New York based Trustees Philip C Jessup Jr (Chairman), Diane Ackerman (President), Helen Ibbitson Jessup and Susan Talbot attended the Gallery's 20th Birthday Celebrations in Canberra in October 2002. At that time Australian Trustees Tony Berg, Penelope Evatt-Seidler, Henry Gillespie, Gavan Griffith, Naomi Kaldor, Dr Brian Kennedy, Ann Lewis and Roslyn Packer joined the American Friends in Canberra for an AFANG meeting.

NATIONAL GALLERY OF AUSTRALIA

Financial Reports 2002–2003



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 2003. 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, 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 financial position, its financial performance and its cash flows.

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

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 2003, and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Mashelle Parrett
Executive Director

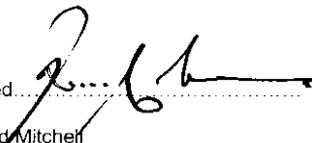
Delegate of the Auditor-General

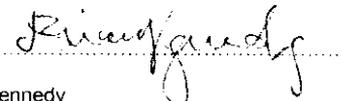
Canberra
20 August 2003

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

In our opinion, the attached financial statements for the year ended 30 June 2003 give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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

Signed 
Harold Mitchell
Chairman
National Gallery of Australia Council
15 August 2003

Signed 
Brian Kennedy
Director
National Gallery of Australia
15 August 2003

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF FINANCIAL PERFORMANCE
For the Period Ended 30 June 2003

	Notes	Consolidated		NGA	
		2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
Revenues from ordinary activities					
Revenues from Government	2	220,070	157,638	220,070	157,638
Sales of Goods and Services	3	3,406	6,423	3,406	6,423
Contributions	4(a)	4,102	851	3,523	3,447
Art acquisitions - gifts	4(b)	1,482	968	1,555	1,010
Interest	4(c)	628	737	553	623
Net gain from sales of investments	4(d)	51	242	0	0
Other	4(e)	1,307	1,217	1,289	1,217
Revenue from assets sold	5(e)	25	25	25	25
Total revenues from ordinary activities		231,071	168,101	230,421	170,383
Expenses from ordinary activities					
Suppliers	5(a)	14,940	16,304	14,872	15,973
Employees	5(b)	14,168	14,722	14,128	14,722
Depreciation and amortisation	5(c)	7,822	7,483	7,822	7,483
Write-down of assets	5(d)	155	186	155	186
Value of assets sold	5(e)	51	215	51	215
Total expenses from ordinary activities		37,136	38,910	37,028	38,579
Operating surplus from ordinary activities		193,935	129,191	193,393	131,805
Net surplus		193,935	129,191	193,393	131,805
Net credit (debit) to asset revaluation reserve	16	2,191	(292)	2,191	(292)
Total revenues, expenses and valuation adjustments attributable to the Commonwealth recognised directly in equity		2,191	(292)	2,191	(292)
Total changes in equity other than those resulting from transactions with owners as owners		196,126	128,899	195,584	131,513

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 2003

	Notes	Consolidated		NGA	
		2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
Net Surplus		193,935	129,191	193,393	131,805
Capital use charge		188,186	127,831	188,186	127,831
Contribution to Accumulated Results	16	5,749	1,360	5,207	3,974

THE NATIONAL GALLERY OF AUSTRALIA
STATEMENT OF FINANCIAL POSITION
As at 30 June 2003

	Notes	Consolidated		NGA	
		2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
ASSETS					
Financial assets					
Cash	6	16,352	16,390	14,498	15,000
Investments	7	1,358	1,602	0	0
Receivables	8	1,731	1,354	1,694	1,348
Other	9	62	112	58	97
Total financial assets		19,503	19,458	16,250	16,445
Non-financial assets					
Land and Buildings	10(a)	116,515	114,106	116,515	114,106
Infrastructure, plant and equipment	10(b)	1,609	1,483	1,609	1,483
Collection Assets	11	1,593,505	1,592,981	1,593,505	1,592,981
Intangibles	12	451	554	451	554
Inventories	13	1,146	1,085	1,146	1,085
Other	14	126	90	126	90
Total non-financial assets		1,713,352	1,710,299	1,713,352	1,710,299
Total assets		1,732,855	1,729,757	1,729,602	1,726,744
LIABILITIES					
Provisions					
Employees	15(a)	4,087	3,633	4,087	3,633
Total provisions		4,087	3,633	4,087	3,633
Payables					
Suppliers	15(b)	7,616	16,912	7,593	16,587
Total Payables		7,616	16,912	7,593	16,587
Total liabilities		11,703	20,545	11,680	20,220
NET ASSETS		1,721,152	1,709,212	1,717,922	1,706,524
EQUITY					
Parent entity interest					
Contributed equity	16	80,712	76,712	80,712	76,712
Reserves	16	1,010,711	1,008,520	1,010,711	1,008,520
Accumulated surplus	16	629,729	623,980	626,499	621,292
Total parent entity interest		1,721,152	1,709,212	1,717,922	1,706,524
TOTAL EQUITY		1,721,152	1,709,212	1,717,922	1,706,524
Current liabilities		6,483	12,307	6,460	11,982
Non-current liabilities		5,220	8,238	5,220	8,238
Current assets		20,775	20,632	17,522	17,619
Non-current assets		1,712,080	1,709,125	1,712,080	1,709,125

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 2003

	Notes	Consolidated		NGA	
		2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2002/2003 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES					
Cash received:					
Sale of goods and services					
Government		327	223	327	223
Non-government		9,728	7,964	9,227	10,458
Parliamentary appropriations		218,911	157,638	218,841	157,638
Interest		679	750	593	649
GST Recovered from Taxation Authority		2,093	1,654	2,085	1,644
Total cash received		231,738	158,229	231,073	170,612
Cash used:					
Employees		(13,976)	(14,316)	(13,935)	(14,291)
Suppliers		(18,119)	(18,641)	(17,664)	(18,496)
Borrowing costs		0	0	0	0
Total cash used		(32,095)	(32,957)	(31,599)	(32,787)
Net Cash flow from Operating Activities	18	199,643	135,272	199,474	137,825
CASH FLOWS FROM INVESTING ACTIVITIES					
Cash received:					
Proceeds from sale of property, plant & equipment		4	26	4	26
Proceeds from sale of shares		532	679	0	0
Total cash received		536	705	4	26
Cash used:					
Payments for property, plant & equipment		(2,546)	(5,022)	(2,546)	(5,022)
Payments for collection assets		(13,336)	(13,298)	(13,336)	(13,298)
Payments for Shares		(236)	(522)	0	0
Total cash used		(16,118)	(18,842)	(15,882)	(18,320)
Net Cash Flow used in Investing Activities		(15,582)	(18,137)	(15,878)	(18,294)
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		(188,098)	(127,956)	(188,098)	(127,956)
Repayments of Debt		0	0	0	0
Total cash used		(188,098)	(127,956)	(188,098)	(127,956)
Net Cash Flow from Financing Activities		(184,098)	(123,956)	(184,098)	(123,956)
Net increase (decrease) in cash held		(37)	(6,822)	(502)	(4,425)
Cash at the beginning of the financial year *		16,390	23,212	15,000	19,425
Cash at the end of the financial year	6	16,352	16,390	14,498	15,000

The above statement 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 2003

	Notes	Consolidated		NGA	
		2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
BY TYPE					
CAPITAL COMMITMENTS					
1 Building		418	400	418	400
2 Plant and Equipment		239	102	239	102
Total capital commitments		657	502	657	502
OTHER COMMITMENTS					
3 Operating leases		169	409	169	409
4 Other		209	346	209	346
Total other commitments		378	755	378	755
COMMITMENTS RECEIVABLE		(94)	(114)	(94)	(114)
Net commitments		941	1,143	941	1,143
BY MATURITY					
Capital commitments					
One year or less		657	502	657	502
From one to five years		0	0	0	0
Over five years		0	0	0	0
Operating Lease commitments					
One year or less		120	290	120	290
From one to five years		48	119	48	119
Over five years		0	0	0	0

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project
2. Plant and Equipment commitments are primarily purchase orders for the purchase of furniture, equipment and building works which are outside of the scope of the building enhancement project.
3. 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. The Gallery plans to purchase rather than lease computer equipment in the next financial year.
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
Network Switch	* No renewal available or contingent leasing costs

4. Other commitments include licence fees for computer software and purchase orders raised as at 30 June 2003 where the good or service had not been provided.

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

THE NATIONAL GALLERY OF AUSTRALIA
 SCHEDULE OF CONTINGENCIES
 As at 30 June 2003

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
CONTINGENT LOSSES				
Claims for damages/costs *	-	120	-	120
Total contingent losses	<u>-</u>	<u>120</u>	<u>-</u>	<u>120</u>

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

The above schedule 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 2003

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 Provison and Payables
- 16 Equity
- 17 Analysis of Works of Art, Property Plant & Equipment and Intangibles
- 18 Cash Flow Reconciliation
- 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 Events Occurring After Reporting Date
- 30 Average Staffing Levels
- 31 Appropriations
- 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 2003

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:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies (Financial statements for reporting periods ending on or after 30 June 2003) Orders);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Standards Boards and;
- the Consensus Views of the Urgent Issues Group.

The National Gallery of Australia 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 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 that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Revenues and expenses are recognised in the National Gallery of Australia 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 2002 to 30 June 2003 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 2001–2002, except in respect of:

- i. measurement of certain employee benefits at nominal amounts (refer to Note 1.h);
- ii. the initial revaluation of land and buildings on a fair value basis (refer to Note 1.m); and
- iii. The imposition of an impairment test for non-current assets carried at cost (refer to Note 1.m and 1.p).

The Gordon Darling Australasian Print Fund was recognised as a subsidiary and consolidated in the economic entity's financial statements the year ended 30 June 2002. In prior years the Gordon Darling Australasian Print Fund was reported as a note to the National Gallery of Australia's accounts.

(d) 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.

Revenues from Government – Output Appropriations

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

Resources Received Free of Charge

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

(e) 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.

(f) 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.

(g) Transactions by the Government as Owner

Equity Injections

Amounts appropriated by the Parliament as equity injections are recognised as 'contributed equity' in accordance with the Finance Ministers Orders.

Capital Use Charge

A Capital Use Charge is imposed by the Government on the net assets of the National Gallery of Australia. The Charge is accounted for as a dividend to Government. In accordance with the recommendations of a review of Budget Estimates and Framework, the Government has decided that the Charge will not operate after 30 June 2003. Therefore, the amount of the charge payable in respect of 2003 is the amount appropriated (2002: 11% of adjusted net assets).

(h) Employee Entitlements

Benefits

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

Liabilities for wages and salaries (including non-monetary benefits), annual leave, sick leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of their reporting date are also to be measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability. This is a change in accounting policy from last year required by initial application of a new Accounting Standard AASB 1028 from 1 July 2002.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee entitlements includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the National Gallery of Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the National Gallery of Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the work of an actuary as at February 2002. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

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

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. The liability for their superannuation benefits is recognised in the financial statements of the Commonwealth and is settled by the Commonwealth in due course.

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

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

(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 32.

(l) Acquisition of Assets

Assets are recorded at cost on acquisition. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken.

(m) Collection Assets, Property, Plant and Equipment

Asset Recognition Threshold

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).

Revaluation

Land, buildings, infrastructure, plant and equipment are carried at valuation. Revaluations undertaken up to 30 June 2002 were done on a deprival basis; revaluations since that date are at fair value. This change in accounting policy is required by Australian Accounting Standard AASB 1041 *Revaluation of Non-Current Assets*.

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

Asset Class	Fair Value Measured at:	Deprival Value Measured at:
Land	Market selling price	Market selling price
Building	Market selling price	Depreciated replacement cost
Leasehold Improvements	Depreciated replacement cost	Depreciated replacement cost
Plant & Equipment	Market selling price	Depreciated replacement cost

Under both deprival and fair value, assets which are surplus to requirement are measured at their net realisable value. At the 30 June 2003 the National Gallery of Australia held no surplus assets. (30 June 2002: \$0)

Australian Accounting Standard AAS 6 *Accounting Policies* requires, where practicable, presentation of the information that would have been disclosed in the 2001-02 Statements had the new accounting policy always applied. It is impracticable to present this information.

Frequency

Freehold land and buildings, collection assets, property, plant and equipment are revalued in successive 3-year cycles.

Freehold land and buildings were revalued as at 30 June 2003. 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.

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.

Conduct

All valuations are conducted by an independent qualified valuer.

Recoverable Amount Test

From 1 July 2002, Schedule 1 no longer requires the application of the recoverable amount test in AAS 10 *Recoverable Amount of Non-Current Assets* to the assets of the National Gallery of Australia where the primary purpose of the asset is not the generation of net cash inflows.

No property, plant and equipment assets have been written to recoverable amount per AAS 10. Accordingly the change in policy has had no financial effect.

Depreciation

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

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

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

	2003	2002
Buildings on freehold land	25 to 100 years	25 to 100 years
Plant and equipment	3 to 15 years	3 to 15 years
Collection Assets	50 to 500 years	50 to 500 years

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

(n) Inventories

Inventories held for resale are valued 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.

(o) 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.

(p) Intangible Assets

The National Gallery of Australia's intangibles comprise internally-developed software for internal use. The asset is carried at cost.

From 1 July 2002, Schedule 1 no longer requires the application of the recoverable amount test in Australian Accounting Standard AAS 10 *Recoverable Amount of Non-Current Assets* to the assets of the National Gallery of Australia when the primary purpose of the asset is not the generation of net cash inflows.

However Schedule 1 now requires such assets, if carried on the cost basis, to be assessed for indications of impairment. The carrying amount of impaired assets must be written down to the higher of its net market selling price or depreciated replacement cost.

All software assets were assessed for impairment as at 30 June 2003. None were found to be impaired.

Software is amortised on a straight-line basis over their anticipated useful lives. Useful lives are:

Software	2003 5 years	2002 5 years
----------	-------------------------------	-----------------

(q) 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 ceased the practice of hedging from the date the Government's foreign currency policy was issued.

(r) Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are exempt from taxation other than fringe benefits tax and the goods and services tax (GST). Revenues, expenses and assets are recognised net of GST:

- except where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- except for receivables and payables.

(s) 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. In the 2002-2003 year the insurance premium more than doubled as a consequence of changes in the international insurance market.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
2. Revenues from Government				
Appropriation Act No. 1	220,070	157,638	220,070	157,638
	<u>220,070</u>	<u>157,638</u>	<u>220,070</u>	<u>157,638</u>
In 2002/2003 the Government provided funding based on the cost of the National Gallery of Australia's outputs including \$188,205,000 (\$127,819,000 in 2001/2002) for the capital usage charge. Insurance premium increase supplementation of \$1,228,525 is included.				
3. Sale of Goods and Services				
Admissions	736	2,446	736	2,446
Membership	442	498	442	498
Catering facility	125	171	125	171
Merchandising	2,103	3,308	2,103	3,308
Total sales of goods and services	<u>3,406</u>	<u>6,423</u>	<u>3,406</u>	<u>6,423</u>
Provision of Goods to:				
Related Entities	0	0	0	0
External Entities	2,103	3,308	2,103	3,308
Total Sale of goods	<u>2,103</u>	<u>3,308</u>	<u>2,103</u>	<u>3,308</u>
Rendering of services to:				
Related Entities	0	0	0	0
External Entities	1,303	3,115	1,303	3,115
Total rendering of services	<u>1,303</u>	<u>3,115</u>	<u>1,303</u>	<u>3,115</u>
Costs of sales of goods	<u>1,054</u>	<u>1,858</u>	<u>1,054</u>	<u>1,858</u>
4. Operating Revenue				
4(a) Contributions				
Donations (excluding Works of Art - in kind)	3,477	482	2,999	3,114
Corporate sponsorship	524	283	524	333
Dividends and distributions	101	86	0	0
	<u>4,102</u>	<u>851</u>	<u>3,523</u>	<u>3,447</u>
4(b) Art Acquisitions - Gifts				
Works of Art Donations - in kind	1,482	968	1,555	1,010
	<u>1,482</u>	<u>968</u>	<u>1,555</u>	<u>1,010</u>
* Donations of works of art or cash for the purchase of works of art totalled \$4,938,501 (\$1,369,444 in 2001/2002). This sum which is recognised as operating revenue is required to be applied to purchase assets.				
4(c) Interest				
Deposits at call	347	476	288	427
Commercial bills	193	222	193	164
Term deposits	88	39	72	32
	<u>628</u>	<u>737</u>	<u>553</u>	<u>623</u>
4(d) Net Gain from sale of Investments				
Investments - Shares				
Proceeds from sale	531	678	0	0
Net book value at sale	480	436	0	0
Net gain	<u>51</u>	<u>242</u>	<u>0</u>	<u>0</u>
4(e) Other				
Other	339	414	321	414
Grants and subsidies	240	46	240	46
Exhibition Management	728	757	728	757
	<u>1,307</u>	<u>1,217</u>	<u>1,289</u>	<u>1,217</u>

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
5. Operating Expenses				
5(a) Suppliers Expenses:				
Insurance	3,087	1,213	3,087	1,213
Operating lease expenses	254	611	254	611
Other Goods and Services	11,599	14,480	11,531	14,148
Total Suppliers expenses	14,940	16,304	14,872	15,972
Goods from:				
Related Entities	0	0	0	0
External Entities	2,844	3,150	2,844	3,150
Total goods received	2,844	3,150	2,844	3,150
Services from:				
Related Entities	327	223	327	223
External Entities	11,769	12,599	11,701	12,599
Total services received	12,096	12,822	12,028	12,822
5(b) Employee Expenses				
Salaries	10,688	11,156	10,648	11,156
Superannuation	1,578	1,583	1,578	1,583
Leave and other entitlements	1,247	1,372	1,247	1,372
Separation and redundancy	116	40	116	40
Other employee benefits	301	299	301	299
Total Employee Benefits Expenses	13,930	14,450	13,890	14,450
Council fees	108	123	108	123
Workers Compensation Premiums	130	149	130	149
Total Employee Expenses	14,168	14,722	14,128	14,722
5(c) Depreciation and amortisation				
Depreciation of property, plant and equipment	1,978	1,717	1,978	1,717
Depreciation of works of art	5,401	5,349	5,401	5,349
Depreciation of the Library Collection	250	248	250	248
Amortisation of intangible assets	193	169	193	169
Total Depreciation and Amortisation	7,822	7,483	7,822	7,483
The aggregate amounts of depreciation or amortisation expensed for each class of depreciable assets are as follows:				
Works of Art	5,401	5,349	5,401	5,349
Library	250	248	250	248
Intangible assets	193	169	193	169
Buildings	1,312	1,312	1,312	1,312
Capital improvements	458	145	458	145
Plant and equipment	208	260	208	260
Total Allocated	7,822	7,483	7,822	7,483
5(d) Write-down of assets				
Doubtful debts	48	0	48	0
Provision for slow moving and obsolete stock	8	6	8	6
Inventory written down/off	96	174	96	174
Bad debt expense	3	6	3	6
Total	155	186	155	186

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
5(e) Net loss from sale of assets				
Infrastructure, plant and equipment				
Proceeds from disposal	25	25	25	25
Net book value of assets disposed	(33)	(58)	(33)	(58)
Net book value Write-offs	(18)	(157)	(18)	(157)
Total (loss) from disposal of assets	(26)	(190)	(26)	(190)
Total proceeds from disposals	25	25	25	25
Total value of assets disposed	(51)	(215)	(51)	(215)
Total net (loss) from disposal of assets	(26)	(190)	(26)	(190)

6. Cash

Cash at Bank and on Hand	7,273	13,390	5,615	12,000
Commercial bills	9,079	3,000	8,883	3,000
Total cash	16,352	16,390	14,498	15,000
Balance of cash as at 30 June shown in the Statement of Cash Flows	16,352	16,390	14,498	15,000

7. Investments

Shares in other companies - listed (at cost)				
Equities	1,142	1,421	0	0
Units trusts	88	181	0	0
Managed Funds	128		0	0
	1,358	1,602	0	0

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

8. Financial Assets - Receivables

Goods and services	416	1,216	416	1,216
Less provision for doubtful debts	(55)	(8)	(55)	(8)
	361	1,208	361	1,208
Goods and services tax receivable	105	52	104	52
Withholding tax receivable	36	6	0	0
Appropriation receivable	1,229	0	1,229	0
CUC receivable	0	88	0	88
Total receivables	1,731	1,354	1,694	1,348

Receivables (gross) are aged as follows:

Not overdue	1,350	242	1,344	236
Overdue by:				
Less than 30 days	130	916	130	916
30 to 60 days	73	36	73	36
60 to 90 days	5	6	5	6
More than 90 days	197	162	197	162
Total receivables overdue	1,755	1,362	1,749	1,356

The provision for doubtful debts is aged as follows:

Not overdue	0	0	0	0
Overdue by:				
Less than 30 days	0	0	0	0
30 to 60 days	0	0	0	0
60 to 90 days	0	0	0	0
More than 90 days	55	8	55	8
Total provision for doubtful debts	55	8	55	8

9. Financial Assets - Other

Accrued Income	62	112	58	97
Total	62	112	58	97

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
10. Property, Plant and Equipment				
<u>10A. Land and Buildings</u>				
Freehold Land				
at valuation 2000 (Deprival)	0	4,450	0	4,450
at valuation 2003 (fair value)	4,750	0	4,750	0
Total Freehold Land	4,750	4,450	4,750	4,450
Buildings on Freehold Land				
at valuation 2000 (Deprival)	0	105,800	0	105,800
accumulated depreciation	0	(2,621)	0	(2,621)
	0	103,179	0	103,179
at valuation 2003 (fair value)	108,671	0	108,671	0
Total Freehold Buildings	108,671	103,179	108,671	103,179
Capital Improvements				
at cost	0	3,957	0	3,957
accumulated depreciation	0	(358)	0	(358)
Total Capital Improvements	0	3,599	0	3,599
Capital Improvements in progress				
at cost	3,094	2,878	3,094	2,878
Total Buildings	111,765	109,656	111,765	109,656
Total Land and Buildings (non-current)	116,515	114,106	116,515	114,106

The independent valuation of land and buildings in 2003 was carried out as at 30 June by officers from The Australian Valuation Office using the fair value valuation basis.

10B. Infrastructure, plant and equipment

at cost	330	0	330	0
Accumulated depreciation	(36)	0	(36)	0
	294	0	294	0
at 2002 valuation (deprival)	1,483	1,483	1,483	1,483
Accumulated depreciation	(168)	0	(168)	0
	1,315	1,483	1,315	1,483
Total Plant and Equipment (non-current)	1,609	1,483	1,609	1,483

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.

Movement in Asset Revaluation Reserve				
increment for land	300	0	300	0
increment for buildings on freehold land	1,891	0	1,891	0
decrement in plant and equipment	0	(292)	0	(292)
	2,191	(292)	2,191	(292)

11. Collection Assets

Works of Art				
at cost	20,815	14,850	20,815	14,850
Accumulated Depreciation	(16)	(30)	(16)	(30)
	20,799	14,820	20,799	14,820
at 2001 valuation (deprival)	1,565,147	1,565,147	1,565,147	1,565,147
Accumulated Depreciation	(10,734)	(5,319)	(10,734)	(5,319)
	1,554,413	1,559,828	1,554,413	1,559,828
Total Works of Art	1,575,212	1,574,648	1,575,212	1,574,648
Library				
at cost	408	198	408	198
Accumulated Depreciation	(3)	(3)	(3)	(3)
	405	195	405	195
at 2001 valuation (deprival)	18,383	18,383	18,383	18,383
Accumulated Depreciation	(495)	(245)	(495)	(245)
	17,888	18,138	17,888	18,138
Total Library	18,293	18,333	18,293	18,333
Total Collection (non current)	1,593,505	1,592,981	1,593,505	1,592,981

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 on a deprival basis.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
12. Intangible Assets				
at cost (software)	1,145	1,055	1,145	1,055
accumulated amortisation	(694)	(501)	(694)	(501)
Total Intangible Assets	451	554	451	554
13. Non-Financial Assets - Inventories				
Finished goods (at cost)	1,273	1,205	1,273	1,205
Less: provision for slow moving and damaged items	(127)	(120)	(127)	(120)
Total Inventories	1,146	1,085	1,146	1,085
All inventories are current assets.				
14. Non-Financial Assets - Other				
Prepayments	126	90	126	90
Total	126	90	126	90
All prepayments are current assets.				
15. Provision and Payables				
15(a) Employee entitlements				
Accrued Salaries	398	360	398	360
Recreation Leave	1,308	1,277	1,308	1,277
Long Service Leave	2,004	1,778	2,004	1,778
Superannuation	256	214	256	214
Other	121	4	121	4
Aggregate employee entitlement liability	4,087	3,633	4,087	3,633
Employee provisions are categorised as follows:				
Current	2,148	1,840	2,148	1,840
Non-Current	1,939	1,793	1,939	1,793
	4,087	3,633	4,087	3,633
15(b). Suppliers				
Creditors-Art Acquisitions	6,467	15,435	6,467	15,435
Trade Creditors	236	79	219	79
Other Creditors	642	1,348	636	1,023
Unearned Income	271	50	271	50
Total	7,616	16,912	7,593	16,587
Payable - Suppliers are categorised as follows:				
Current	4,335	10,467	4,312	10,142
Non-Current	3,281	6,445	3,281	6,445
	7,616	16,912	7,593	16,587

16. Equity

CONSOLIDATED

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
Balance 1 July 2002	76,712	72,712	623,880	622,620	1,008,520	1,008,812	1,709,212	1,704,144
Operating Result			193,935	129,191			193,935	129,191
Net revaluation increase/(decrease)					2,191	-292	2,191	-292
Equity Injection	4,000	4,000					4,000	4,000
Capital Use Charge			-188,186	-127,831			-188,186	-127,831
Balance 30 June 2003	80,712	76,712	629,729	623,980	1,010,711	1,008,520	1,721,152	1,709,212

NGA ONLY

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
Balance 1 July 2002	76,712	72,712	621,292	617,318	1,008,520	1,008,812	1,706,524	1,698,842
Operating Result			193,393	131,805			193,393	131,805
Net revaluation increase/(decrease)					2,191	-292	2,191	-292
Equity Injection	4,000	4,000					4,000	4,000
Capital Use Charge			-188,186	-127,831			-188,186	-127,831
Balance 30 June 2003	80,712	76,712	626,499	621,292	1,010,711	1,008,520	1,717,921	1,706,824

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

TABLE A
Movement summary 2002-2003 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
As at 1 July 2002							
Gross book value	1,598,578	4,450	112,636	117,086	1,483	1,055	1,718,202
Accumulated depreciation/amortisation	5,597	na	2,980	2,980	0	501	9,078
Net book value	1,592,981	4,450	109,656	114,106	1,483	554	1,709,124
Additions							
by purchase	6,175	0	1,988	1,988	384	90	8,637
From acquisition of operations	0	0	0	0	0	0	0
Net revaluation increment/decrement	0	300	1,891	2,191	0	0	2,191
Depreciation/amortisation expense	5,652	na	1,770	1,770	207	193	7,822
Recoverable amount write-downs	0	0	0	0	0	0	0
Disposals							
From disposal of operations	0	0	0	0	0	0	0
Other disposals	0	0	0	0	51	0	51
As at 30 June 2003							
Gross book value	1,604,753	4,750	111,765	116,515	1,816	1,145	1,724,229
Accumulated depreciation/amortisation	11,248	na	0	0	207	694	12,149
Net book value	1,593,505	4,750	111,765	116,515	1,609	451	1,712,080

TABLE B
Summary of balances at valuation as at 30 June 2003 (Consolidated only)

Item	Collection Assets \$'000	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Intangibles \$'000	TOTAL \$'000
As at 30 June 2003							
Gross value	1,604,753	4,750	111,765	116,515	1,816	1,145	1,724,229
Accumulated Depreciation	11,248	n/a	0	0	207	694	12,149
Net book value	1,593,505	4,750	111,765	116,515	1,609	451	1,712,080
As at 30 June 2002							
Gross value	1,598,578	4,450	112,636	117,086	1,483	1,055	1,718,202
Accumulated Depreciation	5,597	n/a	2,980	2,980	0	501	9,078
Net book value	1,592,981	4,450	109,656	114,106	1,483	554	1,709,124

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
18. Cash Flow Reconciliation				
<i>Reconciliation of operating surplus to net cash from operating activities</i>				
Operating Surplus	193,934	129,191	193,393	131,805
Non Cash Items				
Depreciation and amortisation	7,822	7,483	7,822	7,483
Bad debt expense	3	6	3	6
Write down of assets	18	174	18	174
Gain on sale of shares	(51)	(242)	0	0
Bonus share issue	0	(1)	0	0
Loss from disposal of non-current assets	9	45	9	45
Gifts of works of art	(1,555)	(968)	(1,555)	(1,010)
Gifts of plant and equipment	(2)	0	(2)	0
Capitalisation of Conservation salary costs	(260)	0	(260)	0
Recognition of assets purchased in prior years	(10)	(124)	(10)	(124)
Change in Assets and Liabilities				
(Increase)decrease in receivables	(465)	(595)	(434)	(581)
(Increase)decrease in inventories	(61)	(52)	(61)	(52)
(Increase)decrease in other assets	14	52	3	52
Increase(decrease) in creditors	(207)	(111)	95	(388)
Increase(decrease) in provisions for employee entitlements	453	415	453	415
Net cash from/(used by) operating activities	199,642	135,272	199,474	137,825

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.

	2002/2003 \$'000	2001/2002 \$'000
Balance at 1 July	2,426	4,312
Income		
Donations	2,989	3,006
Interest	123	91
	5,538	7,409
Expenditure		
Acquisition of works of art	2,861	4,959
Touring Exhibition Expenses	283	24
Balance at 30 June	2,394	2,426

20. Remuneration of Executive Officers

	Consolidated		NGA	
	2002/2003 \$	2001/2002 \$	2002/2003 \$	2001/2002 \$
The aggregate amount of total remuneration of officers shown below.	953,421	901,267	953,421	901,267

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	0	1	0	1
\$110,001 - \$120,000	3	3	3	3
\$120,001 - \$130,000	2	0	2	0
\$130,001 - \$140,000	1	1	1	1
\$140,001 - \$150,000	0	1	0	1
\$150,001 - \$160,000	0	0	0	0
\$160,001 - \$170,000	0	0	0	0
\$170,001 - \$180,000	1	1	1	1
	7	7	7	7

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 2002-2003 except the Director. Details in relation to the Director have been incorporated into Note 25.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2002/2003 \$	2001/2002 \$	2002/2003 \$	2001/2002 \$
21. Remuneration of Auditors				
Amounts received or due and receivable by the Australian National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation	55,500	53,000	50,000	48,000
Total	<u>55,500</u>	<u>53,000</u>	<u>50,000</u>	<u>48,000</u>

RSM Bird Cameron partners have been contracted by ANAO to provide audit services on the ANAO's behalf. Fees for these services are included above. No other services were provided by RSM Bird Cameron during the reporting period.

No other services were provided by the ANAO 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 deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AAS 24 - Consolidated 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

	2003	2002
	\$	\$
Remuneration received or due and receivable by council members	371,316	332,057

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

	<u>Number</u>	<u>Number</u>
\$Nil - \$10,000	1	10
\$10,001 - \$20,000	7	1
\$20,001 - \$30,000	1	0
\$220,001 - \$230,000	0	0
\$231,000 - \$240,000	0	0
\$240,001 - \$250,000	0	1
\$250,001 - \$260,000	0	0
\$260,001 - \$270,000	1	0
	<u>10</u>	<u>12</u>

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

Notes to and forming part of the financial statements

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, \$211,551 (\$203,387 in 2001/2002) 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 \$1,425,866 (\$3,045,823 in 2001/2002) 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 \$98,398 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.

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 P Bacon AM (retired 7/3/03)	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
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 L Williams AM	20.08.97

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 National Gallery of Australia was established by the National Gallery Act 1975 and is controlled by the Commonwealth of Australia.

The National Gallery of Australia is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

28. Payables Denominated in Foreign Currency

	Consolidated		NGA	
	2002/2003 \$'000	2001/2002 \$'000	2002/2003 \$'000	2001/2002 \$'000
Due within one year				
US Dollars	1,680	3,680	1,680	3,680
	<u>1,680</u>	<u>3,680</u>	<u>1,680</u>	<u>3,680</u>

29. Events Occurring After Reporting Date

There are no events that occurred after balance date that have an impact on the 2002-2003 financial statements.

30. Average Staffing Levels

	Consolidated		NGA	
	2002/2003	2001/2002	2002/2003	2001/2002
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:				
	<u>226</u>	<u>240</u>	<u>226</u>	<u>240</u>

Note 31. Appropriations

Particulars	Department Outputs		Equity		Total	
	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
Year ended 30 June 2003						
Balance carried forward from previous year	0	0	0	0	0	0
Appropriation Acts 1 and 3	220,070	157,638	0	0	220,070	157,638
Appropriation Acts 2 and 4	0	0	4,000	4,000	4,000	4,000
Available for payment of CRF	220,070	157,638	4,000	4,000	224,070	161,638
Payments made out of CRF	218,841	157,638	4,000	4,000	222,841	161,638
Balance carried forward to next year	1,229	0	0	0	1,229	0
Represented by: Appropriations Receivable	1,229	0	0	0	1,229	0

(c) Net Fair Values of Financial Assets and Liabilities

		2002/2003		2001/2002	
	Note	Total carrying amount \$'000	Aggregate net fair value \$'000	Total carrying amount \$'000	Aggregate net fair value \$'000
Financial Assets					
Cash at Bank	6	7,267	7,267	13,384	13,384
Cash on Hand	6	6	6	6	6
Commercial Bills	6	9,079	9,079	3,000	3,000
Shares in listed companies	7	1,358	1,553	1,602	1,796
Debtors	8	502	502	1,354	1,354
Appropriation Receivable	8	1,229	1,229	-	-
Other	9	62	62	112	112
Total Financial Assets		19,503	19,698	19,458	19,652
Financial Liabilities (Recognised)					
Payables - Suppliers	15b	7,616	7,616	16,911	16,911
Total Financial Liabilities (Recognised)		7,616	7,616	16,911	16,911

Financial Assets

The net fair values of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

The net fair values of shares in listed companies is the quoted market price at reporting date, adjusted for the transaction costs necessary for realisation.

Financial Liabilities

The net fair values for creditors and accruals which are short-term in nature, are approximated by their carrying amounts.

(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 \$6,450,431. The value of the foreign currency commitments at the 30 June 2003 exchange rate is \$5,059,478.

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 work of art locally, nationally and internationally.

There are three outputs identified for the above outcome: Collection development, Collection Management and Access to and promotion of Works of Art.

33 (b) Net Cost of Outcome Delivery

	Outcome 1			Total
	2003 \$'000	2002 \$'000	2003 \$'000	
Administered expenses	n/a	n/a	n/a	n/a
Departmental outputs	37,028	38,578	37,028	38,578
Total Expenses	37,028	38,578	37,028	38,578
Cost recovered from provision of goods and services to the non-government sector				
Administered expenses	n/a	n/a	n/a	n/a
Departmental outputs	-	-	-	-
Total costs recovered	-	-	-	-
Other external revenues				
Departmental				
Sale of goods and services - to related entities	-	-	-	-
Contributions	3,523	3,447	3,523	3,447
Art acquisitions - gifts	1,555	1,010	1,555	1,010
Interest	553	623	553	623
Other	1,289	1,217	1,289	1,217
Revenue from sale of assets	25	25	25	25
Total Departmental	6,945	6,322	6,945	6,322
Total other external revenues	6,945	6,322	6,945	6,322
Net cost/(contribution) of outcome	-30,083	-32,256	-30,083	-32,256

The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome. The Capital Usage Charge is not included in any of the Net cost/(contribution) of outcomes as it is not an operating expense.

33 (c) - Departmental Revenues and Expenses by Outputs

	Output 1.1		Output 1.2		Output 1.3		Total	
	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
Operating Expenses								
Employees	959	936	3,348	3,352	9,822	10,433	14,128	14,722
Suppliers	473	509	2,010	1,453	12,389	14,035	14,872	15,997
Depreciation and Ammortisation	2,084	2,063	2,334	2,267	3,404	3,153	7,822	7,483
Write down of assets	2	0	7	1	145	185	155	186
Value of assets sold	0	60	6	65	45	91	51	215
Total Operating Expenses	3,518	3,568	7,705	7,138	25,806	27,897	37,028	38,603
Funded by:								
Revenues from Government	61,367	14,030	66,071	28,532	92,632	115,076	220,070	157,638
Sale of Goods and Services	0	0	0	0	3,406	6,423	3,406	6,423
Contributions	2,197	3,018	795	20	530	409	3,523	3,447
Art acquisitions - gifts	1,555	1,010	0	0	0	0	1,555	1,010
Interest	164	55	90	113	300	455	554	623
Other	51	32	68	39	1,171	1,171	1,290	1,242
Revenue from Sale of Assets	0	7	3	8	22	11	25	25
Total Operating Revenue	65,334	18,152	67,027	28,712	98,061	123,545	230,422	170,408

The National Gallery's outcomes and outputs are described in note 33A.
 The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.
 The Capital Usage Charge is not included in any of the Net cost/(contribution) of outcomes as it is not an operating expense.

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

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

APPENDIX

1 Council of the National Gallery of Australia 2002–2003

The following members served on the Council and on Council Committees during the year ending 30 June 2003. The Council met on six occasions in the year, the Risk Management and Audit Committee on four occasions, and the Development and Marketing Committee on two occasions with the Committee being disbanded in October 2002. Since that time issues previously addressed by the Development and Marketing Committee have been considered by the full Council. In addition an 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 Refurbishment and Enhancement Project until it was disbanded in December 2002.

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	2	2
Dr Brian Kennedy (Director) 8/9/97 – 31/8/02 1/9/02 – 31/8/04	6	6	6	6
Mr Phillip Bacon AM 4/12/96 – 3/12/99 4/12/99 – 7/3/03	4	4	2	2
Mr Anthony Berg AM ² 20/8/97 – 19/08/00 20/8/00 – 26/9/03	6	4	-	-
Mr Michael Chaney 13/12/00 – 12/12/03	6	5	4	4
Dr Peter Farrell 6/2/01 – 5/2/04	6	2	-	-
Mrs Ann Lewis AM 24/11/98 – 23/11/01 27/3/02 – 26/3/05	6	5	2	1
Ms Lyn Williams AM 20/8/97 – 19/8/00 20/8/00 – 26/9/03	6	6	2	2
Mr Robert Champion de Crespigny AC 16/5/02 – 15/5/05	6	5	4	4
Mrs Roslyn Packer 26/6/02 – 25/6/05	6	6	2	2

¹Chairman from 01/01/01

²Chairman of the National Gallery of Australia Foundation

Council Committees

Risk Management and Audit Committee

Mr Michael Chaney (Chair)

Mr Robert Champion de Crespigny

Acquisitions Committee

Mr Philip Bacon, AM (Chair to 7.3.03)

Ms Lyn Williams AM

Mrs Ann Lewis AM

Mrs Roslyn Packer

Development and Marketing Committee

Mr Harold Mitchell (Chair)

Dr Brian Kennedy

Mr Philip Bacon AM

Ms Lyn Williams AM

Mrs Ann Lewis AM

Mrs Roslyn Packer

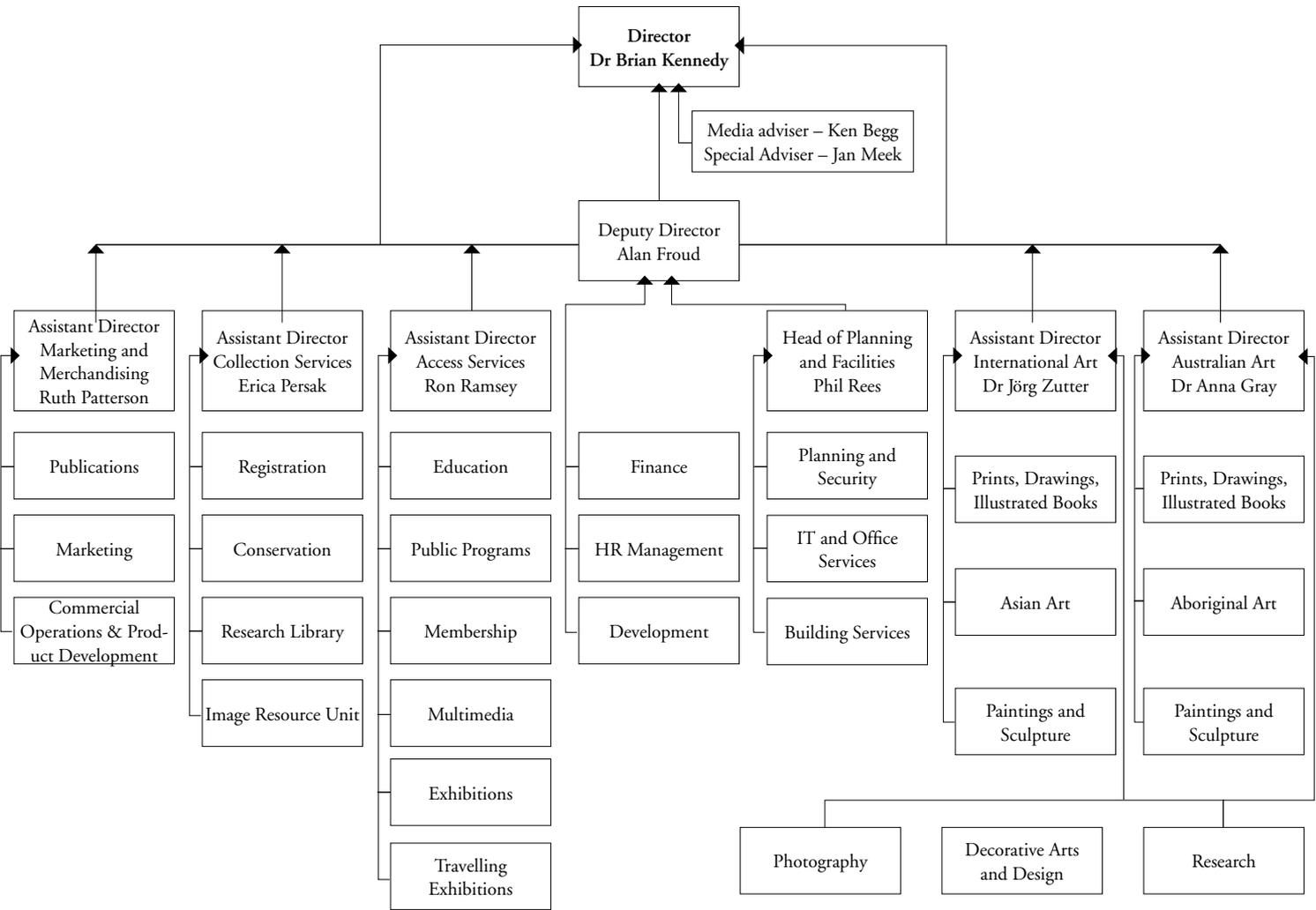
Building Committee

Mr Tony Berg AM

Mrs Lyn Williams AM

Mr Michael Chaney

2 Staffing structure at 30 June 2003



APPENDIX

3 Staff of the National Gallery of Australia at 30 June 2003

Executive

Brian Kennedy, Director
Mary-Lou Lyon, Personal Assistant to the Director
Elizabeth Campbell, Executive Assistant
Alan Froud, Deputy Director
Kirsti Partridge, Personal Assistant to the Deputy Director / Council Secretary

Australian Art

Anna Gray, Assistant Director, Australian Art
Roger Butler, Senior Curator, Australian Prints and Drawings
Anne McDonald, Curator, Australian Prints and Drawings
Deborah Hart, Senior Curator, Australian Painting and Sculpture
Elena Taylor, Curator, Australian Painting and Sculpture
Rebecca Chandler, Curatorial Assistant, Australian Painting and Sculpture
Brenda Croft, Senior Curator, Aboriginal and Torres Strait Islander Art
Susan Jenkins, Assistant Curator, Aboriginal and Torres Strait Islander Art
Anne Chivas, Administrative Assistant
Emma Fowler-Thomason, Gordon Darling Graduate Intern
Stephen Gilchrist, Trainee Assistant Curator, Aboriginal and Torres Strait Islander Art

International Art

Jorg Zutter, Assistant Director, International Art
Andrea Cross, Executive Assistant
Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books
Mark Henshaw, Curator, International Prints, Drawings and Illustrated Books
Lucina Ward, Assistant Curator, International Paintings and Sculpture
Robyn Maxwell, Senior Curator, Asian Art
Charlotte Galloway, Assistant Curator, Asian Art
Carol Cains, Assistant Curator, Asian Art
Madeleine McClelland, Assistant Curator, Asian Art
Caroline Davies, Research Assistant, Asian Art
Jane Marsden, Administrative Assistant

Australian and International Art

Gael Newton, Senior Curator, International and Australian Photography

Anne O'Hehir, Assistant Curator, International and Australian Photography
Christine Dixon, Senior Curator, Research
Steve Tonkin, Assistant Curator, Research
Robert Bell, Senior Curator, International and Australian Decorative Arts and Design

Collection Services

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

Conservation

Janet Hughes, Head of Conservation
Allan Byrne, Senior Conservator, Painting
Kim Brunoro, Conservator, Painting
Sheridan Roberts, Conservator, Painting
Andrea Wise, Senior Conservator, Paper, Photographs and Moving Images
Fiona Kemp, Conservator, Paper, Photographs and Moving Images
James Ward, Conservator, Paper, Photographs and Moving Images
Debbie Ward, Senior Conservator, Textiles
Micheline Ford, Conservator, Textiles
Charis Tyrrel, Conservator, Textiles
Solitaire Sani, Conservator, Textiles
Jane Wild, Conservator, Textiles
Jael Muspratt, Conservation Assistant, Textiles
Helen Hanley, Conservation Assistant, Textiles
Benita Johnson, Acting Senior Conservator, Objects
Gloria Morales, Conservator, Objects (on long term leave)
Victoria Gill, Conservator, Objects
Stefanie Woodruff, Conservator, Loans & Exhibitions (on long term leave)
Jaishree Srinivasav, Conservator, Loans & Exhibitions
Lisa Addison, Preventive Conservator
Nicola Hall, Conservator
Jessie Firth, Conservation Assistant
Caroline Whitely, Conservation Assistant
Greg Howard, Conservation Technician, Framing
Shulan Birch, Senior Mountcutter
John Wayte, Mountcutter
Cheree Martin, Administrative Assistant

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, Acquisitions Officer
Cheng Phillips, Serials Officer
Kate Brennand,

Inter-Library Loans / Exchange Officer
Caitlin Perriman, Documentation /
Cataloguing Officer
Anna Reidy, Documentation Filer / Shelver
Kelly Sturgiss, Documentation Filer / Shelver

Registration

Ren Pryor, Acting Registrar, Collections
Pam Bailey, Administrative Assistant
Adrian Finney, Associate Registrar,
Documentation and Storage
Maree Darrell, Assistant Registrar,
Documentation and Storage Coordination
Teresita Cashmore, Senior Registration Officer,
Documentation
Rebecca Corbell, Assistant Registrar, Loans
David Nugent, Registration Officer
Valerie Alfonzi, Senior Registration Officer,
Collections Storage
Fiona Hinton, Registration Officer
Rose Montebello, Registration Officer
Jane Saker, Registration Officer
Jeremy Russell, Registration Officer
Sam Bottari, Registration Officer
Katrina Power, Assistant Registrar, Exhibitions
Bruce Egan, Registration Officer
Peter Hendricks, Senior Registration Officer,
Loans and Documentation
Adam Mann, Registration Officer
Sarah Millgate, Registration Officer

Imaging Resource Unit

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

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

Jenny Manning, Project Coordinator
Phillipa Winn, Project Officer
Jo-Anne Walsh, Administrative Officer, Bookings
Joanna Krabman, Project Officer
Juliet Flook, Administrative Officer, Voluntary Guides

Public Programs

Greg Marginson, Acting Manager, Public Programs
Michael Fensom-Lavender, Acting Project Officer
Ben Divall, Acting Project Coordinator
Egidio Ossato, Audio Visual Technician

Multimedia

Jose Robertson, Multimedia Coordinator
Andrew Powrie, Designer / Developer
Nicole Ryan, Project Officer

Exhibitions

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

Workshop

Brett Redfern, Carpenter
Charles Summerell, Carpenter
Darren Houlihan, Fitter
David Sharrock, Carpenter
Helmut Rudolf, Painter

Travelling Exhibitions

Belinda Cotton, Manager, Travelling Exhibitions
Maryanne Voyazis, Acting Project Officer
Helene Hayes, Project Officer
Melanie Douglas, Project Officer

Visitor Services

Piera Bigna, Visitor Services Officer
Evelyn Dyball, Visitor Services Officer
Christine Nicholas, Visitor Services Officer
Janet Matson, Visitor Services Officer

Membership

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

Marketing and Merchandising

Ruth Patterson, Assistant Director,
Marketing and Merchandising

Public Affairs

Helen Power, Public Affairs Officer
Ken Hunt, Public Affairs Officer

Marketing

Elizabeth Malone, Marketing Manager
Lyn Brown, Events Coordinator

Publications and Design

Kirsty Morrison, Acting Publications Manager
Carla Da Silva Pastrello, Graphic Designer
Sarah Robinson, Graphic Designer
Alexandra Payne, Editor
Eve Sullivan, Editor
Leanne Handreck, Rights and Permissions Officer
Alix Fiveash, Publishing Administrative Officer
Gyongyi Smee, Administrative Officer

Commercial Operations

Raymond Callan, Business Manager
Amy Mallett, Trade and Mail Order Sales Officer
Claudia Wilkinson, Shop Manager
Annette Stefanou, Assistant Manager
Susie Greentree, Shop Supervisor
Daniel Bigna, Shop Assistant
Ali Mackay-Sim, Shop Assistant

Development

Lyn Conybeare, Head of Development
Jennifer Wright, Sponsorship and Development Officer
Silvana Colucciello, Administrative Assistant

Finance

Margaret Baird, Head of Finance
Karyn Cooper, Manager, Finance
John Kearns, Assistant Manager
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 (on long term leave)
Melinda Carlisle, Acting Manager,
Human Resource Management
Debra Luck, Acting Assistant Manager,
Human Resource Management
Manolita Ramsey, Assistant Personnel Officer
Lee Colvin, Salaries Clerk
Lisa Cargill, Recruitment Officer
Veselka Koneska, Administrative Assistant

Planning and Facilities

Phil Rees, Head of Planning and Facilities
(on long term leave)
John Santolin, Acting Head of Planning and Facilities
Garry Cox, Manager Facilities Buildings
Joy Pensko, Planning and Facilities Support Officer
Tava Sitauti, Assistant Manager Facilities
Mathew Hogan, Electrician
Tui Tahu, Electrician
Michael Sultana, Airconditioning Service Officer
John Gryniewicz, General Maintenance Officer
Zora Santrac, Administrative Assistant
Josip Rukavina, General Maintenance Officer

Security

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
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
Peter Gleeson, 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

Information Technology

Tony Bray, Acting Manager IT
Lorraine Jovanovic, Client Support Officer

Records Management

Rory McQuinn, Acting Manager
Margaret Stack, RMU Officer
Joanne Sultana, RMU Officer

Purchasing and Stores

Frank Navarro, Acting Supplies Manager
Philip Murphy, Acting Warehouse Manager
Annie Connor, Stores Officer

4 Acquisitions 2002–2003

**ABORIGINAL AND TORRES
STRAIT ISLANDER ART****BELL, Richard**

Australia born 1953
Kamileroi people
A casual observation 2002
synthetic polymer paint, glue
and gravel on canvas
101.0 x 130.0 cm
2002.519

Delusional Grandeur 2002
synthetic polymer paint, glue
and gravel on canvas
183.0 x 92.0 cm
2002.518

BENN KEMERRE, Billy

Australia born 1943
Anmatyerr people
Harts Range/Alice Range pre 1997
synthetic polymer paint on
fibreboard panel
42.0 x 48.8 cm
2002.326

Rock Hill Bore–Near Harts Range
2001
synthetic polymer paint on
fibreboard panel with Estapol
39.5 x 50.0 cm
2002.327

Ching Spring–Harts Range Way
2001
synthetic polymer paint on
fibreboard with Estapol
27.7 x 40.5 cm
2002.328

Willy Bore 2002
synthetic polymer paint on linen
10.4 x 30.2 cm
2002.329

Untitled/Alice Springs unknown
(pre 1999)
synthetic polymer paint on
fibreboard with Estapol
34.8 x 62.9 cm
2002.330

Men's Corroboree 2001
synthetic polymer paint on linen
10.6 x 42.7 cm
2002.331

Mud Place North Road unknown
synthetic polymer paint on timber
with Estapol
32.0 x 49.4 cm
2002.332

BENT, Hughie

Walmajarri people
Mankarnputu 2000
synthetic polymer paint on canvas
90.0 x 60.0 cm
2002.382

BENT, Jinny Ngarta

Walmajarri people
Wirrikarijartu–living waterhole
2001
synthetic polymer paint on canvas
76.0 x 101.0 cm
2002.383

DOWLING, Julie

Perth born 1969
Yamatji people
Self portrait in our country 2002
synthetic polymer paint, oil and
red ochre on canvas
120.0 x 100.0 cm
2002.377

ENTATA, Irene Mbitjana

Australia born 1946
Luritja people
Imanka (Mission times) 2002
hand-built terracotta pot, painted
with overglazes
31.0 x 21.0 cm
2002.511.A-B

FULLARD, Corrie

Tasmanian Aboriginal people
Shell necklace 2002
green maireener shells, black crow
shells, thread
circumference 164.0 cm
2003.19

HERMANNSTADT POTTERS

Western Aranda (Arrente)
*Imankinyanga Lyatinga Unah [Our
History]* 2001
synthetic polymer paint on canvas
370.0 x 270.0 cm
2002.507

HUDDLESTON, Michelle

Ngandi people
Runaway Wife 2002
synthetic polymer paint on canvas
55.0 x 55.0 cm
2002.311

INKAMALA, Judith

Australia born 1948
Niurite 2002
hand-built terracotta pot, painted
with overglazes
41.0 x 33.0 cm
2002.508.A-B

IYUNA, James

Australia born 1959
Kuninjku (Eastern Kunwinjku)
people
Buluwana 2002
natural pigments on eucalyptus
bark
144.0 x 66.0 cm
2003.11

JADBALAG, Mary

Australia born 1938
Burrarra, Anbarra people
Fish fence 2001
sand palm fibre, bush string
107.0 x 332.6 cm
2002.379

JIN.GUWARABA, Mary

Australia born 1933
Burrarra, Anbarra people
Fish trap 2002
pandanus, bush string
152.0 x 47 cm, 44.0 cm
2002.378

- JONES, Dianne**
Australia born 1966
Balardung/Nyoongar people
Aboriginal dot painting series #1 2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.501
- Aboriginal dot painting series #4* 2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.502
- Aboriginal dot painting series #5* 2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.503
- LHOOQ ERE!* 2001
Inkjet on canvas
114.0 x 91.0 cm
2002.504
- Shearing the rams* 2001
Inkjet on canvas
121.9 x 182.6 cm
2002.505
- Jones's picnic* 2001
Inkjet on canvas
73.7 x 113.0 cm
2002.506
- MALANGI, David**
Mulanga, Central Arnhem Land,
Northern Territory Australia born
1927–Yathalamarra,
Central Arnhem Land,
Northern Territory, Australia 1999
Manyarrngu people
Manharrngu Mortuary Rites 1960s
2002.325
- MARABAMBA, Mary**
Australia born 1938
Eastern Kunwinjku people
Fish trap 2001
jungle vine, bush string
interlacing
96.4 x 52.0 x 56.0 cm
2002.381
- MAYNARD, Muriel**
Australia born 1930
Tasmanian Aboriginal people
Shell necklace 2002
rye shells, stripy button shells,
thread
circumference 80.0 cm
2002.333
- Shell necklace* 2002
rye shells, toothy shells, thread
circumference 193.0 cm
2002.334
- Shell necklace* 2002
toothy shells, black crow shells,
thread
circumference 220.0 cm
2002.335
- NAMPITJIN, Eubena**
Australia born c. 1922
Purtitjarra, Mantjilytjarra,
Wangkajungka and Kukatja people
Wati Kutjarra 2002
synthetic polymer paint on linen
150.0 x 100.0 cm
2002.390
- Mindiki Karu* 2002
synthetic polymer paint on linen
180.0 x 120.0 cm
2002.391
- NAMPITJINPA, Alice**
Australia born c. 1945
Pintupi people
Tali at Talaalpi 2002
synthetic polymer paint on canvas
299.0 x 158.0 cm
2002.515
- NAMPITJINPA, Nyurapaya**
Australia born c. 1935
Pintupi people
Untitled 2002
synthetic polymer paint on canvas
168.0 x 46.0 cm
2002.514
- NAPALTJARRI, Tjunkiya**
Australia born c. 1930
Pintupi people
*The rockhole site of Umari, in
Sandhill Country East of Mt Webb*
2002
synthetic polymer paint on canvas
153.0 x 122.0 cm
2002.513
- NAPANANGKA**
Purtitjarra, Mantjilytjarra, Wang-
kajungka and Kukatja people
Tjuwiltjarra 2002
synthetic polymer paint on canvas
120.0 x 80.0 cm
2002.376
- NAPARRULA, Ningura**
Australia born c. 1938
Pintupi people
Untitled 2002
synthetic polymer paint on canvas
152.0 x 91.0 cm
2002.512
- NERRIMAH, Jimmy**
Australia born c. 1923
Walmajarri people
Nyirtiwarni 2002
synthetic polymer paint on canvas
91.0 x 76.0 cm
2002.384
- NEWSON, Lennah**
Australia born 1940
Tasmanian Aboriginal people
River reed basket 1 2002
river reed
without handle 18.6 x 20.6
x 20.4 cm
2003.20
- River reed basket 2* 2002
river reed
without handle 17.4 x 25.0
x 23.8 cm
2003.21
- River reed basket 3* 2002
river reed
Twining
without handle 19.0 x 26.8
x 26.0 cm
2003.22
- River reed basket 4* 2003
river reed
without handle 25.0 x 35.0
x 35.0 cm
2003.23
- NGAMANDARA, Terry**
Australia born 1950
Burarra, Gun-nartpa people
Gulach spike rush 2001
natural pigments on
eucalyptus bark
120.0 x 65.0 cm
2003.12

- NJIMINJUMA, Jimmy**
Australia born 1945
Kuninjku (Eastern Kunwinjku) people
Ngalyod (Rainbow Serpent) 2001
natural pigments on eucalyptus bark
241.0 x 73.0 cm
2003.10
- NYUMI, Elizabeth**
Australia born c.1947
Pintupi, Nungurrayi people
Parwalla 2001
synthetic polymer paint on linen
180.0 x 120.0 cm
2002.312
- PRINCE OF WALES**
Australia born c. 1935
– Australia, 2002
Dangbala, Larrakia people
Body Marks 2002
synthetic polymer paint on canvas
203.0 x 120.0 cm
2002.309
- Body Marks* 1998
synthetic polymer paint on canvas
152.0 x 92.0 cm
2002.392
- RICHARDSON, Eva**
Australia born c. 1939
Tasmanian Aboriginal people
Kelp water carrier 2002
bull kelp, tea-tree sticks, bush string
11.6 x 19.8 x 9.8 cm
2003.14
- RUNGGIWANGA, Laura**
Australia born 1954
Kunwinjku people
Fish trap 2002
pandanus, natural dyes, bush string interlacing
77.0 x 33.0 x 76.0 cm
2002.380
- SIWES, Darren**
Australia born 1968
Church 1 2000
cibachrome print
100.0 x 120.0 cm
2002.313
- No Entry* 2000
cibachrome print
100.0 x 120.0 cm
2002.314
- High Status* 2000
cibachrome print
100.0 x 120.0 cm
2002.315
- Give Way* 2000
cibachrome print
100.0 x 120.0 cm
2002.316
- Beacon* 2001
cibachrome print
100.0 x 120.0 cm
2002.317
- Trained Man* 2001
cibachrome print
100.0 x 120.0 cm
2002.318
- Stand* 2001
cibachrome print
100.0 x 120.0 cm
2002.319
- One Night At Mt Lofy* 2001
cibachrome print
100.0 x 120.0 cm
2002.320
- I am Expecting* 2001
cibachrome print
100.0 x 120.0 cm
2002.321
- Visions* 2001
cibachrome print
100.0 x 120.0 cm
2002.322
- On This Spot* 2000
cibachrome print
100.0 x 120.0 cm
2002.323
- THOMAS, Ray**
Australia born 1960
Gunnai/Kurnai people
Australian History 2002
synthetic polymer paint on linen
92.0 x 137.0 cm
2002.310
- TJUNGURRAYI, Helicopter**
Australia born 1947
Kukatja people
Kurrulyar 2002
fused glass plate
51.0 x 36.0 cm
2002.324
- TOLSON TJUPURRULA, Turkey**
Australia born 1938
– Australia, 2001
Two Sites 2001
screenprint
47.5 x 30.0 cm
2002.296.1
- Water Story* 2001
screenprint
47.0 x 30.0 cm
2002.296.2
- Wilikinkurra* 2001
screenprint
60.0 x 45.0 cm
2002.296.3
- not titled 2001
screenprint
60.0 x 45.0 cm
2002.296.4
- Straightening spears* 2001
screenprint
60.0 x 90.0 cm
2002.296.5
- Straightening spears* 2001
screenprint
60.0 x 90.0 cm
2002.296.6
- Bush potato* 2002
screenprint
2002.296.7
- Two Sites (woodblock)* 2001
woodblock
2002.296.8
- Water Story (woodblock)* 2001
woodblock
2002.296.9
- Wilikinkurra (woodblock)* 2001
woodblock
2002.296.10
- Bush potato (woodblock)* 2001
woodblock
2002.296.11
- UGLE, Primus**
Nyoongar people
Two-up on the Native Reserve camp 2002
synthetic polymer paint on canvas

*Aboriginal prisoners on Rottne
Island (Wadjemup)* 2002
synthetic polymer paint on canvas
61.0 x 91.5 cm
2002.387

*Policeman serving summons at
South-West fringe camp* 2002
synthetic polymer paint on canvas
50.5 x 61.0 cm
2002.388

Potato picking in the South-West
2002
synthetic polymer paint on canvas
45.7 x 55.9 cm
2002.389

UNGWANAKA, Rahel Kngwarria
Australia born 1946
Luritja people
Arra (kangaroo) 2002
hand-built terracotta pot, painted
with overglazes
36.0 x 38.0 cm
2002.509

Kukaburra 2002
hand-built terracotta pot, painted
with overglazes
34.0 x 26.0 cm
2002.510.A-B

UNKNOWN, Artist
Tasmanian Aboriginal people
Shell necklace c. 1920
rice (rye) shells, black crow shells,
thread
circumference 152.0 cm
2003.15

Shell necklace c. 1920
green mairener shells, thread
circumference 140.0 cm
2003.16

Shell necklace c. 1920
mauve mairener shells, thread
circumference 100.0 cm
2003.17

Shell necklace c. 1920
deep mauve mairener shells,
thread
circumference 126.0 cm
2003.18

WANAMBI, Wolpa
Australia born 1970
Marrakulu people
Yanawal ga Gurka'wuy 2002
natural pigments on eucalyptus
bark
166.0 x 90.0 cm
2002.516

Marrakulu Larrakitj 2002
natural pigments on wood
237.0 cm
2002.517

AUSTRALIAN DECORATIVE ARTS AND DESIGN

AITKEN-KUHNEN, Helen
Australia born 1952
Sculptural glass light 1993
Cast lead glass, enamel and
anodised aluminium with inner
fluorescent lamp fitting
34.0 x 29.0 x 29.0 cm
Purchased 2002
2002.520

*Armring and embossed print of
armring* 1989
Armring: Sterling silver and
champlevé enamel.
Print: Embossed paper
10.5 x 8.0 x 0.4 cm
Purchased 2002
2002.521.1-2

Pendant 2001
Stainless steel and pâte-de-verre
glass with fused metallic
dichroic glass inclusions
3.0 x 6.0 x 1.0 cm
Purchased 2002
2002.522

BOSCACCI, Louise
Australia born 1960
Flask for dew 2002
Stoneware with porcelain terra
sigillata and bone china inlay
29.0 cm x 20.0 cm (diam)
Purchased 2002
2002.525

Holding place 2002
Porcelain with bone china inlay
and Limoges porcelain slip
15.5 cm x 24.0 cm (diam)
Purchased 2002
2002.526

Another wet season missed 2002
Stoneware with porcelain terra
sigillata and bone china inlay
15.0 cm, 28.0 cm (diam)
Purchased 2002
2002.527

KENNEDY, Sheridan
Australia born 1964
Crustaceous Chain—coralatus cauda
2001
Sterling silver and coral
70.0 x 4.0 x 2.0 cm
Purchased 2002
2002.523

Boa Twirler—avolare viperidae 2001
Sterling silver and feathers
40.0 x 25.0 x 10.0 cm
Purchased 2002
2002.524

KONISHI, Junji
Japan born 1953
Australia from 1990-2000
*Tea service (teapot, sugar bowl and
milk jug)* 1992-3
925 silver and 18 carat gold
Raised, fabricated and polished
Teapot 15.5 x 22.5 x 17.5 cm
Sugar bowl 9.0 x 8.5 x 7.0 cm
Milk jug 9.0 x 10.0 x 7.0 cm
Purchased 2002
2002.534.1-3

LESSLIE, Mabel
Australia 1881-1961
Bowl with gumnut decoration 1929
earthenware
7.5 x 22.0 x 22.0 cm
Gift of Russell Lesslie 2002.
2002.468

Vase 1928
glazed earthenware
14.0 x 8.5 x 8.5 cm
Gift of Russell Lesslie 2002.
2002.469

Pair of bookends with frog motif
c. 1930
glazed earthenware
12.0 x 9.5 x 1.0 cm
12.3 x 10.5 x 9.5 cm
Gift of Russell Lesslie 2002.
2002.470.A-B

Asparagus plate c.1930
glazed earthenware
8.5 x 29.5 x 14.4 cm
Gift of Russell Lesslie 2002.
2002.471

*Coffee service, comprising: coffeepot,
bowl, jug, sugarbowl with lid, cup
and two saucers*
1914–1917
bone china with overglaze gilt
painted decoration
coffee pot 18 x 13 x 11 cm
sugar bowl 9 x 9 x 13 cm
bowl 6 cm, 13.3 cm (diam)
jug 10.5 x 6 x 13.3 cm
teacup 7.5 x 7.3 x 9.2 cm
teacup 7.5 x 7.3 x 9.2 cm
saucer 2.5 cm x 13.7 cm (diam)
Gift of David Lesslie
2002.472.1-6.A-B

LINTON, James Walter Robert
Great Britain born 1869–Australia
1947
Australia from 1896
Armchair 1915
Jarrah, leather and brass
102.0 x 56.0 x 55.0 cm
Purchased 2002
2002.528

Hall table c.1928
Jarrah
73.5 x 46.0 x 46.0 cm
Purchased 2002
2002.529

Stool 1918
Jarrah
47.0 x 47.0 x 33.0 cm
Purchased 2002
2002.530

MATTHEWS, Leslie
Puerto Rico, USA born 1964
Australia from 1967
Wall object 2002
bronze, blackened
16.0 x 13.0 cm x 6.0 cm
Purchased 2002
2002.531

Triple curved neckpiece 2002
sterling silver and steel cable
8.0 x 6.0 x 3.0 cm
Purchased 2002
2002.532

ORCHARD, Jenny
Turkey born 1951
Australia from 1976
*Triumphant Trillionth Rabbit
Princess* 2002
glazed earthenware, painted wood
base
66.0 x 30.0 x 20.0 cm
Purchased 2002
2002.533

PEASCOD, Alan
Great Britain born 1943
Australia from 1952
Gulgong landscape – Munn's place
2 2002
Earthenware, glazed over painted
underglaze decoration
6.7 x 32.0 cm, 32.0 cm (diam)
Purchased 2002
2002.535

Large jar 1 2002
Glazed stoneware
33.5 x 23.0 cm (diam)
Purchased 2002
2002.536

STANIFORTH, Amy Susanna
Wales born 1790 – Australia 1868
Australia from 1853
Quilt 1860 c
Patchworked and quilted silk
and cotton, with metal threads
160.0 x 117.6 cm
Purchased 2002
2002.452

VENABLES, Prue
Australia born 1954
to Great Britain 1981–1989
*White oval pierced spoon, black oval
bowl, white oval bottle* 2002
Glazed porcelain, wheel-thrown
and pierced
spoon 25.0 x 4.0 cm x 3.5 cm
bowl 10.0 x 22.0 cm x 19.5 cm
bottle 18.0 x 9.0 cm x 6.5 cm
Purchased 2002
2002.537.1-3

AUSTRALIAN DRAWINGS

ANNAND, Douglas
Australia 1903–1976
*Collection of drawings, sketchbooks,
posters, textiles, objects and ephemera*
c. 1930–1976
various media
various
Gift of Tony and Suzanne Annand
2002
2002.582

BAYLISS, Clifford
Australia 1916–1989
England from 1935
Eastern man 1945
black conte, pastel
paper
image 76.0 x 50.5 cm
sheet 76.0 x 50.5
2003.28

*Nude woman clasping hands [recto];
not titled [Man's head and arm] [verso]*
(1940s)
ink and pen
paper
sheet 28.1 x 21.5 cm
2003.29.AB

BERGNER, Yosl
Austria born 1920
Australia 1937–48; France
1948–50; Israel from 1950
*not titled [sleeping Jew; cloaked
woman] [recto]; not titled [seated
man] [verso]* (early 1940s)
pencil
paper
sheet 23.4 x 17.4 cm
2002.420.A-B

*not titled [seated man with arms
folded]* c.1943
charcoal
paper
sheet 7.2 x 7.0 cm
2002.422

not titled [woman and baby] c.1943
pencil
paper
sheet 12.0 x 8.3 cm
2002.423

not titled [standing woman] c.1943
ink, pen and brush
paper
sheet 11.2 x 5.4 cm
2002.424

not titled [two sketches of violinist]
c.1943
ink, pen and brush
paper
sheet 12.9 x 8.1 cm
2002.425

not titled [dying man and woman attending] c.1943
charcoal
paper
sheet 8.5 x 12.6 cm
2002.426

not titled [man in cap and spectacles]
c.1943
pencil, charcoal
paper
sheet 11.4 x 7.3 cm
2002.427

not titled [man drinking from cup]
c.1943
pencil
cardboard
sheet 8.9 x 9.5 cm
2002.428

not titled [man and woman] c.1943
ink and reed pen, pencil
paper
sheet 12.1 x 17.2 cm
2002.429

not titled [two men] c.1943
pencil
paper
sheet 8.2 x 9.8 cm
2002.430

*not titled [two figures] [recto];
[two hanged men] [verso]* (early
1940s)
ink, pen and brush, pencil [recto];
pencil [verso]
paper
image A 18.4 x 13.8 cm
sheet 31.2 x 24.4 cm
2002.421.A-B

CANT, James
Australia 1911–1982
England, Europe 1932–39;
England 1949–55
not titled [abstract line drawing]
c.1936
pen and ink
white wove paper on card
image 23.6 x 29.8 cm
sheet 25.4 x 20.2 cm
2002.551

not titled [foetus with collar] c.1936
pen and ink
white wove paper on card
image 20.4 x 19.0 cm
sheet 28.2 x 22.6 cm
2002.554

not titled [grinning head with hat]
1936
pen and ink
thin white wove paper on card
image 15.2 x 11.6 cm
sheet 25.6 x 20.4 cm
2002.547

not titled [head with foot] c.1936
pen and ink
white wove paper on card
image 26.0 x 20.2 cm
sheet 28.2 x 22.6 cm
2002.548

*not titled [tall man standing
in front of buildings]* c.1936
pen and ink
white wove paper on card
image 27.8 x 17.8 cm
sheet 28.4 x 22.6 cm
2002.550

*not titled [three cows with chicken
legs]* c.1936
pen and ink
white wove paper on card
image 9.8 x 19.8 cm
sheet 20.4 x 25.6 cm
2002.553

*not titled [three floating torsos with
chair]* c.1936
pen and ink
white wove Bond paper on card
image 20.0 x 16.6 cm
sheet 25.4 x 20.2 cm
2002.552

not titled [volcano erupting] c.1936
pen and ink
white wove Bond paper on card
image 12.0 x 14.0 cm
sheet 25.4 x 20.2 cm
2002.549

*not titled [woman in front of build-
ing]* c.1936
pen and ink
white wove paper on card
image 20.8 x 29.4 cm
sheet 26.5 x 22.6 cm
2002.555

DALGARNO, Roy
Australia born 1910–2001
Europe 1949–56; India 1956–76;
New Zealand from 1976
The wharfie c.1945
pen and ink, ink wash
paper
sheet (sight) 25.8 x 31.0 cm
Gift of Penny Lockwood 2003
2003.230

Wind drivers c.1945
pen and ink
paper
sheet (sight) 25.0 x 34.0 cm
Gift of Penny Lockwood 2003
2003.229

*not titled [wharf workers loading a
ship]* 1945
pen and ink, watercolour wash,
gouache, pastel
paper
sheet (sight) 31.4 x 45.2 cm
Gift of Penny Lockwood 2003
2003.232

*not titled [wharf workers loading
bags inside]* c.1945
storage sheds]
pen and ink, ink wash, pastel
paper
sheet (sight) 32.4 x 37.4 cm
Gift of Penny Lockwood 2003
2003.231

de MEDICI, eX
Australia born 1959
Species # 38 2001
watercolour and white gouache
paper
image 21.6 x 21.0 cm
sheet 38.4 x 28.6 cm
2002.568

Species # 37 2001
watercolour and white gouache
paper
image 15.0 x 26.0 cm
sheet 38.4 x 28.6 cm
2002.569

JOLLY, David
Australia born 1972
Interior Schwepes I
Interior Schwepes I 2000
watercolour, ink and pen, pencil
paper
sheet (each) 38.6 x 56.9 cm
2002.336.A-E

KAHAN, Louis

Vienna, Austria 1905–2002 Kew,
Melbourne, Victoria, Australia
France 1946–47; Australia from
1947 England, France 1954–58
Collins St. 1951
pen and ink, ink wash
paper
sheet (sight) 46.0 x 29.4 cm
Gift of Penny Lockwood 2003
2003.228

LYMBURNER, Francis

Australia 1916–1972
England 1952–63
The Sketchbook of Francis
Lymburner. Book 1
ink, pen and brush
paper
sheet 27.3 x 37.3 cm
cover 28.0 x 37.6 cm
2003.226.1–39

McCRAE, Georgiana

England 1804 – Australia 1890
Australia from 1841
Portrait of Dr Farquhar McCrae
1832
pencil and watercolour
paper
image oval 14.0 x 11.0 cm
sheet 14.0 x 11.0 cm
2002.299

Self portrait c.1830

pencil and watercolour
paper
image 10.5 cm (diam)
sheet 10.5 cm (diam)
2002.298

O'CONNOR, Vic

Australia born 1918
United Kingdom, Europe 1973–74
The blue vase (1937–38)
watercolour, ink, pen and brush
paper
image 30.6 x 24.5 cm
sheet 30.6 x 24.5 cm
2002.579

PAYNE, Patsy

England born 1955
Australia from 1960
Afterimage V 2001
graphite
drafting film
image 187.0 x 66.0 cm
sheet 187.0 x 66.0 cm
2002.573

STOKES, Constance

Australia 1906–1991
England, France 1930–33
Margaret 1951
ink, pen and wash
paper
sheet 28.6 x 26.0 cm
2003.26

STUART, Guy

Australia born 1942
Japan 1956, 1958
Coppabella Hills sequence
Coppabella Hills sequence 1995
brush and ink, ink wash
Aquarelle Arches paper
sheet (each) 77.0 x 57.2 cm
overall 77.0 x 228.8 cm
2002.337.A-D

Serious night smokers 1984

pastel
Aquarelle Arches paper
image and sheet 104.4 x 66.4 cm
2002.338

Self portrait 1982

brush and ink
Aquarelle Arches paper
image and sheet 66.0 x 104.0 cm
2002.339

TAYLOR, Ben

Australia born 1960
Bonecrusher 2001
charcoal
paper
image 77.0 x 112.0 cm
sheet 77.0 x 112.0 cm
2003.27

TAYLOR, Howard

Australia 1918–2001
United Kingdom 1938–49; United
Kingdom, Europe 1961–62
Forest River 1990
charcoal and chalk
brown paper
sheet 46.6 x 34.4 cm
2002.404

TUCKSON, Tony

Egypt 1921–Australia 1973
Australia from 1946; Europe, USA
1967–68
not titled [abstract no.16] c.1963
gouache and collage
paper
image 56.0 x 76.1 cm
sheet 56.0 x 76.1 cm
Gift of Margaret Tuckson 2003
2003.149

not titled [black gestural abstract]

c.1970–73
indian ink and pencil
cream wove paper
image 127.5 x 78.8 cm
sheet 127.5 x 78.8 cm
Gift of Margaret Tuckson 2003
2003.150

VONGPOOTHORN,**Savanhdary**

Laos born 1971
Australia from 1979
Moonlight 1 2001
acrylic paint and perforations
Japanese paper
image 44.5 x 37.5 cm
sheet 44.5 x 37.5 cm
2002.544

Bindi bindu (untitled II) 2002

mixed media
paper
image 19.0 x 19.0 cm
sheet 19.0 x 19.0 cm
2002.545

Bindi bindu (untitled IX) 2002

mixed media
paper
image 19.0 x 19.0 cm
sheet 19.0 x 19.0 cm
2002.546

WAINEWRIGHT, Thomas**Griffiths**

Richmond, England 1794 – Aus-
tralia 1847
Australia from 1837
Portrait of Jane Scott c.1843
watercolour over pencil
paper
sheet 50.0 x 30.0 cm
2002.455

AUSTRALIAN PAINTINGS AND SCULPTURE

BLANCHFLOWER, Brian

England born 1939
Australia from 1972; UK, Europe
1984
Canopy LVI 2001
micaceous acrylic, oils, wax me-
dium, acrylic gesso on laminated
hessian and linen (collage)
overall 209.0 x 594.0 cm
2003.8.A-C

BLANCHFLOWER, Cathy

England born 1971
Australia from 1972
Orbital (Atlas XV) 1999
synthetic polymer paint on canvas
182.0 x 290.0 cm
2002.394

BRACK, John

Australia 1920–1999
The Yarra at Studley Park 1947
oil on canvas
72.2 x 91.2 cm
Gift of John Stephens 2002
2003.6

Portrait of John Stephens 1947
oil on composition board
30.9 x 25.3 cm
Gift of John Stephens 2002
2003.7

BROOME-NORTON, Jean

Australia born 1911
Woman with horses 1936
bronze
relief
131.0 x 115.0 x 19.0 cm
Gift of Philip Bacon, AM, 2003
2003.227

DAWS, Lawrence

Australia born 1927
Europe, England, Russia, India,
Mexico, USA, Canada
1960–70
Cochin flood 1983
oil on canvas on board
172.5 x 152.0 cm
2002.454

DICKERSON, Robert

Australia born 1924
UK, Europe 1972–73, 1989, 1991;
USA 1979; Japan 1984

Sunday stroll 1960
oil on board
136.0 x 180.0 cm
Ruth Komon Bequest 2002
2002.303

DOBELL, William

Australia 1899–1970
England, Europe 1929–38
Onion seller 1931
oil on board
19.0 x 22.0 cm
Ruth Komon Bequest 2002
2002.306

Self portrait 1931
oil on panel
21.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.307

Ruth c 1960
oil on board
15.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.308

FRIEND, Donald

Australia 1915–1989
travels Europe, Africa, SE Asia
from 1936 for most of life;
Australia 1940–67; Bali 1967–80;
Australia from 1980
Boy 1941
oil on board
30.0 x 22.0 cm
Ruth Komon Bequest 2002
2002.304

HAGERTY, Marie

Australia born 1964
Model for an orator II 2002
oil on canvas
167.0 x 152.0 cm
2002.393

HALL, Fiona

Australia born 1953
England, Europe 1976–78;
USA 1979–82
Leaf Litter 2000–2002
gouache on international currency
dimensions variable
2003.1

HEYSON, Nora

Australia born 1911
England, Italy 1934–37
Ruth 1933
oil on canvas
61.0 x 51.0 cm
2002.297

HINDER, Frank

Australia 1906–1992
USA 1927–34
Over the bridge 1957
oil on composition board
95.0 x 74.0 cm
framed 122.0 x 99.7
2002.432

HUNTER, Philip

Australia born 1958
Night Wimmera X 2001
oil on canvas
152.0 x 121.0 cm
2002.539

JOHNSON, Michael

Australia born 1938
Europe, England 1960–67; USA
1969–75; Thailand
undated
Cadmium Red 1998
oil on canvas
244.0 x 213.5 cm
2002.453

PRESTON, Margaret

Australia 1875–1963
Europe 1904–07; England, Europe
1912–19; New
Caledonia, New Hebrides 1923;
SE Asia, China 1927;
Ceylon, India, Africa 1956–58
The studio window 1906
oil on canvas
81.5 x 60.0 cm
framed 97.5 x 76.0
2002.433

SMART, Sally

Australia born 1960
*Family Tree House (Shadows and
Symptoms)*
1999–2002
synthetic polymer paint on felt and
canvas with collage elements
dimensions variable
2003.2

VONGPOOTHORN, Savanhdy
Laos born 1971
Australia from 1979
Various levels 2002
synthetic polymer paint on perforated canvas
170.0 x 170.0 cm
2002.538

WILLIAMS, Fred
Australia 1927–1982
London 1951–56
Landscape with smoke 1969
oil on canvas
112.0 x 127.0 cm
Ruth Komon Bequest 2002
2002.305

WOLFHAGEN, Philip
Australia born 1963
high ground 2001
oil and beeswax on linen
each 214.0 x 226.0 cm
overall 214.0 x 452.0 cm
2002.300.A-B

AUSTRALIAN PHOTOGRAPHY

BROWN, Lyndell
Melbourne born 1961
GREEN, Charles
Melbourne born 1953
Archive 2000–2001
digitally printed photograph on Duraclear film
104.0 x 104.0 cm
2002.396

DOMBROVSKIS, Peter
Latvia 1946 – Australia 1996
Australia from 1950
King Island penguins near Sandy Bay
Macquarie Island 1984
Type C colour photograph
image 64.2 x 51.4 cm
sheet 67.6 x 54.4 cm
2002.397

Macquarie Island, Tasmania 1984
Type C colour photograph
image 51.3 x 64.1 cm
sheet 54.0 x 76.8 cm
2002.398

Water worn shingles, South Cape Rivulet c.1980
Type C colour photograph
image 60.4 x 51.0 cm
sheet 68.8 x 54.0 cm
2002.399

FOX, Alexander
United Kingdom 1830 – Australia 1858
Australia from c.1853
High-Street, Sandhurst 1857
salted paper photographic print on gilt-printed card
30.5 x 37.5 cm
2002.395

FROESE, Joachim
Canada born 1963
Australia from c. 1993
Rhopography #8 1999
gelatin silver photographs
each photograph 40.0 x 50.0 cm
overall size 160.0 x 50.0 cm
2002.540.A-D

Rhopography #15 2000
gelatin silver photographs
each photograph 40.0 x 50.0 cm
overall size 120.0 x 50.0 cm
2002.541.A-C

SPURLING III, Stephen
Australia 1876–1962
Solitude (Lake St Clair, Tasmania)
c.1920
gelatin silver photograph
42.0 x 59.0 cm
Donated by Christine Burgess, on behalf of the descendants of Stephen Spurling III
2002.302

AUSTRALIAN PRINTS

ALLAN, Ailsa
Australia 1899–1943
The invalid 1932
relief
linocut, printed in black ink, from one block
white fibrous laid paper
printed image 21.0 x 21.0 cm
sheet 30.4 x 27.0 cm
3/50
2002.542

ANDREWS, Daisy
Australia born 1934
Australian Print Workshop print workshop
not titled
intaglio
etching, printed in black ink, from one plate
cream wove paper
plate-mark 18.0 x 20.4 cm
sheet 30.4 x 33.8 cm
14/20
Gordon Darling Australasian Print Fund 2002
2002.415

ASENG, Wokeng
Papua New Guinea born 1956
Meri panuk c.1977
stencil
screenprint, printed in black ink, from one stencil
white wove paper
printed image 52.4 x 51.4 cm
sheet 70.0 x 63.2 cm
24/30
Gordon Darling Australasian Print Fund 2003
2003.123

Tupela Marit 1977
stencil
screenprint, printed in colour, from multiple stencils
white wove medium-weight paper
printed image 43.0 x 57.2 cm
sheet 56.0 x 76.0 cm
proof
Gordon Darling Australasian Print Fund 2002
2002.345

BIRD PETYARR, Ada
Australia born 1930
Wild honey flower 1990
stencil
screenprint, printed in colour, from four stencils
black wove paper
printed image 59.4 x 42.4 cm
sheet 76.4 x 56.6 cm
25/40
Gordon Darling Australasian Print Fund 2002
2002.410

BRUDER, Gazellah

Papua New Guinea born 1977
Cigar man 1995
Intaglio
collograph, printed in colour, from one plate
thick white wove paper
plate-mark 37.4 x 27.6 cm
sheet (deckle-edged) 42.0 x 31.1 cm
special proof
Gordon Darling Australasian Print Fund 2002
2002.342

Mask 1994

Relief
woodcut, printed in black ink, from one block
tan hand-made paper
printed image 29.6 x 19.7 cm
sheet (deckle-edged) 36.4 x 25.8 cm
1/1
Gordon Darling Australasian Print Fund 2002
2002.343

Sun scream 1995

Intaglio
collograph, printed in colour, from one plate
thick white wove paper
plate-mark 37.4 x 28.0 cm
sheet (deckle-edged) 41.8 x 31.2 cm
special proof
Gordon Darling Australasian Print Fund 2002
2002.341

BUNAM, Kona

Papua New Guinea born 1979
not titled 2002
relief
linocut, printed in black ink, from one block
white wove paper
printed image 17.4 x 11.8 cm
sheet 21.2 x 14.8 cm
1/20
Gordon Darling Australasian Print Fund 2003
2003.84

not titled [clay pot and drum] 2002
relief
linocut, printed in black ink, from one block
white wove paper
printed image 30.2 x 20.0 cm
sheet 37.6 x 27.4 cm
1/20
Gordon Darling Australasian Print Fund 2003
2003.147

CAMPBELL TJAMPITJINPA, Dini

Australia 1945–2000
not titled [big site] 1993
relief
woodcut, printed in dark red ink over light yellow ink, from two blocks
white wove paper
printed image 44.9 x 30.0 cm
sheet 60.6 x 50.2 cm
5/20
Gift of Christopher Hodges 2003
2003.219

not titled [site with tracks] 1993

relief
woodcut, printed in dark brown ink, from one block
cream wove paper
printed image 60.0 x 40.0 cm
sheet 76.0 x 56.0 cm
5/20
Gift of Christopher Hodges 2003
2003.211

not titled [three sites] 1993

relief
woodcut, printed in dark red ink over light yellow ink, from two blocks
white wove paper
printed image 44.8 x 30.0 cm
sheet 60.6 x 50.2 cm
1/20
Gift of Christopher Hodges 2003
2003.218

CHNG SEOK TIN

Singapore born 1946
England 1975–1980; France 1980–1981; United States 1981–85
Dream castle
relief
woodcut, printed in black ink, from one block
thin white wove paper
sheet 75.0 x 30.0 cm
Gordon Darling Australasian Print Fund 2003
2003.30

CHUGUNA, Mona

Australia born 1933
not titled
intaglio
etching and drypoint, printed in black ink, from one plate
cream wove paper
plate-mark 25.3 x 24.6 cm
sheet 33.8 x 39.4 cm
6/10
Gordon Darling Australasian Print Fund 2002
2002.419

CLAPSON, Jenny

Australia
Crayfishermen preparing for the coming season – Kingscote Wharf 1999
intaglio
etching, printed in colour, from one solar and one acrylic plate
white wove paper
plate-mark 50.8 x 72.3 cm
sheet 63.2 x 85.6 cm
13/50
Gordon Darling Australasian Print Fund 2002
2002.400

Peter's fish 1998

intaglio
etching, printed in colour, from three solar plates
white wove paper
plate-mark 42.5 x 55.6 cm
sheet 54.0 x 65.0 cm
8/80
Gordon Darling Australasian Print Fund 2002
2002.401

CLARKE, Neilton

Australia born 1958
Japan from 1993
The Colloquial Gun 1993
relief; intaglio
woodcut; engraving; embossing
wove Arches 88, French BFK and Japanese paper
printed image (each) 77.0 x 58.0 cm
sheet (each) 77.0 x 58.0 cm
1/15
Gordon Darling Australasian Print Fund 2002
2002.556.A-E

Oh my Omiai 1993
relief
woodcut, printed in colour, from multiple blocks
cream wove Japanese Washi paper
printed image 76.0 x 41.6 cm
sheet 76.0 x 57.0 cm
7/12
Gordon Darling Australasian Print Fund 2002
2002.557

DAO, The
Vietnam born 1920
Ten Ac My 1953
planographic
lithograph, printed in black ink, from one stone/plate;
hand-coloured in gouache and watercolour
brown wove paper
printed image 42.5 x 26.5 cm
sheet 47.2 x 33.2 cm
Gordon Darling Australasian Print Fund 2002
2002.368

Ong Thien Lien Xo 1953
planographic
lithograph, printed in black ink, from one stone/plate;
hand-coloured in gouache and watercolour
brown wove paper
printed image 44.0 x 27.2 cm
sheet 56.0 x 40.6 cm
Gordon Darling Australasian Print Fund 2002
2002.367

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India, Mexico, USA, Canada 1960-70
Ian Fairweather 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 8.4 x 8.7 cm
sheet 29.7 x 24.0 cm
8/25
Gift of the artist 2003
2003.177

Sculler 1974
stencil
screenprint, printed in colour, from multiple stencils
thick white wove paper
printed image 41.0 x 51.0 cm
sheet 52.0 x 78.8 cm
65/75
Gift of the artist 2003
2003.152

Fern palm 1977
stencil
screenprint, printed in colour, from multiple stencils
white wove Montgolfier paper
printed image 102.0 x 75.0 cm
sheet 102.0 x 75.0 cm
5/30
Gift of the artist 2003
2003.151

Girl sewing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.6 x 10.2 cm
sheet 25.8 x 25.8 cm
1/40
Gift of the artist 2003
2003.162

The sapphire miners 1968
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 17.2 x 16.5 cm
sheet 25.2 x 23.8 cm
2/5
Gift of the artist 2003
2003.158

Pacific eye with Brighton Pier 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.9 cm
sheet (deckle-edged) 32.1 x 34.7 cm
2/40
Gift of the artist 2003
2003.172

Neville Matthews 1977
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 12.2 x 12.2 cm
sheet (deckle-edged) 36.0 x 35.8 cm
7/40
Gift of the artist 2003
2003.169

Cage and running figures 1973
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 10.0 x 10.0 cm
sheet 23.8 x 20.8 cm
1/40
Gift of the artist 2003
2003.160

Mandala landscape 1968
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 16.4 x 17.2 cm
sheet (deckle-edged) 35.8 x 35.7 cm
4/40
Gift of the artist 2003
2003.166

Knot in sky 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.1 x 24.8 cm
sheet 34.3 x 34.6 cm
2/40
Gift of the artist 2003
2003.167

Edit sewing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 18.8 x 24.8 cm
sheet 33.0 x 34.9 cm
7/40
Gift of the artist 2003
2003.173

Moroccan window 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.8 x 60.6 cm
sheet 70.2 x 73.8 cm
24/40
Gift of the artist 2003
2003.154

Small mountain 1973
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 12.4 x 10.0 cm
sheet 23.4 x 24.0 cm
15/40
Gift of the artist 2003
2003.178

Net and running figures 1973
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 12.5 x 15.0 cm
sheet 22.0 x 21.6 cm
1/40
Gift of the artist 2003
2003.171

Self-portrait 1977
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 12.4 x 9.9 cm
sheet (deckle-edged) 35.3 x 27.5
cm
9/40
Gift of the artist 2003
2003.179

Incident at Anakie I-VI 1965
stencil
screenprint, printed in colour, from
multiple stencils
cream wove paper
printed image 58.0 x 52.4 cm
sheet 76.0 x 61.0 cm
7/50
Gift of the artist 2003
2003.153.1-7

Cedar's mirror 1977
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 12.4 x 9.8 cm
sheet 24.0 x 23.4 cm
26/40
Gift of the artist 2003
2003.161

Sculler 1973
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 8.7 x 8.8 cm
sheet 27.3 x 76.7 cm
1/40
Gift of the artist 2003
2003.159

Pacific eye I 1973
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 7.4 x 7.5 cm
sheet 22.5 x 19.8 cm
1/40
Gift of the artist 2003
2003.163

Pacific eye II 1973
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 8.5 x 8.7 cm
sheet 27.1 x 24.3 cm
1/40
Gift of the artist 2003
2003.164

Small terrace 1977
intaglio
etching, printed in black ink, from
one plate
plate-mark 24.8 x 22.4 cm
sheet (deckle-edged) 43.0 x 35.2
cm
4/40
Gift of the artist 2003
2003.170

Mine head frame 1968
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 19.1 x 16.0 cm
sheet (irregular) 27.8 x 25.0 cm
2/40
Gift of the artist 2003
2003.165

Moroccan interior 1974–1988
stencil
screenprint, printed in blue ink,
from one stencil
white wove paper
printed image 58.0 x 68.6 cm
sheet 64.2 x 87.0 cm
15/70
Gift of the artist 2003
2003.156

Glasshouse Mountains 1974–1988
stencil
screenprint, printed in colour, from
multiple stencils
stiff white wove Fabriano paper
printed image 45.0 x 60.6 cm
sheet 56.0 x 76.0 cm
artist's proof II/IV
Gift of the artist 2003
2003.180

Interior – Owl Creek 1986
stencil
screenprint, printed in dark purple
ink, from one stencil
thick white wove Fabriano paper
printed image 60.2 x 57.0 cm
sheet 88.8 x 70.0 cm
printer's proof II/V
Gift of the artist 2003
2003.176

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India,
Mexico, USA, Canada 1960-70
GRIFFITH ARTWORKS print
workshop
Dog 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 27.8 x 24.8 cm
sheet 41.4 x 35.2 cm
30/40
Gift of the artist 2003
2003.204

Night trader 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 25.2 x 27.4 cm
sheet (deckle-edged) 33.8 x 35.6
cm
32/40
Gift of the artist 2003
2003.201

The magus 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.4 x 50.3 cm
sheet (deckle-edged) 70.6 x 66.6
cm
9/40
Gift of the artist 2003
2003.187

*The return of R.K. [Rudy Komon]
to Sydney after a long absence*
1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 20.2 x 22.3 cm
sheet 32.7 x 35.5 cm
17/40
Gift of the artist 2003
2003.203

Big terrace 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 49.8 x 50.3 cm
sheet 70.5 x 64.0 cm
2/40
Gift of the artist 2003
2003.189

Head of Fairweather 1977–1978
intaglio
etching, printed in black ink, from
one plate
white wove Fabriano paper
plate-mark 27.6 x 25.2 cm
sheet (deckle-edged) 45.0 x 35.3
cm
8/40
Gift of the artist 2003
2003.208

Lily pool 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 49.6 x 60.0 cm
sheet 59.3 x 72.5 cm
9/40
Gift of the artist 2003
2003.200

Girl sewing 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.4 x 50.2 cm
sheet (deckle-edged) 70.5 x 63.7
cm
3/40
Gift of the artist 2003
2003.190

Girl sewing II 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.2 x 59.6 cm
sheet 70.0 x 82.0 cm
8/40
Gift of the artist 2003
2003.199

Painter and model 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 20.4 x 22.7 cm
sheet 34.7 x 35.4 cm
6/40
Gift of the artist 2003
2003.205

The beach 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 49.8 x 59.8 cm
sheet 59.4 x 68.2 cm
11/40
Gift of the artist 2003
2003.198

Figure on shoulders 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 25.0 x 20.0 cm
sheet 38.3 x 35.2 cm
7/40
Gift of the artist 2003
2003.181

Boyhood of Raleigh 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
printed image 48.8 x 48.4 cm
plate-mark 49.8 x 50.2 cm
sheet 70.6 x 63.6 cm
8/40
Gift of the artist 2003
2003.197

Tibrogargan 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.5 x 50.2 cm
sheet (deckle-edged) 70.2 x 64.0
cm
14/40
Gift of the artist 2003
2003.188

Eye over cube 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 28.1 x 25.1 cm
sheet (deckle-edged) 41.9 x 35.3
cm
2/40
Gift of the artist 2003
2003.202

The Italian poet 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 49.6 x 50.2 cm
sheet 70.2 x 63.9 cm
8/40
Gift of the artist 2003
2003.191

Interior – 'Owl Creek' 1977–1978
intaglio
etching, printed in black ink, from
one plate
white wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet 70.4 x 66.8 cm
9/40
Gift of the artist 2003
2003.196

Richard Blundell 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 20.0 x 25.0 cm
sheet (deckle-edged) 28.6 x 35.3
cm
2/40
Gift of the artist 2003
2003.207

Night bathing 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 25.3 x 24.9 cm
sheet 41.6 x 35.4 cm
2/40
Gift of the artist 2003
2003.206

*View of the Himalayas from the
Glasshouse Mountains* 1977–1978
intaglio
etchings, printed in black ink, each
from one plate
two sheets white wove paper
plate-mark (a) 100.0 x 50.0 cm
plate-mark (b) 100.0 x 50.0 cm
sheet (a) 122.4 x 72.6 cm
sheet (b) 122.4 x 61.8 cm
sheet (overall) 122.4 x 121.6 cm
artist's proof I/II
Gift of the artist 2003
2003.210.A-B

Summer 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.8 cm
sheet 33.1 x 35.4 cm
7/40
Gift of the artist 2003
2003.184

*Interior/Owl Creek—with formal
visitor* 1977–1978
intaglio
etchings and aquatints, printed in
black ink, each from one plate
two sheets white wove paper
plate-mark (a) 100.0 x 50.0 cm
plate-mark (b) 100.0 x 50.0 cm
sheet (a) 120.2 x 71.6 cm
sheet (b) 120.2 x 62.6 cm
sheet (overall) 120.2 x 121.8 cm
artist's proof
Gift of the artist 2003
2003.209.A-B

Brett Whiteley at 'Owl Creek'
1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet (deckle-edged) 70.7 x 67.6
cm
34/40
Gift of the artist 2003
2003.192

Girl writing 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove paper
plate-mark 29.8 x 30.0 cm
sheet 48.5 x 43.4 cm
7/40
Gift of the artist 2003
2003.183

Girl on a sofa 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.4 x 50.2 cm
sheet (deckle-edged) 70.7 x 66.7
cm
8/40
Gift of the artist 2003
2003.186

Figures on the beach 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 49.8 x 50.2 cm
sheet 70.3 x 64.0 cm
2/40
Gift of the artist 2003
2003.193

Landscape/Beerwah 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 49.8 x 50.4 cm
sheet (deckle-edged) 70.2 x 64.0
cm
2/40
Gift of the artist 2003
2003.195

The bathroom 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet 64.6 x 63.6 cm
1/40
Gift of the artist 2003
2003.194

Trial plate 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.8 cm
sheet (deckle-edged) 35.2 x 40.0
cm
2/40
Gift of the artist 2003
2003.182

Boxed figure and angel 1977–1978
intaglio
etching, printed in black ink, from
one plate
thick cream wove Fabriano paper
plate-mark 20.0 x 25.1 cm
sheet 34.6 x 35.3 cm
2/40
Gift of the artist 2003
2003.185

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India,
Mexico, USA, Canada 1960-70
PRATER, Chris printer
KELPRA STUDIO LIMITED
print workshop
London, England born 1958
In Omens, by Lawrence Daws.
London: 1970-72.
Big Pacific eye 1970-1972
stencil
screenprint, printed in colour, from
multiple stencils
thick cream wove paper
printed image 60.8 x 60.8 cm
sheet (deckle-edged) 83.8 x 68.6
cm
68/75
Gift of the artist 2003
2003.174

In Omens, by Lawrence Daws.
London: 1970-72.
Omen bird 1970-1972
stencil
screenprint, printed in colour, from
multiple stencils
thick cream wove paper
printed image 53.2 x 53.4 cm
sheet (deckle-edged) 82.4 x 69.4
cm
16/75
Gift of the artist 2003
2003.157

In Omens, by Lawrence Daws.
London: 1970-72.
Burning train 1970-1972
stencil
screenprint, printed in colour, from
multiple stencils
thick cream wove paper
printed image 53.8 x 54.0 cm
sheet (deckle-edged) 83.8 x 68.6
cm
44/75
Gift of the artist 2003
2003.155

In Omens, by Lawrence Daws.
London: 1970-72.
The cage 1970-1972
stencil
screenprint, printed in colour, from
multiple stencils
thick cream wove paper
printed image 60.4 x 60.8 cm
sheet (deckle-edged) 83.6 x 68.6
cm
68/75
Gift of the artist 2003
2003.175

**DEEAGGADDITT PHILLIPS,
Denn**
Australia born 1959
The Boy with one eye: the Fight
1986
relief
linocut, printed in dark blue ink,
from one block
white wove paper
printed image 23.6 x 18.2 cm
sheet 42.0 x 29.8 cm
3/30
Gordon Darling Australasian Print
Fund 2002
2002.405

Munmu
relief
linocut, printed in dark blue ink,
from one block
white wove paper
printed image 30.3 x 30.0 cm
sheet 56.0 x 38.0 cm
2/30
Gordon Darling Australasian Print
Fund 2002
2002.406

DONALDSON, A D S
Australia born 1961
PESTORINS, David publisher
PRINTING OFFICE printer
Oranges 2001, 24
August
planographic
offset lithograph, printed in colour,
each from two plates
glossy wove paper
printed image 42.0 x 42.0 cm
sheet 42.0 x 42.0 cm
1/10
Gordon Darling Australasian Print
Fund 2002
2002.403.1-5

DUDIN, Mary
Kenya, East Africa born 1953
Australia from 1976
**MARK HOWLETT
FOUNDATION** commissioner
Mark Howlett Foundation Project
4
Element (Project 4) 1998
relief
woodcut, printed in colour, from
multiple blocks
BFK Rives 250 gsm paper
sheet 65.5 x 50.0 cm
20/50
Gordon Darling Australasian Print
Fund 2003
2003.76.A-J

EDMONDSTONE, Kevin
Turtle and eel 2002
relief
linocut, printed in colour, from
one block
cream wove paper
printed image 45.0 x 57.4 cm
sheet 56.2 x 76.2 cm
1/10
Gordon Darling Australasian Print
Fund 2003
2003.34

FOGWELL, Dianne
Australia born 1958
The leaving of Braidwood 1993
intaglio
etching and aquatint, printed in
black ink from one plate
cream wove paper
plate-mark 45.2 x 49.0 cm
sheet 65.0 x 59.2 cm
special proof
Gordon Darling Australasian Print
Fund 2002
2002.558

A concert in the woods 1993
intaglio
etching and drypoint, printed in
black ink, from one plate
cream wove paper
plate-mark 30.0 x 22.0 cm
sheet 52.0 x 40.0 cm
8/10
Gordon Darling Australasian Print
Fund 2002
2002.559

Winter's harvest 1994
intaglio
etching, printed in black ink, from one plate
cream wove paper
plate-mark 45.0 x 40.0 cm
sheet 70.4 x 53.6 cm
2/10
Gordon Darling Australasian Print Fund 2002
2002.560

Her nature 1997
relief
woodcut, printed in black ink, from one block
grey wove paper
printed image 93.6 x 63.6 cm
sheet 110.2 x 73.0 cm
5/20
Gordon Darling Australasian Print Fund 2002
2002.562

Feeding Jack 1997
intaglio
etching, drypoint and aquatint, printed in warm black ink with plate tone, from one plate
white wove BHK Rives paper
plate-mark 53.4 x 45.4 cm
sheet 61.2 x 50.2 cm
2/5
Gordon Darling Australasian Print Fund 2002
2002.561

GRIFFIN, Murray
Australia 1903–1992
Malaya 1941–43
Enchanted wood c.1929
relief
linocut, printed in black ink, from one block
white unsized paper; (verso) ruled lines with margin
printed image 17.0 x 22.0 cm
sheet 20.4 x 25.8 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.47

Poor wandering one 1932
relief
linocut, printed in black ink, from one block
cream laid paper
printed image 16.2 x 21.7 cm
sheet 24.5 x 28.2 cm
3/50
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.45

The fossicker 1932
relief
linocut, printed in black ink, from one block
thin cream laid paper
printed image 16.2 x 21.5 cm
sheet 25.0 x 27.4 cm
10/50
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.49

Home is the sailor 1974
relief; stencil
linocut, printed in colour, from multiple blocks; screenprint
thin hot-pressed white wove paper
printed image 33.7 x 45.6 cm
sheet 38.0 x 51.0 cm
27/27
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.60

The old lodge–Banyule 1922
relief
linocut, printed in black ink, from one block
cream wove paper
printed image 10.7 x 13.1 cm
sheet 13.4 x 17.4 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.46

Walzing Matilda c.1952–1958
relief
linocut, printed in colour, from multiple blocks
cream Byronic laid paper
printed image 35.5 x 27.7 cm
sheet 39.3 x 32.0 cm
18/28

Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.66

Woodcutter 1929
relief
linocut, printed in black ink, from one block
thin cream laid paper
printed image 21.4 x 16.1 cm
sheet (irregular) 27.7 x 26.0 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.48

The Journey No. 1 1966
relief; stencil?
linocut, printed in colour, from multiple blocks; screenprint?
cream Bryonic laid paper
printed image 29.4 x 46.0 cm
sheet (irregular) 32.0 x 48.4 cm
7/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.51

The Journey No. 2 1969
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 35.0 x 46.3 cm
sheet 38.1 x 51.0 cm
26/27
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.52

The Journey No. 3 1969
relief
linocut, printed in colour, from multiple blocks
cream Bryonic laid paper
printed image 34.7 x 45.8 cm
sheet (irregular) 38.4 x 48.4 cm
6/25
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.53

The Journey No. 5 1969
relief
linocut, printed in colour, from
multiple blocks
cream laid Bryonic paper
printed image 45.9 x 34.7 cm
sheet 48.4 x 38.4 cm
15/20
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.55

The Journey No. 7 1966
relief
linocut, printed in colour, from
multiple blocks
thin hot-pressed white wove paper
printed image 46.0 x 35.0 cm
sheet 50.6 x 38.2 cm
5/30
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.56

The Journey No. 12 1968
relief
linocut, printed in colour, from
multiple blocks
thin hot-pressed white wove paper
printed image 34.5 x 45.7 cm
sheet 38.0 x 51.0 cm
12/28
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.58

The Journey No. 14 1969
relief
linocut, printed in colour, from
multiple blocks
thin hot-pressed cream wove paper
printed image 45.8 x 34.5 cm
sheet 51.0 x 38.0 cm
22/28
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.59

Poplars 1936
relief
linocut, printed in colour, from
multiple blocks
cream wove paper
printed image 35.2 x 27.8 cm
sheet 46.4 x 32.0 cm
1/13
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.61

End of day 1934
relief
linocut, printed in colour, from
multiple blocks
cream wove paper, adhered to
backing paper.
printed image 27.7 x 35.3 cm
sheet 34.0 x 39.4 cm
backing sheet 36.8 x 42.4 cm
1/11
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.62

Promenade 1974
relief; stencil
linocut, printed in colour, from
multiple blocks
thin hot-pressed white wove paper
printed image 45.6 x 33.8 cm
sheet 50.4 x 38.4 cm
7/25
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.63

God is on our side 1974
relief; stencil
linocut, printed in colour, from
multiple blocks
thin hot-pressed white wove paper
printed image 45.6 x 34.0 cm
sheet 51.0 x 37.4 cm
7/25
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.64

The wave 1934
relief
linocut, printed in colour, from
multiple blocks
buff wove paper on cream wove
paper
printed image 27.7 x 35.5 cm
sheet 34.4 x 39.4 cm
backing sheet 36.2 x 41.0 cm
14/14
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.50

The Journey No. 11 1969
relief
linocut, printed in colour, from
multiple blocks
thin hot-pressed white wove paper
printed image 34.4 x 46.1 cm
sheet 38.0 x 51.0 cm
3/28
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.57

End of the journey 1974
relief; stencil
linocut, printed in colour, from
multiple blocks
cream Byronic laid paper
printed image 33.6 x 45.2 cm
sheet 37.8 x 48.2 cm
5/20
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.65

The Journey No. 4 1969
relief
linocut, printed in colour, from
multiple blocks
cream wove paper
printed image 45.7 x 34.7 cm
sheet 50.6 x 38.2 cm
1/20
Purchased with assistance from the
Gordon Darling Australasian
Print Fund 2003
2003.54

Old wood 1932
relief
linocut, printed in black ink, from one block
cream wove paper
printed image 21.6 x 16.3 cm
sheet 25.4 x 19.0 cm
1/20
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.148

HAYNES, George
Kenya born 1938
England 1958–62; Australia from 1962

MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 1
The draughtsman's contract (Project 1) 1995
planographic
offset lithograph, printed in black ink, from one plate
satine Arche 180 gsm paper
sheet 57.0 x 76.0 cm
1/50
Gordon Darling Australasian Print Fund 2003
2003.73.A-T

HAYWARD POOARAAR, Bevan
Australia born 1939
Through the mists of time 1990
planographic
lithograph, printed in black ink, from one stone
white wove paper
printed image 58.0 x 39.0 cm
sheet 73.6 x 56.0 cm
34/100
Gordon Darling Australasian Print Fund 2002
2002.409

HOHNEN, Giles
Australia born 1947
CASTLEDEN, Susanna printer
HOHNEN, Gemma printer
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 2

Harvest Road (Project 2) 1996
relief
linocut
DHM 11 Koso Misumi paper
sheet 42.0 x 59.0 cm
49/50
Gordon Darling Australasian Print Fund 2003
2003.74.A-H

JANYKA NIXON, Ivy
Australia born 1935
Australian Print Workshop print workshop
not titled
intaglio
etching, printed in black ink, from one plate
white wove Rives paper
plate-mark 20.0 x 18.0 cm
sheet 33.6 x 30.0 cm
9/10
Gordon Darling Australasian Print Fund 2002
2002.414

JONES, Stephanie
Australia born 1968
McCONCHIE, Barbara printer
Australia born 1967
1km from home (across the street) 2002
relief
linocut, printed in pink ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 32.0 cm
1/6
Gordon Darling Australasian Print Fund 2003
2003.83

1km from home (1:9) 2002
relief
linocut, printed in blue, from nine blocks
thick white wove BFK Rives paper
printed image 4.0 x 92.4 cm
sheet 26.0 x 93.0 cm
3/6
Gordon Darling Australasian Print Fund 2003
2003.78

1km from home (for Toni) 2002
relief
linocut, printed in green and pink ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 32.0 cm
Artists proof
Gordon Darling Australasian Print Fund 2003
2003.82

1km from home (around the corner) 2002
relief
linocut, printed in blue and green ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 31.5 cm
1/6
Gordon Darling Australasian Print Fund 2003
2003.81

1km from home (along Ross Rd) 2002
relief
linocut, printed in blue, green and pink ink, from nine blocks
thick white wove BFK Rives paper
printed image 4.0 x 92.4 cm
sheet 26.0 x 93.0 cm
artist's proof
Gordon Darling Australasian Print Fund 2003
2003.79

Australia born 1967
1km from home (down the hill)
2002
relief
linocut, printed in green ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 31.5 cm
artist's proof
Gordon Darling Australasian Print Fund 2003
2003.80

JORDAN, Allan

Australia 1898–1982
Brownout, Brisbane 1942
relief
wood engraving, printed in black ink, from one block
white paper
printed image 17.9 x 14.8 cm
2002.563

KAUAGE, Mathias

Papua New Guinea 1944–2003
Independence plane 1977
stencil
screenprint, printed in colour, from five stencils
white wove hot-pressed paper
printed image 53.0 x 38.0 cm
sheet 78.0 x 62.8 cm
Gordon Darling Australasian Print Fund 2002
2002.344

Barrasut man [Parachute man]

stencil
screenprint, printed in black ink, from one stencil
thin white card
printed image 57.2 x 40.0 cm
sheet 72.3 x 53.0 cm
22/123
Gordon Darling Australasian Print Fund 2003
2003.120

Meri karim pikinini man 1980s

stencil
screenprint, printed black ink, from one stencil
hot-pressed thin white wove paper
printed image 57.4 x 40.6 cm
sheet 63.2 x 51.0 cm
17/83
Gordon Darling Australasian Print Fund 2003
2003.121

KENNEDY, Roy

Australia born 1934
Wiradjuri people
How soon they forget 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 49.2 x 59.6 cm
sheet 56.2 x 66.2 cm
7/20
Gordon Darling Australasian Print Fund 2003
2003.139

Stages in my early childhood 2002

intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 13.4 x 17.8 cm
sheet 22.3 x 26.4 cm
1/10
Gordon Darling Australasian Print Fund 2003
2003.128

My mulberry tree at our mission

1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 19.8 x 23.2 cm
sheet 28.6 x 31.0 cm
4/10
Gordon Darling Australasian Print Fund 2003
2003.138

Threeways Aboriginal Reserve at Griffith 2001

intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.4 x 22.8 cm
sheet 24.2 x 32.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.126

The young and old culture on our mission 2001

intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 28.0 x 41.0 cm
sheet 37.6 x 50.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.136

Days of harmony on our mission

1998
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 22.4 x 40.2 cm
sheet 33.6 x 49.2 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.129

A simple life on a mission 2001

intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 11.2 x 13.0 cm
sheet 16.0 x 17.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.132

My original mission 2000

intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 11.0 x 24.4 cm
sheet 20.6 x 29.0 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.133

Fading memories 2001
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 10.3 x 17.4 cm
sheet 18.5 x 23.0 cm
2/10
Gordon Darling Australasian Print
Fund 2003
2003.140

Happy little mission 1999
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 11.4 x 24.0 cm
sheet 24.8 x 30.2 cm
3/10
Gordon Darling Australasian Print
Fund 2003
2003.145

*Darlington Point in the 1930s and
1950s* 1998
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 17.8 x 28.2 cm
sheet 29.0 x 37.3 cm
2/10
Gordon Darling Australasian Print
Fund 2003
2003.146

Stories of years gone by 1998
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 9.0 x 14.8 cm
sheet 15.6 x 17.6 cm
2/10
Gordon Darling Australasian Print
Fund 2003
2003.134

Our bridge on the Murrumbidgee
2000
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 14.0 x 17.5 cm
sheet 22.2 x 29.7 cm
2/10
Gordon Darling Australasian Print
Fund 2003
2003.137

Life style gone 1999
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 12.8 x 33.6 cm
sheet 19.0 x 40.7 cm
5/10
Gordon Darling Australasian Print
Fund 2003
2003.142

Settling down to mission life 2001
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 16.2 x 19.0 cm
sheet 30.0 x 29.6 cm
2/10
Gordon Darling Australasian Print
Fund 2003
2003.143

*Mossgiel Weigh Station 1910 to the
late 1920s* 2001
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 12.0 x 20.0 cm
sheet 30.3 x 32.8 cm
1/10
Gordon Darling Australasian Print
Fund 2003
2003.127

Woddi will be forever 1999
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 22.3 x 30.2 cm
sheet 38.6 x 45.9 cm
4/10
Gordon Darling Australasian Print
Fund 2003
2003.130

Pepper tree avenue 1998
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 23.2 x 28.6 cm
sheet 33.2 x 38.4 cm
4/10
Gordon Darling Australasian Print
Fund 2003
2003.135

*The forgotten missions at Darlington
Point and its 2 missions years gone
by* 1999
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 25.6 x 34.0 cm
sheet 41.6 x 59.6 cm
4/10
Gordon Darling Australasian Print
Fund 2003
2003.141

My mission as I liked it 2002
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 5.8 x 37.2 cm
sheet 12.6 x 42.2 cm
1/20
Gordon Darling Australasian Print
Fund 2003
2003.144

*Warangesda Mission where my
mother was born* 2002
intaglio
etching, printed in black ink, from
one plate
thick white wove paper
plate-mark 49.2 x 59.6 cm
sheet 56.2 x 66.2 cm
1/20
Gordon Darling Australasian Print
Fund 2003
2003.131

Warangesda Mission in the days gone by 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 10.0 x 32.0 cm
sheet 14.4 x 32.8 cm
3/20
Gordon Darling Australasian Print Fund 2003
2003.125

KIRWAN-WARD, Jeremy

Australia born 1949
MARK HOWLETT
FOUNDATION commissioner
Mark Howlett Foundation Project 3
not titled [Project 3] 1997
stencil
screenprint, printed in colour, from multiple stencils
Stonehenge paper
sheet 56.5 x 76.0 cm
8/35
Gordon Darling Australasian Print Fund 2003
2003.75.A-J

KJAR, Barbie

Australia born 1957
United States 1988
Tattoo 2000
intaglio
drypoint, printed in light blue and dark blue/black ink, from two plates
thick cream wove paper
plate-mark 89.2 x 77.1 cm
sheet 111.1 x 77.1 cm
5/25
Gordon Darling Australasian Print Fund 2003
2003.69

Reflejo 2000

intaglio
drypoint, printed in dark blue ink, from one plate
thick cream wove paper
plate-mark 89.2 x 77.1 cm
sheet 111.1 x 77.1 cm
10/25
Gordon Darling Australasian Print Fund 2003
2003.67

Marise with artichoke 1993
intaglio
drypoint, printed in black ink, from one plate
thick cream wove paper
plate-mark 32.2 x 24.4 cm
sheet 49.3 x 39.0 cm
14/25
Gordon Darling Australasian Print Fund 2003
2003.71

Shadow 2000

intaglio
drypoint, printed in light blue ink over dark blue ink, from two plates
thick cream wove paper
plate-mark 33.1 x 26.1 cm
sheet 33.1 x 26.1 cm
13/25
Gordon Darling Australasian Print Fund 2003
2003.68

Marise with fruit 1993

intaglio
drypoint, printed in black ink, from one plate; hand-coloured with pastel
thick cream wove paper
plate-mark 86.3 x 76.4 cm
sheet 118.2 x 86.0 cm
artist's proof
Gordon Darling Australasian Print Fund 2003
2003.72

Hopscotch 1996

intaglio
drypoint, printed in black ink, from one plate; hand-coloured in watercolour
thick cream wove paper
plate-mark 89.2 x 67.1 cm
sheet 111.1 x 77.0 cm
7/20
Gordon Darling Australasian Print Fund 2003
2003.70

LAIFOO, Joey

Kuzi Dunalaig (Son's life), Babba Dunalaig (Father's life), Ammah Dunalaig (Mother's life) 2001
Relief
Linocuts, printed in black ink, from three blocks
White wove "Saunders Waterford" paper
printed image (a) 20.0 x 30.0 cm
printed image (b) 20.0 x 30.0 cm
printed image (c) 20.0 x 30.0 cm
printed image (overall) 68.0 x 30.0 cm
sheet 76.0 x 57.0 cm
10/50
Gordon Darling Australasian Print Fund 2003
2003.35

LAMANG, Kambau Namaleu

Papua New Guinea born 1948
Kumurere 1973, 2 April
stencil
screenprint, printed black ink, from one stencils
white wove paper
printed image 37.0 x 27.0 cm
sheet 46.8 x 36.4 cm
4/105
Gordon Darling Australasian Print Fund 2003
2003.124

LANKESTER, Jo

Australia born 1972
Seasonal changes 2002
intaglio
collograph, printed in colour, from one strawboard and carborundum grit plate
thick white wove Hahnemuhle paper
printed image 57.0 x 38.8 cm
sheet (deckle-edged) 57.0 x 38.8 cm
3/5
2003.220.A-B

LASISI, David

Lossu, New Ireland, Papua New Guinea born 1955
Taumirmir 1976
stencil
screenprint, printed in green ink, from one stencil
thin white card
printed image 51.8 x 25.6 cm
sheet 61.6 x 36.6 cm
75/107
Gordon Darling Australasian Print Fund 2003
2003.113

The shark 1976
stencil
screenprint, printed in red ink, from one stencil
thin white card
printed image 47.6 x 51.4 cm
sheet 62.6 x 63.0 cm
9/109
Gordon Darling Australasian Print Fund 2003
2003.108

Taumirmir 1976
stencil
screenprint, printed in brown ink, from one stencil
thin white card
printed image 51.8 x 25.6 cm
sheet 61.6 x 36.6 cm
50/107
Gordon Darling Australasian Print Fund 2003
2003.112

Lam c.1976
stencil
screenprint, printed in colour, from two stencils
thin white card
printed image 48.0 x 23.0 cm
sheet 63.0 x 36.8 cm
55/106
Gordon Darling Australasian Print Fund 2003
2003.109

Samkuila c.1976
stencil
screenprint, printed in yellow-ochre ink, from one stencil
thin white card
printed image 40.8 x 56.2 cm
sheet 51.0 x 63.8 cm
60/115
Gordon Darling Australasian Print Fund 2003
2003.94

not titled [Birds and fish] c.1976
stencil
screenprint, printed in colour, from two stencils
thin white card
printed image 56.0 x 90.6 cm
sheet 64.0 x 120.0 cm
69/98
Gordon Darling Australasian Print Fund 2003
2003.111

not titled [Self portrait] c.1976
stencil
screenprint, printed in black ink, from one stencil
thin white card
printed image 44.8 x 49.0 cm
sheet 59.6 x 62.2 cm
Gordon Darling Australasian Print Fund 2003
2003.110

LATIMER, Bruce
Australia born 1951
United States
Lights out 1995
intaglio
etching, printed in blue/black ink, from one plate
cream wove paper
plate-mark 10.2 x 15.0 cm
sheet 20.0 x 27.0 cm
2/16
Gordon Darling Australasian Print Fund 2002
2002.566

Traffic (after Glover) 1996
intaglio
etching, printed in colour, from one plate
cream wove Hannenunle paper
plate-mark 31.6 x 47.0 cm
sheet 53.6 x 66.6 cm
4/23
Gordon Darling Australasian Print Fund 2002
2002.564

Bush carpentry / Fibro in forest 1997
intaglio
etching, printed in colour, from one plate
cream wove paper
plate-mark 50.2 x 30.0 cm
sheet 72.0 x 50.8 cm
16/23
Gordon Darling Australasian Print Fund 2002
2002.565

LYNN, Elwyn
Australia 1917–1997
Europe, USA 1958–59, 1964, 1968, in 1970s
Hay 1977
planographic
lithograph, printed in black and red ink, from two plates
thick cream wove Fabriano cotton paper
printed image 48.8 x 55.5 cm
sheet 51.0 x 65.0 cm
Artists proof
Gordon Darling Australasian Print Fund 2002
2002.360

Sail 1977
planographic
lithograph and photo-lithograph, printed in black and blue ink, from two plates
thick cream wove Arches satine paper
printed image 50.0 x 56.0 cm
sheet 50.0 x 56.0 cm
9/50
Gordon Darling Australasian Print Fund 2002
2002.357

Package 1977
planographic
lithograph, printed in black, from one plate; collage additions of six wax seals
cream wove paper
printed image 54.5 x 49.4 cm
sheet 58.6 x 78.8 cm
5/17
Gordon Darling Australasian Print Fund 2002
2002.358

Chums 1970–71
planographic
lithograph, printed in black ink,
from one stone; collaged
additions of handmade paper,
newspaper, string and wax seals
paper
printed image 45.0 x 58.0 cm
sheet 58.6 x 79.0 cm
18/23
Gordon Darling Australasian Print
Fund 2002
2002.359

MACKIE, Glen
Cult of the Brethren 2002
Relief
linocut, printed in black ink, from
one block
printed image 89.5 x 57.4 cm
sheet 101.6 x 67.2 cm
1/35
Gordon Darling Australasian Print
Fund 2003
2003.37

Zogo Le (Holy man) 2002
Relief
linocut, printed in colour, from
one block
White wove "Saunders Waterford"
paper
printed image 59.2 x 39.8 cm
sheet 76.2 x 56.6 cm
2/35
Gordon Darling Australasian Print
Fund 2003
2003.36

MACPHERSON, Robert
Australia born 1937
UK, Europe 1973; USA 1976
MULTIPLE
CONSTANTINOPLE publisher
Green singer 1997
pigment transfer
spirit duplicator transfer
paper
book (closed) 15.0 x 10.8
x 12.0 cm
Gordon Darling Australasian Print
Fund 2002
2002.571

MACQUEEN, Mary
Australia 1912–1994
Madonna and child c.1955
planographic
lithograph, printed in black ink,
from one stone
hand-made Japanese paper
printed image 10.0 x 14.2 cm
sheet (folded in half) 13.0 x 15.0
cm
2002.567

MAN, John
Papua New Guinea born 1953
Kambakal c.1975
stencil
screenprint, printed brown ink,
from one stencils
white wove litho paper
printed image 30.0 x 59.0 cm
sheet 51.0 x 64.0 cm
16/41
Gordon Darling Australasian Print
Fund 2003
2003.98

Kaiul c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 58.2 x 39.6 cm
sheet 64.0 x 51.0 cm
31/45
Gordon Darling Australasian Print
Fund 2003
2003.119

Ambaniban c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 38.8 x 48.6 cm
sheet 45.4 x 60.6 cm
6/50
Gordon Darling Australasian Print
Fund 2003
2003.104

Kambangen c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 41.0 x 58.0 cm
sheet 51.0 x 64.0 cm
43/43
Gordon Darling Australasian Print
Fund 2003
2003.103

Suarang c.1975
stencil
screenprint, printed in yellow ink,
from one stencil
white wove litho paper
printed image 35.6 x 55.0 cm
sheet 51.2 x 64.0 cm
18/54
Gordon Darling Australasian Print
Fund 2003
2003.102

Man bitten by snake c.1975
stencil
screenprint, printed in purple ink,
from one stencil
white wove litho paper
printed image 56.0 x 41.5 cm
sheet 64.0 x 51.2 cm
9/50
Gordon Darling Australasian Print
Fund 2003
2003.101

Alegang c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 56.0 x 45.0 cm
sheet 64.0 x 51.4 cm
Gordon Darling Australasian Print
Fund 2003
2003.106

Amogan c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 38.0 x 50.0 cm
sheet 45.8 x 61.0 cm
17/50
Gordon Darling Australasian Print
Fund 2003
2003.105

Kantan c.1975
stencil
screenprint, printed in black ink,
from one stencil
white wove litho paper
printed image 56.6 x 37.2 cm
sheet 64.0 x 51.2 cm
29/48
Gordon Darling Australasian Print
Fund 2003
2003.99

Kaulum c.1975
stencil
screenprint, printed in pink ink,
from one stencil
white wove litho paper
printed image 52.4 x 38.4 cm
sheet 64.2 x 51.0 cm
30/38
Gordon Darling Australasian Print
Fund 2003
2003.100

not titled [Butterfly] 1975
stencil
screenprint, printed in colour, from
four stencils
white wove litho paper
printed image 62.0 x 49.0 cm
sheet 76.0 x 56.0 cm
Gordon Darling Australasian Print
Fund 2003
2003.107

MANIOT
Papua New Guinea born 1959
Careless driving
stencil
screenprint, printed in colour, from
six stencils
hot-pressed white wove paper
printed image 55.0 x 83.2 cm
sheet 60.4 x 88.4 cm
Gordon Darling Australasian Print
Fund 2003
2003.114

MAST, Robert
Australia born 1976
Muthuk 2000
Relief
linocut, printed in colour, from
one block
paper
printed image 65.4 x 44.8 cm
sheet 76.6 x 56.8 cm
12/50
Gordon Darling Australasian Print
Fund 2003
2003.38

Zamiyakal (Dancing Gear) 2000
Relief
Linocut, printed in black ink, from
one block
printed image 23.6 x 30.0 cm
sheet 38.0 x 57.0 cm
3/50
Gordon Darling Australasian Print
Fund 2003
2003.39

Totemic Cycle 1997
Relief
Linocut, printed in colour, from
one block
White wove Saunders "Waterford
Series" paper
printed image 71.4 x 47.4 cm
sheet 76.4 x 56.4 cm
5/50
Gordon Darling Australasian Print
Fund 2003
2003.40

MCLEAN, Mary PANTJITI
Australia born 1935
*Wati-man, papa-dog, yupa-goanna,
malputair - little quail* 2000
intaglio
etching and aquatint, printed in
red-brown ink, from one plate
thick white wove paper
plate-mark 49.6 x 39.3 cm
sheet 75.4 x 56.0 cm
28/100
Gordon Darling Australasian Print
Fund 2002
2002.408

MÉRYON, Charles
*France 1821–1868 Greniers
indigènes et habitations à Akaroa,
Presqu'île de Banks 1845 (Native
storehouses and dwellings at Akaroa
(Banks Peninsula) 1845)* 1860
intaglio
etching, printed in black ink, from
one plate
thin laid paper
plate-mark 13.8 x 23.8 cm
2002.402

*Nouvelle Zéland, Presqu'île de
Banks, 1845, Pointe dite des Char-
bonniers, à Akaroa, Pêche a la seine
(New Zealand, Banks Peninsula,
1845, Charcoal Burners' Point, at
Akaroa, Seine-net fishing)* 1863
intaglio
etching, printed in warm black ink,
from one plate
off-white laid paper
plate-mark 15.8 x 22.6 cm
sheet 33.0 x 48.4 cm
2002.362

*Oceanie Ilots a Uvea (Wallis) Pêche
aux Palmes 1845* 1863
intaglio
etching, printed in warm black ink,
from one plate
off-white laid paper
plate-mark 15.4 x 34.0 cm
sheet 22.8 x 40.6 cm
2002.361

MORUBUBUNA, Martin
Papua New Guinea born 1957
Wolu 1975
planographic
lithograph, printed in red-orange
ink, from one lithographic plate
thin white wove hot-pressed paper
printed image 19.5 x 42.8 cm
sheet 45.6 x 58.7 cm
13/50
Gordon Darling Australasian Print
Fund 2002
2002.350

Tokasitagina 1975
planographic
lithograph, printed in brown ink,
from one photo-lithographic plate
thin white wove hot-pressed paper
printed image 31.5 x 53.5 cm
sheet 51.0 x 64.0 cm
43/49
Gordon Darling Australasian Print
Fund 2002
2002.351

A closed look in the mirror 1977
planographic
lithograph, printed in black ink,
from one plate
thick white wove paper
printed image 46.5 x 39.0 cm
sheet 76.4 x 56.6 cm
13/30
Gordon Darling Australasian Print
Fund 2002
2002.355

Yausa 1970s
stencil
screenprint, printed in black ink,
from one photographic stencil
thick white wove Arches paper
printed image 34.0 x 50.0 cm
sheet 50.4 x 65.5 cm
23/75
Gordon Darling Australasian Print
Fund 2002
2002.353

Bwau (Boat) c.1981
stencil
screenprint, printed in colour, from
multiple stencils
thick white wove BFK Rives paper
printed image 50.4 x 65.6 cm
sheet (deckle-edged) 50.4 x 65.6
cm
12/100
Gordon Darling Australasian Print
Fund 2002
2002.356

The legend of Moidakema c.1970s
stencil
screenprint, printed in black ink,
from one photo-stencil
white wove paper
printed image 38.0 x 35.5 cm
sheet 55.0 x 49.0 cm
12/30
Gordon Darling Australasian Print
Fund 2002
2002.352

Magieweda 1975
planographic
lithograph, printed in black ink,
from one plate
thin white wove hot-pressed paper
printed image 25.5 x 51.2 cm
sheet 45.6 x 60.8 cm
17/50
Gordon Darling Australasian Print
Fund 2002
2002.347

Topinilategila 1975
planographic
lithograph, printed in black ink,
from one plate
thin white wove hot-pressed paper
printed image 19.2 x 48.2 cm
sheet 45.6 x 60.8 cm
26/50
Gordon Darling Australasian Print
Fund 2002
2002.348

Udawada 1975
stencil
screenprint, printed in black ink,
from one photo-stencil
thin white wove hot-pressed paper
printed image 52.0 x 25.0 cm
sheet 60.9 x 45.6 cm
40/50
Gordon Darling Australasian Print
Fund 2002
2002.349

The death of Touluwa 1977
planographic
lithograph, printed in black ink,
from one plate
thick soft white wove paper
printed image 49.6 x 32.8 cm
sheet 76.4 x 56.6 cm
20/30
Gordon Darling Australasian Print
Fund 2002
2002.354

MOYNIHAN, Daniel
Australia born 1948
France 198384
LYRE BIRD PRESS publisher
Australia born 1977
Townsville, QLD, Australia from
1989
Men of Ireland 2001
intaglio and planographic
etchings and lithographs, printed
in colour, each from one plate
white wove BFK Rives 270 gsm
paper
book (closed) 55.4 x 40.8 x 1.6 cm
4/35
Gordon Darling Australasian Print
Fund 2002
2002.340

MUNUNGGURR, Marnnyula 2
Australia born 1964
Buwakul–Ganguri 1997
relief
linocut, printed in colour (by
reduction method), from one block
thick white wove paper
printed image 26.0 x 36.8 cm
sheet 35.0 x 50.0 cm
6/10
Gordon Darling Australasian Print
Fund 2002
2002.412

NALO, Joe
Papua New Guinea
not titled [Spoonbill] 1974
Relief
woodcut, printed in colour, from
four blocks
white wove medium-weight paper
printed image 61.4 x 18.2 cm
sheet 76.2 x 28.0 cm
Gordon Darling Australasian Print
Fund 2002
2002.346

NARBARLAMBARL, Peter
Australia
*Mimi spirit hunting Ngurrudu
(emu)* 1998
planographic
lithograph, printed in black ink,
from one stone
cream wove BFK Rives paper
printed image 43.4 x 42.6 cm
sheet 76.2 x 56.6 cm
11/60
Gordon Darling Australasian Print
Fund 2002
2002.411

NONA, Laurie
Australia born 1975
*Kubau Zamiacal
(Traditional Island gear)* 2000
Relief
linocut, printed in black ink, from
one block
white wove Arches paper
printed image 39.0 x 70.8 cm
sheet 57.0 x 76.8 cm
artists proof
Gordon Darling Australasian Print
Fund
2003.31

*Apathathew Ngupai
(Parental image)* 2000
Relief
linocut, printed in black ink, from
one block
white wove "Saunders Waterford"
paper
printed image 39.0 x 71.0 cm
sheet 57.2 x 76.4 cm
5/50
Gordon Darling Australasian Print
Fund
2003.41

Giegie Rungathd (Day Trip) 1997
Relief
linocut, printed in black ink, from
one block
white wove "Saunders Waterford"
paper
printed image 40.6 x 56.2 cm
sheet 56.4 x 76.4 cm
5/35
Gordon Darling Australasian Print
Fund
2003.42

Waru Pau Wakai Au Biberr (The strength of the voice of the drum)

2000

Relief

linocut, printed in black ink, from one block

white wove Arches paper

printed image 72.4 x 43.6 cm

sheet 76.8 x 57.0 cm

2/50

Gordon Darling Australasian Print Fund

2003.43

NUGGETT, Amy

Australia

Australian Print Workshop print

workshop

not titled

intaglio

etching, printed in black ink, from one plate

cream wove paper

plate-mark 17.4 x 20.4 cm

sheet 30.0 x 33.6 cm

11/20

Gordon Darling Australasian Print

Fund 2002

2002.413

NYUJU BROWN, Stumpy

Australia born 1924

Australian Print Workshop print

workshop

not titled

intaglio

etching, printed in black ink, from one plate

cream wove paper

plate-mark 17.6 x 20.4 cm

sheet 28.0 x 26.8 cm

3/20

Gordon Darling Australasian Print

Fund 2002

2002.417

O'CONNELL, Michael

Dalton, Lancashire, England born

1898 England

Australia 1920–38

FARROW FALCON PRESS

printer

Arts and Craft Society of Victoria

Limited Annual Exhibition, Melbourne Town Hall, October 1932

1932

relief

linocut, printed in black ink, from

one block; letterpress

cardboard

printed image 22.4 x 26.6 cm.

sheet 47.1 x 26.6 cm.

Gift of Chris Deutscher 2003

2003.234

O'CONNOR, Vic

Australia born 1918

United Kingdom, Europe 1973–74

Study, anti war series 1948–50

relief

linocut, printed in blue ink, from

one block

thin white wove paper

printed image 10.2 x 6.4 cm

sheet 32.0 x 21.0 cm

artist's proof

2002.580

OMI, Harold

Papua New Guinea

Legend 1982, 1

March

stencil

screenprint, printed in colour, from

six stencils

white white card

printed image 54.0 x 42.0 cm

sheet 57.6 x 45.0 cm

3/8

Gordon Darling Australasian Print

Fund 2003

2003.115

ORSTO, Reppie

Australia born 1959

GOHIER, Franck printer

St Nazaire, Brittany, France

Australia from 1972

RED HAND PRINTS print

workshop

Yilima (Feather design) 2002,

September

stencil

screenprint, printed in colour, from

multiple stencils

Magnani 300gsm paper

printed image

(each) 60.2 x 40.0 cm

sheet (each) 75.8 x 56.0 cm

Artist's proof 11/11

Gift of Franck Gohier, Red Hand

Prints

2003.237.27.1-4

PAYNE, Patsy

London, England born 1955

Australia from 1960

Still thinking

Still thinking I-VII 2001

stencil; relief

screenprint, printed in black ink,

from one stencil;

Japanese Sagami paper

sheet 98.0 x 58.0 cm

Gordon Darling Australasian Print

Fund 2002

2002.572.1-7

PIKE, Jimmy

Australia 1940–2002

Falling star

Falling star I-IV 1997

stencil

photoscreenprint from linocut,

printed in black ink, from one

block

thick white wove paper

75/90

Gordon Darling Australasian Print

Fund 2002

2002.407.1-4

PURLTA DOWNS, Maryanne

Australia born 1945
not titled
intaglio
drypoint, printed in black ink,
from one plate
cream wove paper
plate-mark 28.0 x 21.4 cm
sheet 39.8 x 35.4 cm
6/10
Gordon Darling Australasian Print
Fund 2002
2002.416

REHFISCH, Alison

Australia 1900–1975
1934–39 England, Europe
Park Bench 1934
relief
linocut, printed in black ink, from
one block
white wove paper
printed image 25.5 x 21.5 cm
sheet 27.2 x 23.0 cm
2002.543

ROGERS, Molly

Australia
not titled
intaglio
drypoint, printed in black ink,
from one plate
cream wove paper
plate-mark 24.6 x 21.0 cm
sheet 38.0 x 36.0 cm
6/10
Gordon Darling Australasian Print
Fund 2002
2002.418

SABATINO, Nino

Australia born 1975
*Coming of the missionaries, St Joseph
Church, Hammond Island* c.2002
Relief
linocut, printed in black ink, from
one block
printed image 59.8 x 79.8 cm
sheet 70.2 x 102.0 cm
4/15
2003.9

SAKALE, Laben

Papua New Guinea
Hagen meri 2002
relief
linocut, printed in black ink, from
one block
white wove paper
printed image 7.0 x 6.0 cm
sheet 16.0 x 12.0 cm
2/4
Gordon Darling Australasian Print
Fund 2003
2003.91

Huli wigman 2002

relief
linocut, printed in black ink, from
one block
white wove paper
printed image 14.8 x 14.8 cm
sheet 28.8 x 24.0 cm
3/4
Gordon Darling Australasian Print
Fund 2003
2003.89
The mask 2001
relief
linocut, printed in black ink, from
one block
white wove paper
printed image 15.0 x 10.0 cm
sheet 20.4 x 15.0 cm
2/13
Gordon Darling Australasian Print
Fund 2003
2003.92

Hagen meri 2002

relief
linocut, printed in black ink, from
one block
white wove paper
printed image 7.6 x 6.0 cm
sheet 16.0 x 12.0 cm
4/4
Gordon Darling Australasian Print
Fund 2003
2003.90

Hagen meri 2001

relief
linocut, printed in colour by the
reduction method, from one block
white wove paper
printed image 15.0 x 10.0 cm
sheet 24.8 x 17.2 cm
2/5
Gordon Darling Australasian Print
Fund 2003
2003.93

TJAMPITJINPA, Ronnie

Australia 1943–1997
not titled [square tingari] 1993
relief
woodcut, printed in black ink,
from one block
cream wove paper
printed image 40.0 x 60.0 cm
sheet 56.2 x 75.8 cm
5/20
Gift of Christopher Hodges 2003
2003.215

not titled [small site] 1993

relief
woodcut, printed in dark brown-
red ink, from one block
cream wove paper
printed image 14.8 x 30.0 cm
sheet 28.2 x 37.8 cm
3/20
Gift of Christopher Hodges 2003
2003.217

not titled [water and animal tracks]
1993

relief
woodcut, printed in black ink,
from one block
thick cream wove paper
printed image 44.9 x 30.0 cm
sheet 56.4 x 37.8 cm
3/20
Gift of Christopher Hodges 2003
2003.216

*not titled [water and animal
tracks—red ochre]* 1993

relief
woodcut, printed in dark red ink,
from one block
cream wove paper
printed image 44.8 x 30.0 cm
sheet 56.0 x 38.0 cm
2/20
Gift of Christopher Hodges 2003
2003.214

TOLSON TJUPURRULA,
Turkey
Australia 1938–2001
not titled [Mitukatjirri warrior]
1993
relief
woodcut, printed in black ink,
from one block
white wove paper
printed image 60.0 x 35.0 cm
sheet 76.0 x 56.4 cm
2/25
Gift of Christopher Hodges 2003
2003.212

not titled [straightening the spears]
1993
relief
woodcut, printed in dark brown
and yellow ink, from two block
white wove paper
printed image 40.0 x 60.0 cm
sheet 56.4 x 76.0 cm
2/20
Gift of Christopher Hodges 2003
2003.213

UNKNOWN ARTIST
The market 1982, 1 March
stencil screenprint, printed in
colour, from six stencils
cream wove paper
printed image 52.0 x 49.0 cm
sheet 62.0 x 56.4 cm
12/23
Gordon Darling Australasian Print
Fund 2003
2003.116

UNKNOWN ARTIST
not titled [Fish]
relief
woodcut, printed in black ink,
from one block
white wove litho paper
printed image 35.0 x 70.0 cm
sheet 46.0 x 76.0 cm
Gordon Darling Australasian Print
Fund 2003
2003.122

VARIOUS ARTISTS
Australia
The Ngukurr Artists Print Project
2000–2002
relief; stencil; intaglio
linocuts, etchings, screenprints
paper
Gordon Darling Australasian Print
Fund 2003
2003.44.1–49

VARIOUS ARTISTS
ROCKHAMPTON CITY A
publisher Diversity along the
line: A collaborative portfolio by
Capricorn artists, Rockhampton,
Queensland: Rockhampton Art
Gallery, 2003
Diversity along the line: A collabora-
tive portfolio by Capricorn artists
2002–2003
book (closed) 39.0 x 43.0 cm
3/60; individual prints in the book
have various edition numbers f
Gift of Rockhampton Art Gallery
2003.222.1–20

VARIOUS ARTISTS
PORT JACKSON PRESS
publisher
Australia born 1975
PORT JACKSON PRESS print
workshop
Australia born 1975
Lake Eyre and beyond. Fitzroy,
Victoria: Deague Family Art
Foundation, Ken McGregor and
Port Jackson Press, 2002
Lake Eyre and beyond 2001–2002
intaglio
etchings, printed in colour, from
one plate
cream wove Magnani crème 300
gms paper
plate-mark 39.3 x 29.3 cm
sheet 56.0 x 76.0 cm
artist's proof
Gift of Port Jackson Press 2002
2002.467.1–11

VARIOUS ARTISTS
RED HAND PRINTS print
workshop
Red Hand Print Archive 2
intaglio; stencil
etchings, screenprints
paper
Gift of Franck Gohier, Red Hand
Prints
2003.237.1–77

VARIOUS ARTISTS
ROBERTS, Neil co-ordinator
Australia 1954–2002
MULTIPLE
CONSTANTINOPLE publisher
Tick 1999/Tock 2000 2000
pigment transfer
spirit duplicator transfer
paper
book (closed) 21.6 x 14.7 x 12.0
cm
Gordon Darling Australasian Print
Fund 2002
2002.570.A–B

VARIOUS ARTISTS
Aotearoa New Zealand
WILLIAMS, Mervyn printer
Whakatane, Aotearoa New
Zealand born 1940
BARRY LETT GALLERIES
publisher
Multiples: 12 multiples. Auckland:
Barry Lett Galleries, 1969
Multiples 1968
stencil; relief
screenprints; line block and stencil
fluorescent white wove British
cartridge 52lb. paper
sheet 55.8 x 76.2 cm
Gordon Darling Australasian Print
Fund 2003
2003.236.1–12

VICKERS, Trevor
Australia born 1943
GIMSON, Sally printer
HOHNEN, Gemma printer
MARK HOWLETT
FOUNDATION commissioner
Mark Howlett Foundation Project 6
Mimilya suite (Project 6) 2000
stencil
screenprint, printed in colour, from
multiple stencils
Magnani paper
sheet 35.0 x 40.0 cm
32/45
Gordon Darling Australasian Print
Fund 2003
2003.77.A–F

VON GUERARD, Eugene

print after
Vienna, Austria 1811–1901
London, England
Italy 1830-1838 Germany 1838-
1852 Australia 1852-1881,
Germany 1882-1891
England from 1891

MALONE, Neil printer

Australia

BALLARAT HISTORICAL

SOCIET publisher

DEUTSCHER ART PUBLICA-

TIONS publisher

Ballarat from the Fire Brigade

Tower, looking east.

1870, 1981 reprinted

relief

wood-engraving, printed in black
ink, from 32 box-wood blocks
bolted together

cream wove 270 gsm Velin Arches
paper

printed image 47.8 x 96.4 cm

Gift of Chris Deutscher 2003

2003.233

WARRIOR, Matatia Andrew

Ngölmun Buai 2001

Relief

linocut, printed in colour, from
one block

White wove “Saunders Waterford”
paper

printed image 51.4 x 38.0 cm

sheet 76.2 x 56.4 cm

3/35

Gordon Darling Australasian Print

Fund 2003

2003.33

Ngölmun Gidthal 2001

Relief

Linocut, printed in colour, from
one block

paper

printed image 43.4 x 24.0 cm

sheet 56.4 x 38.0 cm

3/20

Gordon Darling Australasian Print

Fund 2003

2003.32

WHITE, Robin

Rotorua, Aotearoa New Zealand

born 1946

Kiribati 1982-1999

Naareau and the tree of creation
series

Naareau and the tree of creation
series 1987

monoprint

monotype, printed in black ink,
from one plate

white paper

sheet 18.6 x 23.8 cm

Gordon Darling Australasian Print

Fund 2003

2003.235.A-J

WISEMAN, Hilda

Aotearoa New Zealand 1894–1984

Morning glories

relief

woodcut, printed in black ink,
from one block; hand coloured

with

watercolour and gouache

dark cream laid paper

printed image 29.0 x 16.0 cm

sheet 33.4 x 17.4 cm

2002.575

Magnolia

relief

woodcut, printed in black ink,
from one block; hand coloured

with

watercolour

dark cream laid paper

printed image 27.0 x 21.2 cm

sheet 32.2 x 26.0 cm

2002.574

The Maori Chief c 1940s

relief

linocut, printed in black ink, from
one block

paper

11.8 x 10.2 cm

33/60

2002.576

Kookaburras c 1940s

relief

linocut, printed in black ink, from
one block

paper

9.9 x 12.0 cm

31/60

2002.577

Huias c 1940s

relief

linocut, printed in black ink, from
one block

paper

10.2 x 12.6 cm

31/60

2002.578

WUNGI, Cecil King

Papua New Guinea 1952–1984

For every child a tree c.1981

planographic

offset lithograph, printed in colour,

from multiple plates

white wove litho paper

printed image 58.3 x 43.6 cm

sheet 58.3 x 43.6 cm

Gordon Darling Australasian Print

Fund 2003

2003.118

*not titled [Cassowary, possum,
chicken and man]* 1981

stencil

screenprint, printed black ink,

from one stencil

white wove paper

printed image 76.0 x 56.2 cm

sheet 76.2 x 57.0 cm

15/15

Gordon Darling Australasian Print

Fund 2003

2003.95

*not titled [Mysterious animal with
chicken above]* c.1981

stencil

screenprint, printed black ink,

from one stencil

white wove paper

printed image 75.4 x 55.6 cm

sheet 76.6 x 57.0 cm

8/18

Gordon Darling Australasian Print

Fund 2003

2003.97

*not titled [Warrior, spears, fish,
cuscus]* c.1980

stencil

screenprint, printed black ink,

from one stencil

cream wove paper

printed image 75.6 x 56.0 cm

sheet 77.0 x 57.0 cm

Gordon Darling Australasian Print

Fund 2003

2003.96

not titled [Wigman and faces]
c.1981
stencil
screenprint, printed in black ink,
from one stencil
white wove paper
printed image 60.0 x 42.6 cm
sheet 64.0 x 45.6 cm
Gordon Darling Australasian Print
Fund 2003
2003.117

YOBALÉ, Philip
Papua New Guinea born 1978
Spirit dance 2000
relief
linocut, printed in colour, from
three blocks
textured cream wove paper
printed image 30.8 x 10.0 cm
sheet 31.6 x 15.0 cm
8/50
Gordon Darling Australasian Print
Fund 2003
2003.87

Dancing spirits 2000
relief
linocut, printed in colour, from
three blocks
textured cream wove paper
printed image 30.2 x 12.0 cm
sheet 32.0 x 15.0 cm
1/20
Gordon Darling Australasian Print
Fund 2003
2003.86

Spirituality and my vision 1999
relief
linocut, printed in colour, from
multiple blocks
white wove "butter" paper
printed image 33.0 x 24.0 cm
sheet 42.0 x 29.4 cm
11/27
Gordon Darling Australasian Print
Fund 2003
2003.85

not titled [Spirit dance] c.2000
relief
linocut, printed in colour, from
three blocks
textured cream wove paper
printed image 30.8 x 10.0 cm
sheet 31.6 x 15.0 cm
10/40
Gordon Darling Australasian Print
Fund 2003 2003.88

ZIMMERMAN, Raphael
West Germany born 1959
Australia from 1986
Layers 1992
intaglio; relief
drypoint, printed black ink and
acid residue (copper oxide) as
monotype, from one copper plate
thick white wove paper
plate-mark 19.6 x 79.4 cm
sheet 35.0 x 92.0 cm
artist's proof
2003.221

ASIAN PAINTING

HUANG Banruo
China 1901–Hong Kong 1968
China
*Scroll painting of the Great Kowloon
fire* 1960
ink, pigments, paper, silk, wood
overall 246 x 73
image 94 x 61
Donated by Catherine and David
Harris
2003.5

CHEN Wen Hsi
China 1906–Singapore 1991
China
Gourds, bamboo fence and chicks
1940–50
Ink, pigments, paper, silk, wood
overall 234 x 130 cm
image 123 x 122 cm
Donated by Catherine and David
Harris
2003.4

ASIAN SCULPTURE

Burmese people
Myanmar (Burma)
Temple plaque 15th century
earthenware, glaze
44.0 x 43.0 x 12.5 cm
The Kuring Vest Bequest 2002
2002.364

Han dynasty (206 BC–220 AD)
China
Watchtower 206 BCE–220 CE
earthenware, glaze
91 cm
Gift of Hiroko and Andrew
Gwinnett 2002
2002.374

Gujarat, India
The Great Goddess Durga
12th–13th century
stone
60 x 37.5 cm
2002.373

ASIAN TEXTILES

Kashmir, India
Shawl 1850–1870
pashmina wool, dyes
twill tapestry weave, embroidery
146 x 322 cm
2002.369

Kashmir, India
Shawl 1850–1870
pashmina wool, dyes
twill tapestry weave, embroidery
177 x 190 cm
2002.371

Kashmir, India
Shawl c.1850
pashmina wool, dyes
twill tapestry weave, embroidery
152 x 365 cm
2002.363

Kashmir, India
Shawl 1850–1870
pashmina wool, dyes
twill tapestry weave, embroidery
141 x 366 cm
2002.370

Abung people
Lampung, South Sumatra,
Indonesia
Woman's ceremonial skirt [tapis] late
19th–early 20th century
silk, cotton, gold thread, sequins,
mirror pieces
applique, embroidery
120 x 126 cm
Gift of Jeanette Plowright 2003
2003.225
Malay people

Jambi region, East Sumatra,
Indonesia
Man's headcloth [ikat kepala] late
19th century
cotton, natural dyes
batik
92.0 x 93.0 cm
Gift of Thomas Murray 2003
2003.223

Malay people
Palembang, South Sumatra,
Indonesia
Ceremonial textile late 19th–early
20th century
silk, dyes, gold leaf
gold leaf glue-work, stitch resist
dyeing
79.0 x 217.0 cm
Gift of Jeanette Plowright 2003
2003.224

INTERNATIONAL DECORATIVE ARTS AND DESIGN

**GEORG JENSEN SILVER-
SMITHY**
established Denmark 1904

KOPPEL, Henning
1981–1981
To Paris, France 1938–39.
To Orrefors, Sweden 1940–1945.
3-piece tea service (Design no: 1017)
design 1952 manufacture c1960
sterling silver and guaiacan wood
Teapot 11 x 24 x 15 cm
Cream jug 8 x 12.5 x 10 cm
Sugar bowl 4.5 x 10.5 x 10.5 cm
Purchased 2002
2002.301.A-C

ROHDE, Johan
born Denmark 1935–1935
Bowl (Design no 171) Designed:
1916, Manufacture: 1920
925 silver
14 x 20 x 20 cm
Purchased 2002
2002.365

SCULPTURE

NAUMAN, Bruce
America 1941
*Office edit II with color shift , flip,
flop, & flip/flop (Fat chance John
Cage) Mapping the studio* 2001
single-channel video
2002.444

MUECK, Ron
Australia 1958
Pregnant woman 2002
mixed media
252 cm
Purchased with the assistance of
Tony and Carol Berg 2003

VERNET, Claude-Joseph
France 1714–France
*Tempête sur la côte méditerranéenne
[Storm on Mediterranean coast]
and Port méditerranéen, temps calme
[Mediterranean port, calm weather]*
c. 1745
oil on canvas
each 97.8 x 134.7 cm
Purchased 2003
2003.3.1-2

INTERNATIONAL PHOTOGRAPHY

BING, Ilse
Germany 1899–United States
1998
France 1930-1941 United States
from 1941
Tulips 1939
gelatin silver photograph
19.4 x 27.9 cm
Gift of the Ilse Bing Wolff Estate
2002.480

*Chinese poster with man,
Village, New York* 1936
gelatin silver photograph
28.2 x 21.2 cm
Gift of the Ilse Bing Wolff Estate
2002.487

Playground, New York 1936
gelatin silver photograph
19.2 x 28.3 cm
Gift of the Ilse Bing Wolff Estate
2002.492

Highwire act, circus, New York 1936
gelatin silver photograph
22.2 x 28.3 cm
Gift of the Ilse Bing Wolff Estate
2002.494

Selfportrait in mirrors with Leica
1931 printed 1985
gelatin silver photograph
image 26.5 x 30.2 cm
sheet 27.7 x 35.5 cm
Gift of the Ilse Bing Wolff Estate
2002.496

*Hellerhofsiedlung Frankfurt–My
shadow and the shadow of the
architect Mart Stam on the roof*
1930 printed 1985
gelatin silver photograph
image 22.8 x 34.1 cm
sheet 27.7 x 35.6 cm
Gift of the Ilse Bing Wolff Estate
2002.498

*Selfportrait with cable release in
hand* 1945 printed c 1985
gelatin silver photograph
image 34.0 x 26.8 cm
sheet 35.3 x 27.9 cm
Gift of the Ilse Bing Wolff Estate
2002.499

*My double reflection in Paris
window* 1947 printed later
gelatin silver photograph
card
image 34.0 x 26.0 cm
sheet 35.6 x 28.0 cm
Gift of the Ilse Bing Wolff Estate
2002.500

Chrysler Building, New York 1936
gelatin silver photograph
18.6 x 28.2 cm
Gift of the Ilse Bing Wolff Estate
2002.488

Little girl with flowers 1930
gelatin silver photograph
image 28.2 x 22.3 cm
support 35.0 x 42.0 cm
Gift of the Ilse Bing Wolff Estate
2002.473

INTERNATIONAL PAINTINGS AND

Still life 1933
gelatin silver photograph
28.2 x 22.3 cm
Gift of the Ilse Bing Wolff Estate
2002.476

Rue Racine, coin Rue M. Le Prince, Paris 1952
gelatin silver photograph
image 40.6 x 45.4 cm
sheet 40.6 x 50.6 cm
Gift of the Ilse Bing Wolff Estate
2002.484

Poster, Henry VIII, Paris 1934
gelatin silver photograph
20.5 x 28.2 cm
Gift of the Ilse Bing Wolff Estate
2002.478

Italians playing cards, Village, New York 1936
gelatin silver photograph
20.0 x 28.3 cm
Gift of the Ilse Bing Wolff Estate
2002.486

Self portrait 1945 printed 1985
gelatin silver photograph
image 34.2 x 26.6 cm
sheet 35.4 x 27.8 cm
Gift of the Ilse Bing Wolff Estate
2002.497

Leaves, curbstone, Paris 1952
gelatin silver photograph
image 43.0 x 40.6 cm
sheet 50.5 x 40.6 cm
Gift of the Ilse Bing Wolff Estate
2002.481

Eiffel Tower behind fence 1952
gelatin silver photograph
on card
49.8 x 40.2 cm
Gift of the Ilse Bing Wolff Estate
2002.483

Fountain, Paris 1933
gelatin silver photograph
28.3 x 22.3 cm
Gift of the Ilse Bing Wolff Estate
2002.475

Self portrait in mirrors 1931
printed 1980s-90s
gelatin silver photograph
image 21.9 x 32.9 cm
sheet 27.8 x 35.4 cm
Gift of the Ilse Bing Wolff Estate
2002.495

Swan, Central Park, New York 1936
gelatin silver photograph
20.2 x 28.2 cm
Gift of the Ilse Bing Wolff Estate
2002.489

Carriage, Central Park, New York 1936
gelatin silver photograph
28.2 x 22.2 cm
Gift of the Ilse Bing Wolff Estate
2002.490

Between France and the USA (2) 1936
gelatin silver photograph
19.2 x 28.4 cm
Gift of the Ilse Bing Wolff Estate
2002.491

Skyscrapers Central Park, New York 1936
gelatin silver photograph
19.4 x 28.2 cm
Gift of the Ilse Bing Wolff Estate
2002.493

Doll heads, fleamarket, Paris 1952
gelatin silver photograph
on card
40.2 x 49.8 cm
Gift of the Ilse Bing Wolff Estate
2002.482

Chalkboard, New York 1953
gelatin silver photograph
image 40.6 x 44.6 cm
sheet 40.6 x 50.5 cm
Gift of the Ilse Bing Wolff Estate
2002.479

Between France and the USA 1936
gelatin silver photograph
19.1 x 28.4 cm
Gift of the Ilse Bing Wolff Estate
2002.485

Bicycle races, Frankfurt, Germany 1931
gelatin silver photograph
image 16.5 x 22.7 cm
sheet 18.0 x 23.9 cm
Gift of the Ilse Bing Wolff Estate
2002.474

Lamp above stairway, Monmartre, Paris 1934
gelatin silver photograph
28.3 x 20.3 cm
Gift of the Ilse Bing Wolff Estate
2002.477

FRANK, Leonard
Berne, Germany 1870–Vancouver, Canada 1944
to Canada 1894
Stand of red cedar, British Columbia 1918
gelatin silver photograph
image 71.8 x 51.6 cm
frame 99.6 x 78.5 cm
2002.366

VANDERPANT, John
The Netherlands 1884–Canada 1939
Canada from 1911
The factory c. 1925
gelatin silver photograph
tipped onto board
image 24.8 x 19.7 cm
mount 38.1 x 29.5 cm
2002.581

INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

CAPPIELLO, Leonetto
Italy 1878 –1942 France
Nitroliian 1929
colour lithographic poster
160.0 x 120.0 cm
Orde Poynton Fund
2003.24

HIROGAKE, Utagawa
Japan worked 1855-65
Scenes of Tokyo with a humorous twist [Edo Meishi Doke Tui] c.1859
colour woodblock
33.6 x 22 cm; 35.8 x 24.4 cm
Gift in memory of Lady (Louise) Walker.
2002.466

HIROSHIGE, Utagawa

Japan 1797–1858

Harbour view of anchored boats
1832–1834From the series *Views of Edo*
[*Edo meisho*]

colour woodblock

22 x 35 cm; 23.6 x 36 cm

Gift in memory of Lady (Louise)

Walker.

2002.459

Hamamatsu, Winter scene [Hamamatsu Fuyugare No Zu] 1833–1834
from the series *Fifty-three stations of the T kaid Road [T kaid gojs an-tsugi no uchi]*

colour woodblock

22.4 x 35 cm; 24.6 x 37 cm

Gift in memory of Lady (Louise)

Walker.

2002.456

Arai, ferry boat [Arai, Watashi bune No Zo] 1833–1834from the series *Fifty-three stations of the T kaid Road [T kaid gojs an-tsugi no uchi]*

colour woodblock

22.4 x 35.2 cm; 24.4 x 37.8 cm

Gift in memory of Lady (Louise)

Walker.

2002.457

Ishiyakushi Temple [Ishiyakushi-ji]
1833–1834from the series *Fifty-three stations of the T kaid Road [T kaid gojs an-tsugi no uchi]*

colour woodblock

22.0 x 34.6 cm; 24 x 36.2 cm

Gift in memory of Lady (Louise)

Walker.

2002.458

Women soliciting travellers [Goyu takibito tome onna] c. 1833–1834from the series *Fifty-three stations of the T kaid Road [T kaid gojs an-tsugi no uchi]*

colour woodblock

22.2 x 34.6 cm

Gift in memory of Lady (Louise)

Walker.

2002.462

Shinagawa sunrise [Shinagawa binode] c.1833–1834from the series *Fifty-three stations of the T kaid Road [T kaid gojs an-tsugi no uchi]*

colour woodblock

23 x 35.4 cm; 25.6 x 37 cm

Gift in memory of Lady (Louise)

Walker.

2002.463

Onmaya riverbank [Onmaya gashi]
1856from the series *One Hundred Famous Views of Edo [Meisho Edo hyakkei]*

colour woodblock

33.4 x 22 cm; 36 x 23.2 cm

Gift in memory of Lady (Louise)

Walker.

2002.460

Onmaya gashi, Asakusa River Pine of Success [Asakusa gawa Shubi no matsu Onmaya gashi] 1857from the series *One Hundred Famous Views of Edo [Meisho Edo hyakkei]*

colour woodblock

34 x 22.4 cm; 36.4 x 24.8 cm

Gift in memory of Lady (Louise)

Walker.

2002.461

HIROSHIGE II, Utagawa

Japan 1829–1869

Scene of Noge in Yokohama 1859from the series *One Hundred Famous Views of Various Provinces [Shokoku meisho hyakkei]*

colour woodblock

33.6 x 22 cm; 34.0 x 23.6 cm

Gift in memory of Lady (Louise)

Walker.

2002.464

Scene of Zenkoji, Sinano
1859–1864from the series *One Hundred Views of Various Provinces [Shokoku meisho hyakkei]*

colour woodblock

36.8 x 24 cm; 33.4 x 22.2 cm

Gift in memory of Lady (Louise)

Walker.

2002.465

HOCKNEY, DavidGreat Britain 1937 working in the
United States of America*Ken Tyler* 1978

pen and sepia ink drawing

43.0 x 35.5 cm

Orde Poynton Fund

2002.375

SCULLY, Sean

Ireland 1945

working United States of America
and Spain*9.1.02* 2002

watercolour

50.8 x 55.9 cm

Orde Poynton Fund

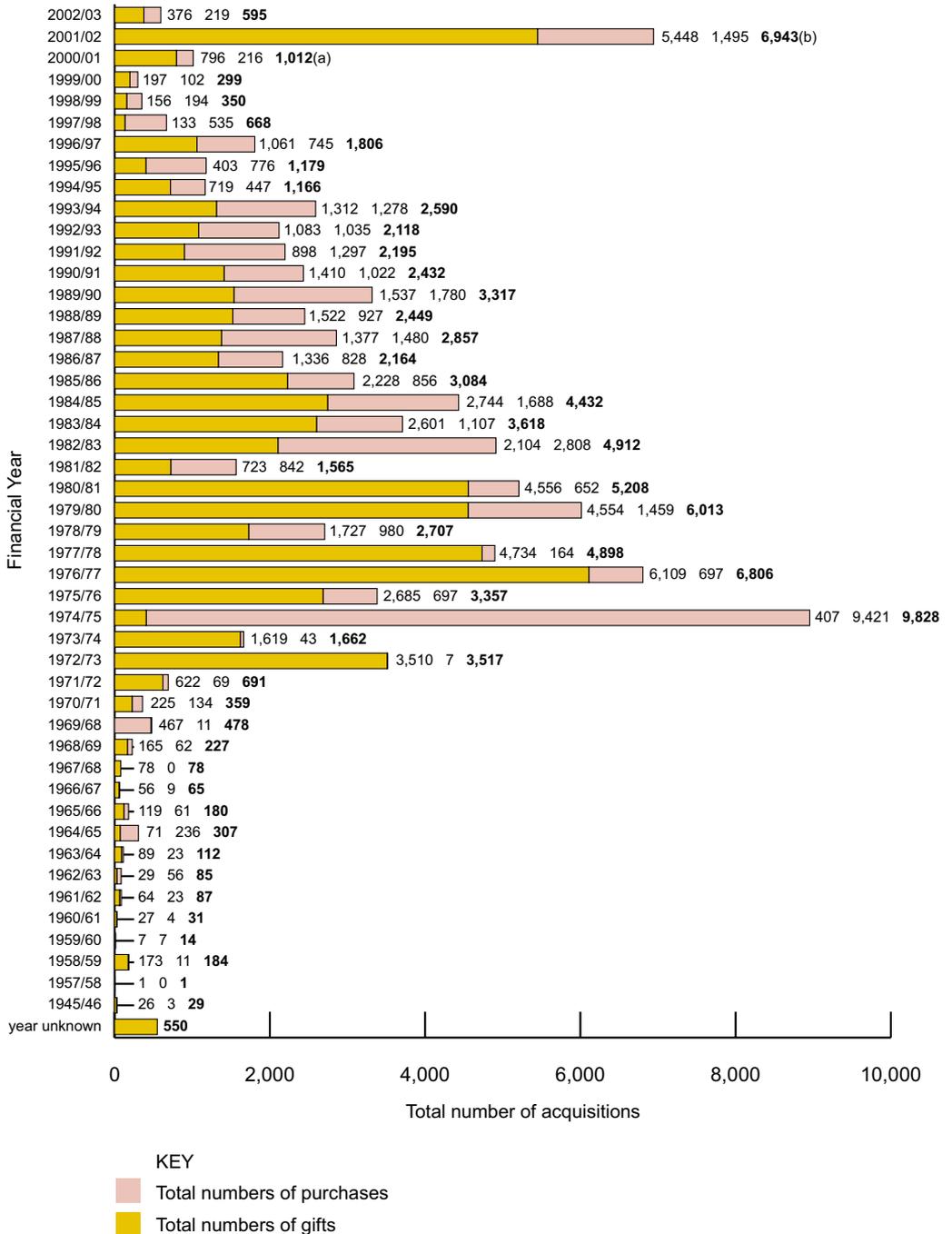
2003.25

APPENDIX

5 Total Acquisitions Including Purchases and Gifts 1945–2003

2000–2001 (a) Holmgren/Spertus (397 Southeast Asian Textiles)

2001–2002 (b) Tyler Graphics Collection (800 works purchased 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)



APPENDIX

6 Exhibitions at the National Gallery of Australia 2002–2003

Life in the Emperor's Tomb
23 February – 21 July 2002

Sol LeWitt: drawings, prints, books
13 June – 25 August 2002

International Art* (Gallery 11 and 12)
5 July 2002 – ongoing

*Tales of the Unexpected: Aspects of contemporary
Australian art*
13 July – 22 September 2002

Australian Art* (Gallery 4 and 5)
3 August 2002 – ongoing

Australian Art* (Gallery 6 and 7)
17 August 2002 – ongoing

Asian Art*
23 August 2002 – ongoing

Royal Africa: Kings and Chiefs
3 August 2002 – 12 January 2003

Colour + Concept: International colour photography
7 September – 1 December 2002

International Art* (Gallery 2 and 3)
17 August 2002 – Ongoing

Decorative Arts* (Gallery 11 and 12)
21 September 2002 – Ongoing

Jackson Pollock's Blue Poles
4 October 2002 – 27 January 2003

*The Big Americans: Albers, Frankenthaler, Hockney,
Johns, Lichtenstein, Motherwell, Rauschenberg, Stella*
4 October 2002 – 27 January 2003

Seeing the Centre: The Art of Namatjira 1902–1959
5 October – 19 January 2003

*Crystal Clear: The architecture of the
National Gallery of Australia*
5 October 2002 – ongoing

Gary Hill–Bruce Nauman: New International Media Art
14 December 2002 – 21 April 2003

Aboriginal and Torres Strait Islander Art*
21 December 2002 – 27 April 2003

The Spread of Time: The photography of David Moore
25 January – 21 April 2003

*National Gallery of Australia and Sony Foundation
Australia Summer Scholarship Exhibition*
25 January – 2 March 2003

Pierre Bonnard: Observing Nature
7 March – 9 June 2003

The National Sculpture Prize and Exhibition
21 March – 9 June 2003

In the box
28 March – ongoing

Aboriginal and Torres Strait Islander Art*
3 May 2003 – ongoing

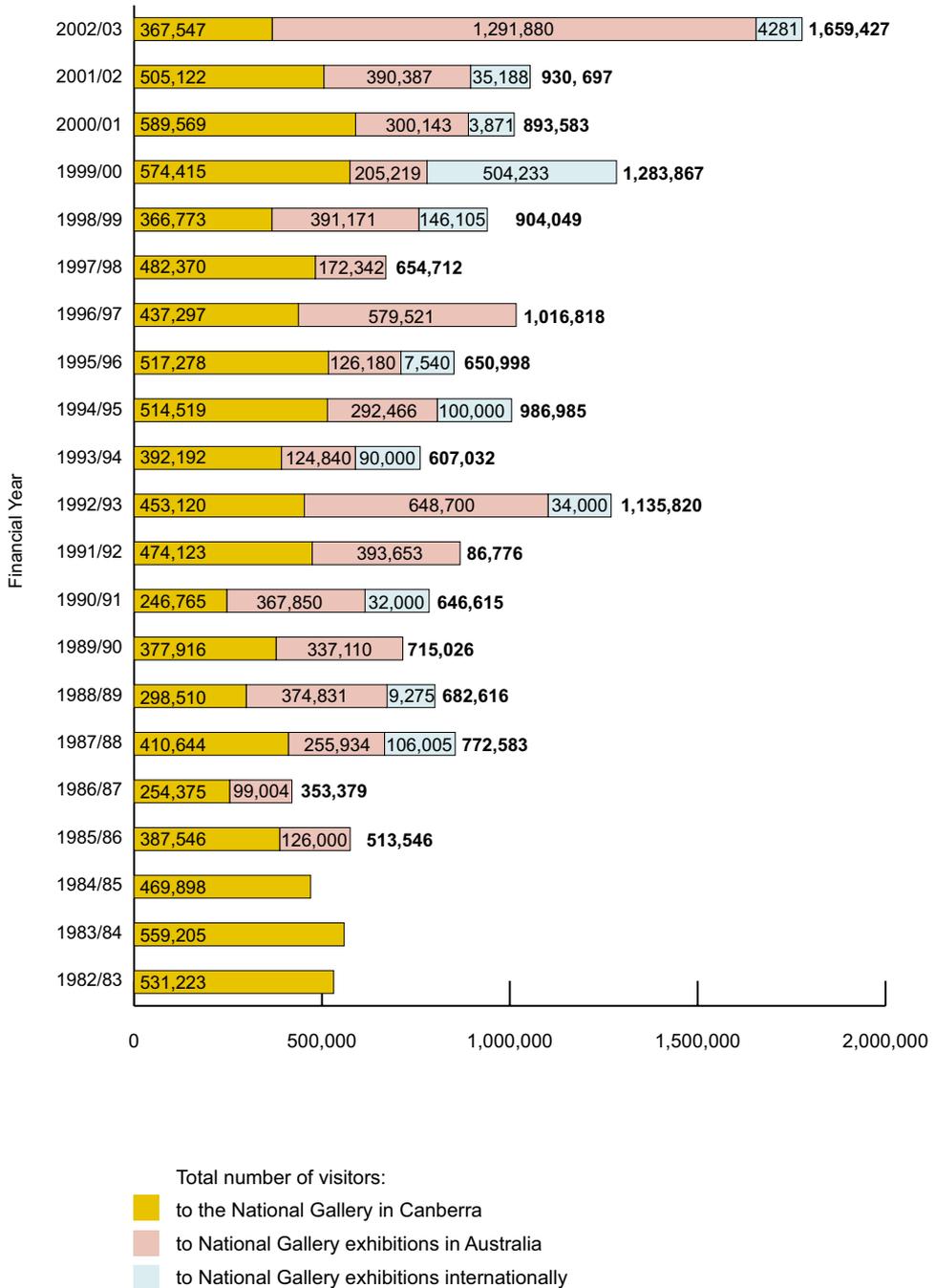
*First Impressions: The early history of lithography
—A comparative survey*
3 May 2003 – ongoing

*Tactility: Two centuries of Indigenous objects,
textiles and fibre*
7 June 2003 – ongoing

* denotes new display of permanent collection

APPENDIX

7 Attendance 1982–2003



8 Travelling Exhibitions 2002–2003

Techno craft: the work of Susan Cohn 1980 to 2000

211 works (includes 189 inward loans)

Tour dates: 28 July 2000 – 9 June 2003

The Ian Potter Centre: NGV Australia, Federation Square, Melbourne Vic.

14 March – 9 June 2003

Transparent Things – Expressions in Glass

40 works (including 20 inward loans)

Tour dates: 7 December 2001 – 15 September 2002

Craft ACT, Canberra ACT

8 August – 15 September 2002

Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region

102 works (includes 2 inward loans) – New Zealand

101 works (includes 2 inward loans) – Noumea

Tour dates: 22 March 2002 – 25 January 2004

Adam Art Gallery, Wellington New Zealand

11 November 2002 – 16 February 2003

Tjibaou Cultural Centre, Noumea

4 June – 27 July 2003

Life in the Emperor's Tomb: Ceramics from ancient China

17 works (no inward loans)

Tour dates: 31 August 2002 – 23 November 2003

The McClelland Gallery, Langwarrin Vic.

31 August – 12 October 2002

Mosman Art Gallery & Community Centre, Mosman NSW

9 November – 8 December 2002

New England Regional Art Museum, Armidale NSW

20 December 2002 – 22 February 2003

Bendigo Art Gallery, Bendigo Vic.

15 March – 27 April 2003

Tweed River Regional Art Gallery, Murwillumbah NSW

14 June – 3 August 2003

Seeing the Centre: The Art of Albert Namatjira 1902–1959

104 works (including 72 inward loans)

Tour dates: 28 July 2002 – 2 November 2003

Araluen Centre for Arts and Entertainment, Alice Springs NT

28 July – 22 September 2002

Art Gallery of South Australia, Adelaide SA

7 March – 4 May 2003

The Ian Potter Centre: NGV Australia, Federation Square, Melbourne VIC

24 May – 27 July 2003

BY APPOINTMENT: Norman Hartnell's sample for the Coronation dress of Queen Elizabeth II (Focus Exhibition)

1 work (no inward loans)

Tour dates: 1 June 2002 – 15 December 2002

David Jones Limited, Sydney NSW

13–25 August 2002

Bathurst Regional Art Gallery, Bathurst NSW

29 August – 15 September 2002

Castlemaine Art Gallery & Historical Museum, Castlemaine Vic.

19 September – 6 October 2002

Gold Treasury Museum, Melbourne Vic.

10 – 27 October 2002

Queen Victoria Museum & Art Gallery, Launceston TAS

1 – 17 November 2002

Tasmanian Museum and Art Gallery, Hobart TAS

21 November – 15 December 2002

Douglas Annand: The Art of Life

95 works (including 6 inward loans)

Tour dates: 17 February– 16 November 2003

Heide Museum of Modern Art, Bulleen Vic.

17 February – 9 June 2003

Queensland Art Gallery, Brisbane QLD

28 June–31 August 2003

- The Good, the Great and the Gifted: Camera Portraits by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne*
41 works (no inward loans)
Tour dates: 7 February 2003 – 21 March 2004
Monash Gallery of Art, Melbourne Vic.
7 February – 30 March 2003
Gold Coast City Art Gallery, Gold Coast QLD
17 April – 29 June 2003
- Rotary Collection of Australian Art – Focus Exhibition*
5 works (no inward loans)
Tour dates: 31 May – 2 November 2003
Queensland Art Gallery, Brisbane QLD
31 May – 2 November 2003
- The Elaine and Jim Wolfensohn Gift–Suitcase Kits*
14 works (no inward loans)
Elonera Montessori School
3 June – 15 July 2002
St Joseph's Primary School, Springvale Vic.
22 July – 20 September 2002
Royal Blind Society, Enfield Sydney NSW
20 September – 4 October 2002
Lightning Ridge Central School, Lightning Ridge, NSW
11 – 31 October 2002
Broken Hill Regional Art Gallery, Broken Hill NSW
Regional tour dates: 4 November–5 December 2002
Geocentre Gallery, Broken Hill NSW, 9 – 17 November 2002
Great Cobar Heritage Centre, Cobar NSW, 17-26 November 2002
Balranald Arts Festival, Balranald NSW, 27 November – 3 December 2002
Broken Hill Regional Art Gallery, Broken Hill NSW, 4-5 December 2002
Department of Aging and Disabilities, Bega NSW
10 – 20 December 2002
St Paul Apostle South Primary School, Endeavour Hills VIC
11 February – 11 April 2003
Coraki Progress Association Tour, NSW
Regional tour dates: 1 – 27 May 2003
Mid Richmond Retirement Village, 1-2 May 2003
St. Joseph's Catholic School, Coraki NSW, 5-9 May 2003
Coraki CWA Preschool, Coraki NSW, 9-12 May 2003
Public Display – Coraki NSW, 17 May 2003
Coraki Primary School, Coraki NSW, 19-22 May 2003
Coraki Historical Society, Coraki NSW, 23 May 2003
Coraki Primary School, Coraki NSW, 26-27 May 2003
The Walter Nicholls Memorial Gallery, Port Lincoln SA
2 June – 6 July 2003
- The Elaine and Jim Wolfensohn Gift*
1888 Melbourne Cup
1 work (no inward loans)
Toowoomba Regional Gallery, Toowoomba QLD
5 September – 25 October 2002
National Gallery of Australia, Canberra ACT
28 October – 20 November 2002
The Walter Nicholls Memorial Gallery, Port Lincoln SA
10 March–13 April 2003
Museum & Art Gallery of the Northern Territory, Darwin NT
17 June – 17 August 2003
- Out and About: The National Gallery tours Australia*
Special Project to celebrate the NGA's 20th anniversary – a collaboration between NGA Travelling Exhibitions and Partnership Programs.
Willem de Kooning, *Woman V*
No. of works: 1 (no inward loans)
Tour dates: 10 December 2002 – 9 March 2003
Art Gallery of New South Wales, Sydney NSW
10 December 2002–9 March 2003
Eugene von Guérard, *Ferntree Gully in the Dandenong Ranges*
No. of works: 1 (no inward loans)
Tour dates: 11 December 2002 – 9 March 2003
Art Gallery of Western Australia, Perth WA
11 December 2002 – 9 March 2003
Claude Monet, *Meules, milieu du jour [Haystacks, mid-day]* 1890
No. of works: 1 (no inward loans)
Tour dates: 10 January – 14 September 2003
Rockhampton Art Gallery, Rockhampton QLD
10 January – 2 March 2003
Museum & Art Gallery of Northern Territory, Darwin NT
15 March – 5 May 2003
Queen Victoria Museum & Art Gallery, Launceston TAS
16 May – 29 June 2003
Andy WARHOL, *Elvis* 1963
No. of works: 1 (no inward loans)
Tour dates: 7 March – 8 September 2003
Broken Hill Regional Art Gallery, Broken Hill NSW
7 March–27 April 2003
New England Regional Art Museum, Armidale NSW
16 May – 6 July 2003

Henri MATISSE, *L'Enlèvement d'Europe* [*The abduction of Europa*] 1929

No. of works: 1 (no inward loans)

Tour dates: 14 March – 12 October 2003

Cairns Regional Gallery, Cairns QLD

14 March – 27 April 2003

Sidney NOLAN, *Ned Kelly Series* 1946–47

No. of works: 26 (no inward loans)

Tour dates: 21 March – 12 October 2003

Tasmanian Museum & Art Gallery, Hobart TAS

21 March – 4 May 2003

Araluen Centre for Arts & Entertainment, Alice Springs NT

24 May – 13 July 2003

Peter Paul RUBENS, *Self-portrait* 1623

No. of works: 1 (no inward loans)

Tour dates: 28 March – 11 May 2003

Hamilton Art Gallery, Hamilton Vic.

28 March – 11 May 2003

Lucian FREUD, *After Cézanne* 1999–2000

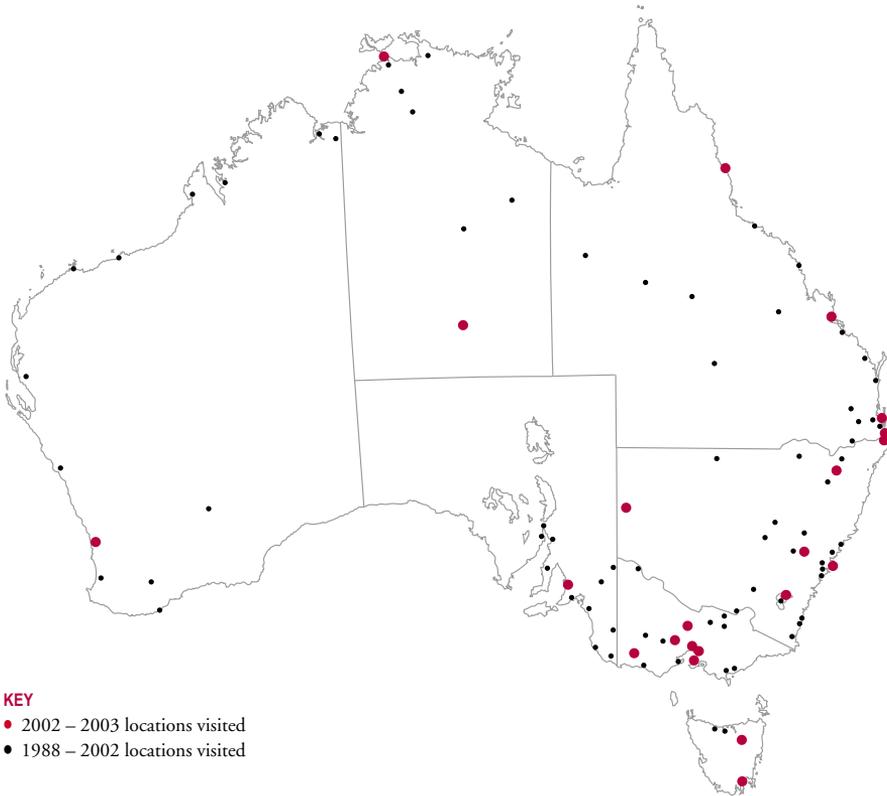
No. of works: 1 (no inward loans)

Tour dates: 30 March – 18 May 2003

Mornington Peninsula Regional Gallery, Mornington Vic.

30 March – 18 May 2003

Locations visited by Travelling Exhibitions 1988–2003



KEY

- 2002 – 2003 locations visited
- 1988 – 2002 locations visited

ACT

Canberra x 3
Lanyon x 2

NSW

Albury x 5
Armidale x 9
Bathurst x 4
Bourke x 1
Broken Hill x 5
Campbelltown x 6
Dubbo x 2
Eden x 1
Gymer x 1
Lake Macquarie x 1
Moree x 1
Mudgee x 1
Murwillumbah x 3
Newcastle x 11
Orange x 5
Parkes x 1
Penrith x 2
Sydney x 29
Tamworth x 3
Wagga Wagga x 5
Wallaga Lake x 1
Wollongong x 4

NT

Alice Springs x 10
Brunette Downs x 1
Darwin x 14
Jabiru x 1
Katherine x 2
Palmerston x 1
Pine Creek x 1
Tennant Creek x 2

QLD

Barcardine x 1
Blackwater x 1
Brisbane x 19
Bundaberg x 2
Cairns x 8
Charleville x 1
Emerald x 1
Gladstone x 3
Ipswich x 4
Logan x 1
Mackay x 2
Mt Isa x 2
Noosa x 3
Rockhampton x 4
Stanthorpe x 1
Dalby x 1

Surfers Paradise x 7
Tewantin x 2
Toowoomba x 3
Townsville x 9
Winton x 1

SA

Adelaide x 24
Glossop x 1
Goolwa x 1
Kadina x 1
Meningie x 1
Millicent x 3
Mt Gambier x 3
Naracoorte x 1
Port Augusta x 1
Port Pirie x 4
Renmark x 2
Whyalla x 3

TAS

Burnie x 1
Devonport x 1
Hobart x 21
Launceston x 11

VIC

Ararat x 1
Ballarat x 8
Benalla x 2
Bendigo x 8
Castlemaine x 1
Geelong x 6
Hamilton x 3
Langwarrin x 1
Melbourne x 28
Mildura x 1
Mornington x 4
Morwell x 2
Mt Waverley x 4
Sale x 5
Shepparton x 1
Warnambool x 3

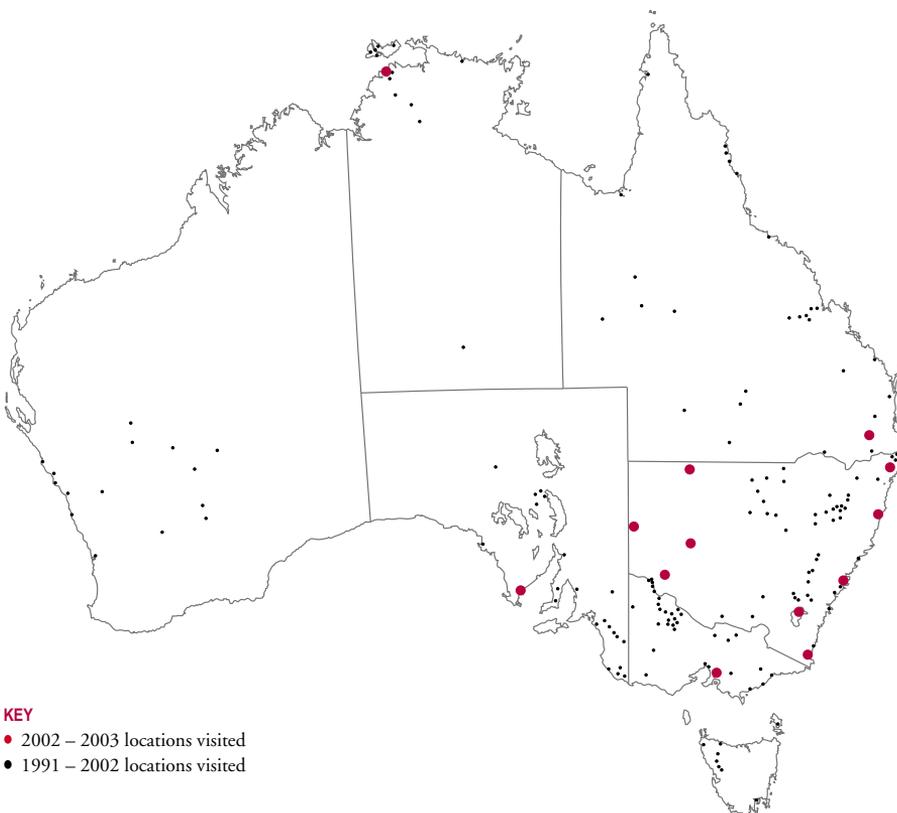
WA

Albany x 1
Broome x 2
Bunbury x 3
Carnarvon x 2
Derby x 1
Geraldton x 9
Kalgoorlie x 3
Karratha x 1
Katanning x 1
Kununurra x 1
Perth x 21
Port Hedland x 1
Wyndham x 1

INTERNATIONAL

Auckland NZ x 2
California USA x 1
Christchurch NZ x 1
Gifu Japan x 1
London UK x 1
Papua New Guinea x 1
Wellington NZ x 2
Noumea NC x 1

Locations visited by the Elaine and Jim Wolfensohn Gift Travelling Exhibitions 1991–2003



KEY

- 2002 – 2003 locations visited
- 1991 – 2002 locations visited

ACT

Ainslie
Braddon
Chisholm
Curtin
Parkes
Red Hill
Symonston
Woden
Yarralumla

NSW

Balranald
Banora Point
Barraba
Bathurst
Bega
Bermagui
Borenore
Bourke
Bowning
Brewarrina
Broken Hill
Bungendore
Byrock
Campbelltown
Cobar
Condong
Coolabah
Coonamble
Coraki Cudgen
Dubbo

Dungowan
Finley
Glen Innes
Henty
Hill End Huskisson
Kentucky
King Park
Kingscliff
Kootingal
Laggan
Lightning Ridge
Liverpool
Moonbi
Murwillumbah
Newcastle
Niangala
Nyngan
Perthville Queanbeyan
Sofala
Spring Ridge
Stokers Siding
Sydney
Tamworth
Taree
Trunkey Creek
Tumbulgum
Tweed Heads
Tyalgum
Uralla
Wahroonga

Walcha
Walgett
Wallabadah
Warren
Wattle Flat
Werris Creek
Wahroonga
Wollongong
Woolbrook Yarrawitch

NT

Adelaide River
Alice Springs
Berrimah
Darwin
Howard Springs
Katherine
Larrakeyah
Maningrida
Millikapiti-Melville Island
Nguiu-Bathurst
Island Nightcliff
Pine Creek
Yirrkala

QLD

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
Toowoomba
Townsville
Warwick

Weipa
Winton

SA

Andamooka
Balhannah
Bordertown
Cooper Pedy
Coomandook
Coonalpyn
Glossop
Keith
Leigh Creek
Maitland
Meningie
Mount Burr
Mount Gambier
Port Lincoln
Rendelsham
Beachport
Roxby Downs
Streaky Bay Tantanoola
Tintinara
Woomera Yorketown

TAS

Burnie
Flinders Island
Hobart Lindsfarne
Queenstown

Redpa
Rosebery
Strahan Waratah
Zeehan

VIC

Beverford
Buronga
Bairnsdale
Benalla
Caulfield
Culgoa
Endeavour Hills
Eumemmerring
Hamilton
Horsham
Isik
Lake Charm
Lalbert
Manangatang
Melbourne
Mildura
Murrayville
Nullawill
Pomonal
Red Cliffs Robinvale
Sale Sea Lake
Shepparton

Springvale Sunny Cliffs
Swan Hill
Tambo
Upper Tempy
Ultima
Wangaratta
Woomelang

WA

Cue
Dongara
Eneabba
Geraldton
Kalbarri
Kalgoorlie
Laverton
Leeman
Leinster
Leonora
Morawa
Mt Magnet
Northampton
Southern Cross
West Kambalda

INTERNATIONAL

Norfolk Island
Singapore

APPENDIX

9 Loans

(i) Outward loans to exhibitions—Australia

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

Mornington Peninsula Regional Gallery

18 December 2002–2 February 2003

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

NATIONAL CAPITAL AUTHORITY

National Capital Exhibition

1 work

1 September 2000–1 October 2003

NATIONAL LIBRARY OF AUSTRALIA

The Great Masters by Mortimer Menpes

4 works

25 July–7 October 2002

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

The Traveller's Art

5 works

11 June–21 September 2003

NATIONAL PORTRAIT GALLERY, CANBERRA

So you want to be a rock star: Portraits and rock music in Australia

24 works

National Portrait Gallery, Canberra

14 December 2001–17 February 2002

Art Gallery of South Australia

3 May–28 June 2002

Display to celebrate the 90th birthday of Sir William Dargie

3 works

7 June–27 September 2002

New South Wales

ART GALLERY OF NEW SOUTH WALES, SYDNEY

Picasso: The Last Decades

9 works

9 November 2002–16 February 2003

New Painting in Australia II "It's a beautiful day"

1 work

The Ian Potter Museum of Art

6 July–29 September 2002

Art Gallery of New South Wales

23 November 2002–9 February 2003

Machine Organic: The art of Robert Klippel

58 works

17 August–13 October 2002

True Stories: Art of the East Kimberley

15 works

11 January–27 April 2003

Charles Conder Retrospective

14 works

Art Gallery of New South Wales

14 June–17 August 2003

National Gallery of Victoria

6 September–9 November 2003

Art Gallery of South Australia

21 November 2003–26 January 2004

James Gleeson Exhibition

10 works

17 April–15 June 2003

Australian Centre for Photography, Sydney

Redlight

46 works

30 August–29 September 2002

AUSTRALIAN MUSEUM, SYDNEY

Death... The Last Taboo

1 work

Australian Museum

10 May–30 November 2003

AUSTRALIAN NATIONAL MARITIME MUSEUM, SYDNEY

Antarctic Heroes: Triumph and Tragedy

1 work

5 December 2002–4 May 2003

Bundanon Trust

Rivers and rocks: select works of Arthur Boyd and Brett Whiteley

1 work

Orange Regional Gallery

8 February–10 March 2002

New England Regional Art Museum

15 March–28 April 2002

Noosa Regional Art Gallery

7 May–12 June 2002

Perc Tucker Regional Gallery, Townsville

21 June–21 July 2002

Penrith Regional Gallery and The Lewers Bequest

3 August–8 September 2002

Mornington Peninsula Regional Gallery

21 September–27 October 2002

Ballarat Fine Art Gallery

1 November–1 December 2002

CASULA POWERHOUSE ARTS CENTRE

Viet Nam Voices

11 works

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

Hazelhurst Regional Gallery & Arts Centre

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

HISTORIC HOUSES TRUST OF NEW SOUTH WALES, SYDNEY

Sydney by Ferry

4 works

Museum of Sydney

13 April–4 August 2002

Kings Cross–Bohemian Sydney

5 works

Elizabeth Bay House

30 May–21 September 2003

MANLY ART GALLERY & MUSEUM

Lewers and Larsen Touring Exhibition

4 works

Manly Art Gallery & Museum

11 October–10 November 2002

Maitland City Art Gallery

21 November–15 December 2002

Campbelltown City Bicentennial Art Gallery

7 March–20 April 2003

The Drill Hall Gallery

2 May–8 June 2003

Hamilton Art Gallery

4 July–24 August 2003

Tamworth City Art Gallery

11 October–16 November 2003

Wollongong City Gallery

5 December 2003–25 January 2004

Penrith Regional Gallery and The Lewers Bequest

14 February–28 March 2004

Wagga Wagga Regional Art Gallery

14 May–11 July 2004

New England Regional Art Museum

23 July–29 August 2004

Toowoomba Regional Art Gallery

10 September–31 October 2004

MOSMAN ART GALLERY & COMMUNITY CENTRE

Margaret Preston in Mosman

13 works

7 September–13 October 2002

Presence and Landscape: Guy Warren in Retrospect

2 works

Mosman Art Gallery & Community Centre

2 May–15 June 2003

Goulburn Regional Art Gallery

21 June–12 July 2003

Campbelltown City Bicentennial Art Gallery

12 December 2003–26 January 2004

New England Regional Art Museum

6 February–14 March 2004

Gosford Regional Gallery

27 March–23 May 2004

Wollongong City Gallery

5 June–17 July 2004

MUSEUM OF CONTEMPORARY ART, SYDNEY

Meridian: Currents in Australian Art

1 work

28 November 2002–23 February 2003

Arte Povera

2 works

23 August–10 November 2002

NEWCASTLE REGION ART GALLERY

Jon Molvig Exhibition

17 works

Newcastle Region Art Gallery

10 August–22 September 2002

Brisbane City Hall Art Gallery

17 October–15 December 2002

The Drill Hall Gallery

6 February–16 March 2003

Monash Gallery of Art

4 April–11 May 2003

PENRITH REGIONAL GALLERY AND THE LEWERS

BEQUEST

Central Street Live

3 works

Penrith Regional Gallery and The Lewers Bequest

16 November 2002–23 February 2003

Macquarie University Art Gallery

7 March–5 May 2003

ST GEORGE REGIONAL MUSEUM, HURSTVILLE

Pella to Petra

13 works

6 May–26 June 2003

THE NICHOLSON MUSEUM, UNIVERSITY OF SYDNEY

From Pella to Petra: The Archaeology of Ancient Jordan

14 works

1 July 2001–29 April 2003

WAGGA WAGGA REGIONAL ART GALLERY

The Big River Show–Murrumbidgee Riverine

6 works

11 October–1 December 2002

WAR MEMORIAL ART GALLERY, UNIVERSITY OF SYDNEY

Beauty and the beast, the art of James Gleeson

2 works

28 August–3 October 2002

Queensland

ARTSPACE MACKAY

Beneath the Monsoon: Visions North of Capricorn

4 works

Artspace Mackay

7 February–6 April 2003

Cairns Regional Gallery

24 April–1 June 2003

Perc Tucker Regional Gallery, Townsville

6 June–3 August 2003

CAIRNS REGIONAL GALLERY

Centenary of Federation

2 works

1 April 2001–31 December 2002

GLOBAL ARTS LINK, IPSWICH

"When I was young"...impressions of childhood

11 works

9 November 2002–2 February 2003

MUSEUM OF BRISBANE

Rosemary Laing, Survey Exhibition

1 work

23 January–23 March 2003

QUEENSLAND ART GALLERY, BRISBANE

Story Place: Indigenous Art of Cape York and the Rainforest

6 works

25 July–9 November 2003

QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM, BRISBANE

Architects of Glamour + Masters of Style: Excerpts from a Century of Fashion Photography

22 works

27 June–7 September 2003

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, University of Queensland

12 July–25 August 2002

South Australia

ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE

Arid Arcadia: Art of the Flinders Ranges

2 works

30 August–3 November 2002

CARRICK HILL, SPRINGFIELD

Early works by William Dobell

1 work

5 March–29 June 2003

Victoria

ASIA SOCIETY/AUSTRALASIA CENTRE, MELBOURNE

Crossing Boundaries–Bali: A window to 20th century Indonesian Art

4 works

RMIT

11 August–29 September 2002
Benalla Regional Art Gallery
11 October–24 November 2002
Ballarat Fine Art Gallery
6 December 2002–13 January 2003

Horsham Art Gallery
23 January–16 March 2003

Wollongong City Gallery
28 March–8 June 2003
Orange Regional Gallery
12 June–3 August 2003

Drill Hall Gallery
15 August–5 October 2003

BALLARAT FINE ART GALLERY

David Larwill: Stuff that matters

1 work
Ballarat Fine Art Gallery
4 January–31 January 2002

Mornington Peninsula Regional Gallery
27 February–14 April 2002

New England Regional Art Museum
28 April–30 May 2002
Queensland University of Technology Art Museum
7 June–28 July 2002
Newcastle Region Art Gallery
9 August–27 September 2002

Shepparton Art Gallery
11 October–25 November 2002
Heide Museum of Modern Art
7 December 2002–31 January 2003

BENDIGO ART GALLERY

Songs from a Studio: Arthur Woodward and his Circle

1 work
1 February–9 March 2003

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM

Martin Lewis—Stepping into the Light

2 works
Castlemaine Art Gallery and Historical Museum
6 April–19 May 2002
Heide Museum of Modern Art
15 July–1 September 2002

Queensland Art Gallery
12 September–1 December 2002

GLEN EIRA CITY GALLERY

Elizabeth Gower Survey

1 work
14 October–10 November 2002

MCCLELLAND GALLERY, LANGWARRIN

Works by Vincas Jomantas

4 works
6 July–14 September 2003

MELBOURNE FESTIVAL

Heimlich/Unheimlich

1 work
RMIT Gallery
14 October–2 November 2002

MELBOURNE MUSEUM

Windows on History

1 work
21 October 2000–20 October 2003

MORNINGTON PENINSULA REGIONAL GALLERY

Nocturne: images of night and darkness from colonial to contemporary

5 works
Mornington Peninsula Regional Gallery
24 April–16 June 2002

Geelong Art Gallery
5 July–1 September 2002

NATIONAL GALLERY OF VICTORIA

Sidney Nolan: Desert and Drought

3 works
6 June–17 August 2003

STATE LIBRARY OF VICTORIA, MELBOURNE

Kelly Culture

2 works
28 February–25 May 2003

THE IAN POTTER MUSEUM OF ART, MELBOURNE

Pat Brassington Exhibition

3 works
13 July–15 September 2002

THE POST MASTER GALLERY, MELBOURNE

Postmark post Mabou

11 works
29 June–29 September 2002

Western Australia

ART GALLERY OF WESTERN AUSTRALIA, PERTH

South West Central Exhibition

7 works
31 January–30 March 2003

HEYTESBURY, PERTH

Rover Thomas: I want to paint

1 work
National Gallery of Victoria
3 June–17 August 2003
Bendigo Art Gallery
13 December 2003–26 January 2004

Art Gallery of New South Wales

21 February–9 May 2004

Art Gallery of South Australia
24 September–28 November 2004
Art Gallery of Western Australia
18 December 2004–6 March 2005

(ii) Outward loans to exhibitions—International

United Kingdom

NATIONAL GALLERY, LONDON

Ron Mueck: Making Sculpture

1 work

National Gallery, London

19 March–22 June 2003

Nationalgalerie im Hamburger Bahnhof, Berlin

10 September–2 November 2003

Frans Hals Museum, Haarlem, North Holland

15 November 2003–18 January 2004

TATE BRITAIN

Lucian Freud

1 work

Tate Gallery

20 June–15 September 2002

Bridget Riley

2 works

Tate Britain

19 June–28 September 2003

Israel

THE ISRAEL MUSEUM, JERUSALEM

Revelation: Representations of Christ in Photography

1 work

Hotel de Sully, Patrimoine Photographique, Paris

4 October 2002–5 January 2003

The Israel Museum

22 May–31 August 2003

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

Netherlands

STEDELIJK MUSEUM, AMSTERDAM

Colin McCahon—A Question of Faith

1 work

Stedelijk Museum

30 August–10 November 2002

City Art Gallery, Wellington

7 December 2002–9 March 2003

Auckland Art Gallery/Toi O Tamaki

29 March–29 June 2003

National Gallery of Victoria

4 July–7 September 2003

Art Gallery of New South Wales

15 November 2003–16 January 2004

United States of America

THE ASIA SOCIETY, NEW YORK

Montien Boonma: Temple of the Mind

1 work

The Asia Society

3 February–11 May 2003

Asian Art Museum of San Francisco

25 February–23 May 2004

MODERN ART MUSEUM OF FORT WORTH

Philip Guston Retrospective

2 works

Modern Art Museum of Fort Worth

30 March–8 June 2003

San Francisco Museum of Modern Art

28 June–28 September 2003

Metropolitan Museum of Art, New York

27 October 2003–4 January 2004

Royal Academy of Arts, London

24 January–12 April 2004

SUMMARY OF OUTWARD LOANS

Loans to Exhibitions—Australia	404
ACT	44
NSW	253
QLD	57
SA	3
VIC	39
WA	8
<hr/>	
Loans to Exhibitions—International	10
New and continuing loans:	1,509
NGA Travelling Exhibitions & Education Lending Program loans:	627
<hr/>	
Total loans:	2,550

(iii) Inward Loans

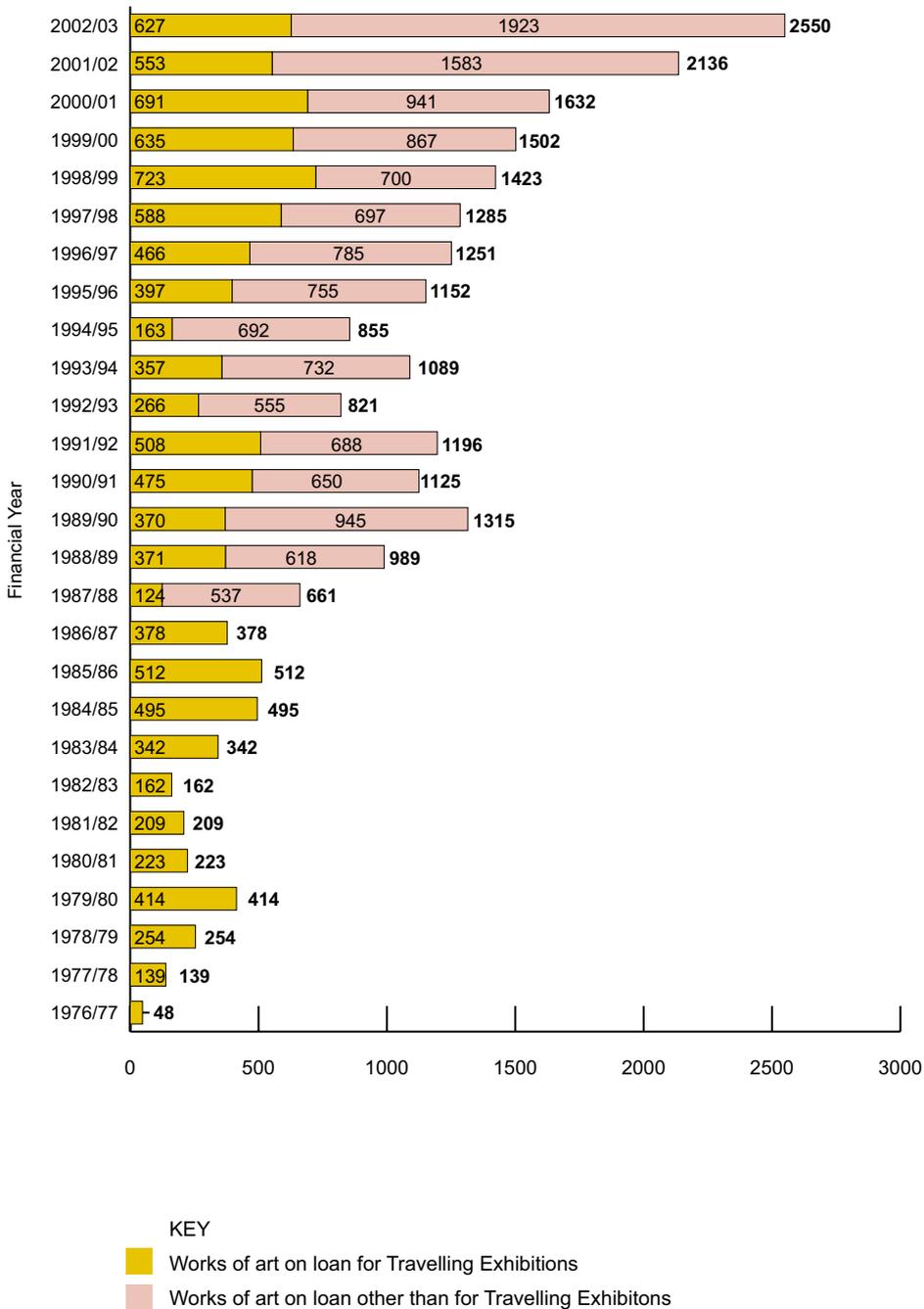
Lender	Continuing Loan	NGA Exhibition	NGA Travelling Exhibition	Total
Aboriginal and Torres Strait Islander Commission, Woden, Australian Capital Territory	6			6
Acquavella Galleries, New York, United States of America		1		1
Annandale Galleries, Annandale, New South Wales		10		10
Araluen Centre for Arts and Entertainment, Alice Springs, Northern Territory			1	1
Art Gallery of New South Wales, Sydney			4	4
Art Gallery of South Australia, Adelaide			8	8
Art Gallery of Western Australia, Perth			5	5
Artificio Skira, Milan, Italy			103	103
Arts Victoria, Melbourne			2	2
Australian Academy of Science, Canberra	1			1
Australian Council of National Trusts, Campbell, Australian Capital Territory	1			1
Australian War Memorial, Canberra			21	21
Ballarat Fine Art Gallery, Victoria			1	1
Banggu Minjaany Arts and Cultural Centre, Cairns TAFE, Cairns, Queensland			1	1
Beaver Galleries, Deakin		2		2
Benalla Regional Art Gallery, Victoria			1	1
Canberra Museum and Gallery, Australian Capital Territory			1	1
City of Banyule Art Collection, Ivanhoe, Victoria			2	2
Finke River Mission, Alice Springs, Northern Territory			1	1
Flinders University Art Museum, Adelaide, South Australia			4	4
Fondation Bemberg, Toulouse, France			1	1
Galerie Beres, Paris, France			5	5
Galerie Maeght, Paris, France			2	2
Gitte Weise Gallery, Paddington, New South Wales		5		5
Ibiskus Commercial S.A., Panama, Basel, Switzerland			1	1
Jesuit Theological College, Parkville, Victoria	1			1
Jewish Museum of Australia, St Kilda, Victoria			2	2
Kawamura Memorial Museum of Art, Chiba, Japan		1		1
Kunstmuseum Winterthur, Switzerland			1	1
L'Annonciade, Musée de Saint-Tropez, France			1	1
Lawrence Wilson Art Gallery, Perth, Western Australia			2	2
Los Angeles County Museum of Art, United States of America		1		1
McClelland Gallery, Langwarrin, Victoria			1	1
Metropolitan Museum of Art, New York, United States of America		9		9
Musée Cantonal des Beaux- Arts, Lausanne, Switzerland		1		1

Musée des Beaux-Arts et d'Archéologie, Besançon, France		1		1
Musée des Beaux-Arts, Brest, France		1		1
Musée des Beaux-Arts, Lyon, France		1		1
Musée d'Orsay, Paris, France		15		15
Musée national d'art moderne, Centre Georges Pompidou, Paris, France		3		3
Museo Alessi, Enna, Italy		1		1
Museum and Art Gallery of the Northern Territory, Darwin		6		6
Museum of Contemporary Art, Sydney, New South Wales		1		1
National Gallery of Art, Washington, United States of America		2		2
National Gallery of Victoria, Melbourne		2	10	12
National Library of Australia, Parkes, Australian Capital Territory	32			32
Newcastle Region Art Gallery, New South Wales		3		3
Ngurratjuta Pmara Ntjarra Aboriginal Corporation, Alice Springs, Northern Territory		6		6
Niigata City Art Museum, Japan		1		1
Philadelphia Museum of Art, United States of America		1		1
Philip Bacon Galleries, Fortitude Valley, Queensland	1			1
Powerhouse Museum, Ultimo, New South Wales		6		6
Queen Victoria Museum and Art Gallery, Launceston, Tasmania		1		1
Queensland Art Gallery, Brisbane		8		8
Robert Miller Gallery, New York, United States of America		1		1
Robert O'Hara Burke Memorial Museum, Beechworth, Victoria	4			4
Staatgalerie Stuttgart, Germany		1		1
Sutton Gallery, Fitzroy, Victoria		2		2
Tasmanian Museum and Art Gallery, Hobart, Tasmania		1		1
Tate, London, England		3	2	5
The Museum of Fine Arts, Houston, United States of America		4		4
The Museum of Modern Art, New York, United States of America		5		5
The National Museum of Fine Arts, Stockholm, Sweden		2		2
Wagga Wagga City Art Gallery, New South Wales		20		20
Whitney Museum of American Art, New York, United States of America		2		2
Wildenstein & Co Inc, New York, United States of America		3		3
<hr/>				
Total Public Lenders (66)	46	52	264	424
Total Private Lenders (128)	60	376	240	614
GrandTotal	106	428	504	1038

Inward Loans: 1,038 works were borrowed from 194 lenders

APPENDIX

10 Outward Loans including Travelling Exhibitions 1976–2003



APPENDIX

11 Volunteers at 30 June 2003

CONSERVATION

Teresa Duhigg
Gudrun Genee
Bill Hamilton

CURATORIAL

Aboriginal and Torres Strait Islander Art

Carolyn Cook (intern)
James Godfrey (intern)
Kate Brennand

Australian Painting and Sculpture

Sandra McMahon (intern)

Australian Prints and Drawings

Keith Avent
Kim Appleby

Photography (Australian and International)

Robert Deane
Bernard Lilienthal
Gavan Berger
Caroline MacGregor
Shelley Clarke

Decorative Arts (Australian and International)

Petronella Wensing
Jane Herring (intern)
Laura Webster

Research

Damian Ooi (intern)

MARKETING AND PUBLICATIONS

Caroline Vero

MEMBERSHIP

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
Isabelle 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

RESEARCH LIBRARY

Elisabeth Angel
Anne Bonyhady
Kay Smith
John Thomson

VOLUNTARY GUIDES

Win Abernethy
Gail Allen
Elizabeth Allison
Patricia Back
Anna Bannan
Susan Bastian
Hilary Batten
Elizabeth Bennett
Elsien Blackburn
Lyn Booth
Betty Browning
Laurel Brummell

Catherine Campbell
Helen Campbell
Shelley Clarke
Sally Collignon
Bruce Cook
Neil Cormick
Rebecca Court
Kerin Cox
Shirley Crapp
Dodie Crichton
Meridith Crowley
Judith Dahl Taylor
Eddie Davenport
Elizabeth Davies
Sumie Davies
Mary De Mestre
Ruth Dobson
Heather Duthie
Bea Duncan
Roma Elford
Gloria Ellis
Margaret Enfield
Brian England
Phyllis Evenett
Miriam Fischer
Judith Fleming
Patrick Fleming
Marcia Fletcher
Margaret Frey
Cordelia Gee
Katharina Goyer
Pamela Guilfoyle
Barrie Hadlow
Fiona Hase
Clem Hayes
Brit Helgeby
Rosanna Hindmarsh
Margaret Hollis
Edna Howard
Mieling Huisken
Odette Ingram
Mary Ireland
Tami Jacobsen
Rosslyn Jackson
Marilyn Jessop
Clara Johns
Diane Johnson
Kay Johnston
Kryisia Kitch
Edith Kuhn
Meg Lambeck

Paul Legge-Wilkinson
Jean Lester
Bernard Lilienthal
Jackie Linkson
Helen Long
Cynthia Loveday
Jane Macissac
Alva Maguire
Virginia McAlister
Patricia McCullough
Lynn McEvoy
Margaret McIntosh
Michael McKeown
Audrey McKibbin
Phyllis McLean
Ann Maree Menager
Jennifer Morris
Maralyn Molyneux
Geraldine Mountifield
Patti Mulcare
Maureen Muller
Patsy Murray
Donald Nairn
Maria Nicoll
Rhonda Nobbs-Mohr
Kate Nockles
Caroline Nott
Susan O'Connor
Meridith Oatley
Denise Page
Evelyn Paton
Betty Pearce
Marie Pender
Norma Price
Joan Purkis
Beryl Quartel
Kaye Rainey
Georgia Renfree
Fred Roberts
Hilary Rotsey
Rita Sheehan
Mary Lou Sheppard
Jude Sime
Kimberley Simms
Elizabeth Sloan
Robin Smith
Jane Smyth
Jude Southwell
Julie Stuart
Robyn Stynes
Carol Summerhayes

Bob Sutherland
Catherine Sykes
Annette Tapp
Jan Taylor
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Roberta Turner
Pamela Walker
Pamela Weiss
Salace Wells
Frances Wild
Marjorie Wilson
Frances Wong-See
Jill Woodger
Bob Worley
Joseph Yoon

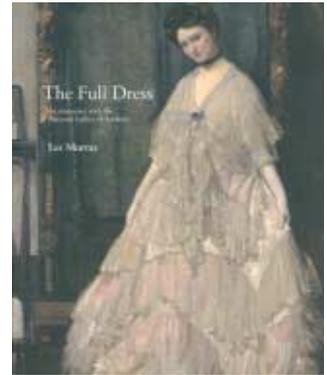
APPENDIX

12 Publications 2002–2003

The Full Dress: An encounter with the National Gallery of Australia

Les Murray

(soft cover 132pp)



Australian Art in the National Gallery of Australia

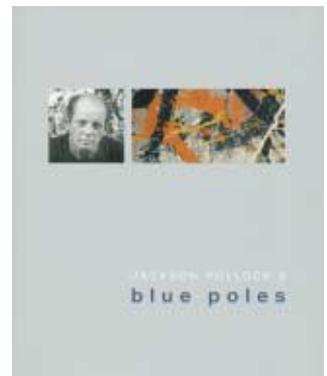
Anne Gray editor

(hard cover, soft cover 456pp)

Jackson Pollock's Blue Poles

Anthony White editor

(soft cover 120pp)



The Art of Collaboration: The Big Americans

Jane Kinsman

(soft cover 164pp)



Pierre Bonnard: Observing Nature

Jorg Zutter editor

(soft cover 184pp)

National Sculpture Prize and Exhibition

Elena Taylor

(soft cover 64pp)

Gift of Orde Poynton

Jane Kinsman

(hard cover 72pp)

Building the Collection

Pauline Green editor

(hard cover, soft cover 416pp)



Exhibition room brochures for:

Colour + concept: international colour photography

The good, the great and the gifted;

Camera portraits of Yousuf Karsh of Ottawa and Athol Shmith of Melbourne

The spread of time: The photography of David Moore

First Impressions: The early history of lithography – A comparative survey

National Gallery of Australia magazine artonview

Issue no. 31, spring 2002 80pp

Issue no. 32, summer 2002 68pp

Issue no. 33, autumn 2003 60pp

Issue no. 34, winter 2003 52pp

APPENDIX

13 Consultants 2002–2003

There were 22 consultants paid more than \$10,000 in 2002–2003.

NAME	NATURE OF SERVICES	AMOUNT	KEY
AR Guilfoyle	Facilities management advice	16,295.45	b
Australian Government Solicitor	Legal	21,591.99	a
Australian National Audit Office	External audit	50,000.00	c
Blake Dawson Waldron	Legal	28,274.27	a
David Butcher	Conservation	17,938.36	b
Davidson Trahaire Pty Ltd	Human resource management	24,680.00	a
Deloitte Touche Tohmatsu	Internal audit	26,617.00	a
Enterprise Outsourcing ACT Pty Ltd	Procurement advice	35,965.80	b
Heritage Management Consultants Pty Ltd	Heritage management advice	23,345.45	a
Ken Begg and Associates	Public affairs advice	83,366.51	b
Mallesons Stephen Jaques	Legal	20,101.71	a
Manteena Pty Ltd	Building project management	1,106,345.31	a
Morison & Wall	Touchscreens and website	12,096.18	a
Page Kirkland Lorimer Pty Ltd	Cost planning for building enhancement project	108,735.00	a
Pauline Green	Editorial	59,364.45	b
Rodenvy Pty Ltd	Public affairs services	77,000.00	b
Stensen Varming (Australia) Pty Ltd	Mechanical and electrical engineering advice	74,231.25	a
Susan Hall	Editorial	14,220.00	b
Technology One	Information Technology	15,120.00	b
Tonkin Zulaikha Greer Pty Ltd	Managing architects for building enhancement project	305,679.05	a
Valuesourcing	Information Technology	44,394.00	b
Virginia Henderson	Fundraising and operational advice for the National Gallery of Australia Foundation	100,064.01	a
Total		2,265,425.79	

Key: a) Expertise not available within the Gallery
 b) Resources not available within the Gallery
 c) External scrutiny required or preferred

	KEY PERFORMANCE MEASURE	PERFORMANCE OUTCOME
Goal 1	<ul style="list-style-type: none"> THE ACQUISITION OF PREMIUM WORKS OF ART 	<ul style="list-style-type: none"> PREMIUM WORKS OF ART WERE ACQUIRED
Goal 2	<ul style="list-style-type: none"> THE DEGREE TO WHICH WORKS ACQUIRED STRENGTHEN THE COLLECTION THE DEGREE TO WHICH DISPOSAL OF WORKS REFINES THE COLLECTION THE PROPORTION OF THE NATIONAL COLLECTION REVIEWED THE EXTENT TO WHICH THE COLLECTION GENERATES POPULAR AND SCHOLARLY USE 	<ul style="list-style-type: none"> ALL WORKS ACQUIRED STRENGTHENED THE COLLECTION 7% OF THE COLLECTION WAS REVIEWED WITH 516 WORKS IDENTIFIED FOR DISPOSAL SIGNIFICANT POPULAR AND SCHOLARLY USE OF THE COLLECTION WAS ACHIEVED
Goal 3	<ul style="list-style-type: none"> THE PROPORTION OF THE NATIONAL COLLECTION THAT IS MAINTAINED AT ACCEPTABLE STANDARDS OF STORAGE, DISPLAY, DOCUMENTATION SAFETY AND SECURITY THE PERCENTAGE OF THE NATIONAL COLLECTION REVIEWED THE NUMBER OF CONSERVATION TREATMENTS 	<ul style="list-style-type: none"> MORE THAN 98% OF THE COLLECTION WAS MAINTAINED AT ACCEPTABLE STANDARDS 7% OF THE NATIONAL COLLECTION WAS REVIEWED 1,870 WORKS RECEIVED CONSERVATION TREATMENT
Goal 4	<ul style="list-style-type: none"> THE EXTENT TO WHICH PEOPLE'S EXPERIENCE OF GALLERY EXHIBITIONS AND DISPLAYS ENHANCES THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS THE SATISFACTION OF VISITORS AND THE ART COMMUNITY WITH GALLERY EXHIBITIONS AND DISPLAYS THE NUMBER OF PEOPLE ATTENDING GALLERY EXHIBITIONS AND DISPLAYS 	<ul style="list-style-type: none"> 96% OF VISITORS BELIEVED THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS WAS ENHANCED THROUGH THEIR VISIT 89% OF VISITORS WERE SATISFIED WITH GALLERY EXHIBITIONS AND DISPLAYS 1,659,427 PEOPLE ATTENDED GALLERY EXHIBITIONS AND DISPLAYS

	KEY PERFORMANCE MEASURE	PERFORMANCE OUTCOME
Goal 5	<ul style="list-style-type: none"> • THE EXTENT TO WHICH PEOPLE'S EXPERIENCE OF GALLERY PROGRAMS AND ACTIVITIES ENHANCE THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS • THE LEVEL OF SATISFACTION OF PEOPLE WHO ACCESS GALLERY PROGRAMS AND ACTIVITIES • THE NUMBER OF PEOPLE ACCESSING GALLERY PROGRAMS AND ACTIVITIES • INCREASED AWARENESS OF AND ASSOCIATION WITH THE NATIONAL COLLECTION AND GALLERY PROGRAMS • THE NUMBER OF WORKS OF ART FROM THE COLLECTION LOANED 	<ul style="list-style-type: none"> • 95% OF PEOPLE WHO ATTENDED THE GALLERY'S PROGRAMS AND ACTIVITIES BELIEVED THEY ENHANCED THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS • 79% OF PEOPLE WHO ACCESSED THE GALLERY'S PROGRAMS AND ACTIVITIES WERE SATISFIED • 1,659,427 PEOPLE ATTENDED NATIONAL GALLERY EXHIBITIONS AND DISPLAYS AND 97,796 ATTENDED GALLERY EVENTS AND ACTIVITIES • 1,154,925 USERS ACCESSED INFORMATION ABOUT THE COLLECTION VIA THE GALLERY'S WEBSITES, RESEARCH LIBRARY AND COLLECTION STUDY ROOM • 2550 WORKS OF ART FROM THE COLLECTION WERE LOANED
Goal 6	<ul style="list-style-type: none"> • THE LEVEL OF STAFF SATISFACTION AND FEEDBACK • STAFF ACHIEVEMENT AND PROFESSIONAL RECOGNITION 	<ul style="list-style-type: none"> • FEEDBACK FROM GALLERY STAFF INDICATED AN INCREASNG LEVEL OF SATISFACTION • THERE HAS BEEN A HIGH LEVEL OF STAFF RECOGNITION AND ACHIEVEMENT IN THE YEAR
Goal 7	<ul style="list-style-type: none"> • THE COMPLETION OF STAGES OF THE BUILDING PROGRAM ON TIME AND WITHIN BUDGET • THE EXTENT TO WHICH BUILDING PROGRAM OBJECTIVES ARE MET • THE FUNDING SECURED FOR THE BUILDING PROGRAM BEYOND STAGE 1 	<ul style="list-style-type: none"> • EXTENSIVE BUILDING REFURBISHMENT HAS BEEN UNDERTAKEN. THE TIMELINE FOR THE IMPROVED FRONT ENTRANCE AND VISITOR FACILITIES PROJECT HAS BEEN REVISED. THE PLANNED IMPROVEMENTS ARE EXPECTED TO BE PROVIDED WITHIN BUDGET • THE OBJECTIVES OF THE BUILDING PROGRAM TO DATE ARE BEING ACHIEVED • FUNDING FOR THE BUILDING PROGRAM BEYOND STAGE 1 CONTINUES TO BE PURSUED
Goal 8	<ul style="list-style-type: none"> • AN INCREASE IN OPERATIONAL FUNDING FROM GOVERNMENT • AN INCREASE IN REVENUE FROM NON-GOVERNMENT SOURCES • AN INCREASE IN CAPITAL FUNDING FROM GOVERNMENT 	<ul style="list-style-type: none"> • OPERATIONAL FUNDING FROM GOVERNMENT INCREASED BY \$2.046 MILLION IN 2002–2003 • REVENUE FROM NON-GOVERNMENT SOURCES INCREASED BY \$538,000 COMPARED TO THE PREVIOUS YEAR • FUNDING FROM GOVERNMENT TO BE APPLIED TO MEET CAPITAL EXPENDITURE INCREASED BY \$115,000 IN 2002–2003

APPENDIX

15 Compliance Index and Contact Officers

Compliance Index

The *National Gallery of Australia Annual Report 2002–2003* 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 12, 59
Advertising and market research 12
Commonwealth disability strategy 45
Consultants 68, 161
Contact officers 164
Corporate overview 9
Environment Protection and Bio-diversity 64
Conservation Act 1999, Section 516A, 64
Equal employment opportunity 58
Financial statements 71
Fraud Control Guidelines 13
Freedom of information 14
Industrial democracy 59
Internal and external scrutiny 11
Letter of transmission iii
Occupational health and safety, Section 5.74, 57
Performance-based pay 58
Program performance 8
Staffing overview 59, 105
Staffing profile 106
Table of contents, v
Training 56

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 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

A

Aboriginal and Torres Strait Islander collection 18
access 1, 4, 7, 23, 35, 45–52
acquisitions 17, 26,
Acquisitions Committee 10, 104
ActewAGL 37, 69
advertising and market research 12
Agency Agreement 55
air conditioning system 5, 58
Alston, Senator the Hon. Richard 2, 9, 10, 23
American Friends of the National Gallery
 of Australia 70
'Artbeets' 48
artonview 25
Art Indemnity Australia 2, 40, 41, 69
Art Gallery of New South Wales 4
Art Museums: Sites of communication (symposium) 47
Asian Art 22, 138–139; textiles 30
Asset management 67
attendance 3, 4, 8, 42
audits, compliance 11, systems 11,
financial statements 11
Australia Council 70
Australia Indonesia Institute 70
australianprints.gov.au 5, 50
Australian Air Express 40, 70
*Australian Art in the National Gallery
 of Australia* 5, 47
Australian Decorative Arts and Design collection 20
Australian Government 2, 6, 17, 23, 64, 67
Australian National Audit Office 11
Australian Paintings and Sculpture 18–19
Australian Photography collection 20
Australian Prints collection 19
Australian Protective Services 31
Australian Public Service Code of Conduct 56
Australian Workplace Agreements (AWAs) 55, 56
Australian National University
 Humanities Research Centre 69,
 Institute of the Arts 70

B

Bacon, Philip AM vi, 2, 10, 18
Berg, Anthony AM (Chairman,
 National Gallery Foundation) vi, 1, 5, 10
 Tony and Carol Berg 5, 21, 54
*Big Americans: Albers, Frankenthaler, Hockney, Johns,
 Lichtenstein, Motherwell, Rauschenberg, Stella (The)*
4, 30, 36, 37, 47

Bligh Voller Nield 69
Blue Poles and Jackson Pollock's Blue Poles (exhibition)
4, 24, 36, 37, 47
Bowen, Lionel, The Hon. AC
 (Chairman, January 1991 – December 1995) 2
Bradley, Graham and Charlene 69
Building Committee 10, 104
Building refurbishment and enhancement project
2, 4, 5, 30, 63–64, 67, 68
Building the Collection 25
bushfires (January 2003) 4, 68

C

Capital use charge 67
Certified Agreement 55, 59
Chairman, National Gallery of Australia
 (Harold Mitchell) iii, vi, 1, 2
Champion de Crespigny, Robert AC vi
Chaney, Michael vi
*Charter of Public Service in a Culturally
 Diverse Society* 12
Churcher, Betty AO (Director,
 February 1990 – July 1997) 2, 4
Clarke, David 38
Code of Conduct 56
Code of Ethics 56
Collection development 7, 10
Collection management 7, 10, 29
Collection Management System (CMS) 32
Collection Study Room 46, 51
Comcare 1, investigations 57,
Comcover 60
Commonwealth Fraud Control Guidelines 13
Commonwealth Art Advisory Board 5
*Commonwealth Authorities and Companies Act
 1997* iii, 9
conservation 29, 30, 31, 32, 56
Corporate Overview 9–14
Cost recovery 10
Commercial operations 68
Committees of inquiry 13
Commonwealth Disability Strategy 59
Competitive tendering and contracting 68
complaints 60
Continuous Improvement Action Plan 57
consultants 68
CPI Papers 70
CPSU 57
*Crystal Clear: The architecture of the National Gallery
 of Australia* 24, 36

D

Dalton Fine Paper 70
Dargie, Sir William 4, 5
Darling, L Gordon AO CMG
(Chairman, January 1982 – December 1986) 2
Davidson Trahaire 59
Department of Communications, Information
Technology and the Arts 2, 9, 41
Development Manager 2, 5, 64
Development and Marketing Committee 10, 104
Diamonds (Neil Dawson) 4, 36, 47, illus. 62,
Digitising the collection 31
Director, National Gallery of Australia
(Dr Brian Kennedy) 2, 3–6, 69
Disability Discrimination Act 1992 59
Disposal of works of art 23
Documentation of the collection 32
donors, supporters, sponsors and benefactors 1, 5, 69
Douglas Annand: the art of life 19, 39

E

Ecologically sustainable development 64
education programs 48
Elaine & Jim Wolfensohn Gift Travelling Exhibition
20, 39, 40, 41
electronic and multimedia access, websites
1, 3, 5, 24, 25, 31, 48, 50
Electronic Museum (EMu) 32
Environmental performance 64
Embassy of France 69
Equal Employment Opportunity 58
exhibitions 35

F

Farrell, Dr Peter vi, Family Foundation 69
Financial Operations 67
Fraud control 13
Freedom of information 14
front entrance 2
funding 17, 64, 68

G

Gallery Consultative Committee 58, 59
*Gary Hill–Bruce Nauman: International New Media
Art* 36
gifts of works of art 2
Gordon Darling Australasian Print Fund 19, 69
Government funding 68
Gray, Dr Anna, Assistant Director, Australian Art
4, 5
Groom, Gloria 37

H

Heidelberg Australia 70
Hermannsberg Potters, The 18
Honeywell 70
Hotel Griffin 70
Hotel Kurrajong 70
HRH The Sultan of Yogyakarta
Hamengku Buwono X 23

I

Ilse Bing Wolff Estate Gift 22
In the box 47, 48
Individual Development and Performance
Agreements (IDPAs) 55, 56
Industrial Democracy 59
Information Systems 51
Information Technology Forum (IT Forum) 51
Interaction with other authorities 13
Interium 69
International Decorative Arts and Design 22
International Paintings and Sculpture 21;
acquisitions 139
International Photography 22
International Prints 22, 140–141
Into the New Millennium 1999–2001 3
*Islands in the sun: Prints by Indigenous Artists of
Australia and the Australasian Region* 35, 40
Italians: Three Centuries of Italian Art (The) 35

J

Joseph Lebovic Gallery 69
Judicial decisions 13
Juniperberry Food Art 68

K

Kemp, Senator the Hon. Rod, Minister for the Arts
and Sport iii, 2, 9, 10
Kuring Vest Bequest 23

L

Lamb Print 70
*Leaf Litter: *Adiantum raddianum*–maidenhair fern*
(Fiona Hall) 18, illus. 66
Lewis, Ann AM vi, 18
Life in the Emperor's Tomb 22, 41
loans of works of art 1, 3, 4, 29, 35, 52

M

Mackay, John 69
Macquarie Bank 19, 37, 69
Madigan, Colin AO 2, 5, 36, 64
management structure 11

Manteena 69
 Market research 52
 Marsh Australia 37, 39, 69
 Martin, Clare The Hon., MLA, Chief Minister
 and Minister for Arts and Museums 40
Masterpieces for the Nation Fund 5, 70
 McDevitt, Vince 57
 Melbourne Museum 35
 Membership 49
 Merchandising 51, 68
 Mollison, James AO (Director,
 February 1977 – October 1989) 2, 4, 5
 Moore, David i, 6
*Mount Wellington and Hobart Town from Kangaroo
 Point* (John Glover) 30, illus. 31
Murray Island stone shark illus. 16, 18
 Museum Ethics Code 56
 Myer Foundation 70

N

NAIDOC Week 46
National Gallery Act 1975 iii, 7, 9, 10, 23, 59
 National Gallery of Australia and Sony Foundation
 Summer Scholarship, Exhibition 48, 52
 National Gallery of Australia Council
 vi, 1, 2, 4, 6, 10, 11
 National Gallery of Australia Foundation
 1, 4, 10, 21, 70
 National Gallery of Australia Service Charter
 12, 59, 60
 National Gallery of Victoria 4
 National Safety Council of Australia 57
National Sculpture Prize and Exhibition
 4, 18, 35, 38
Native Title Act, 1993 18
Ned Kelly series (Sidney Nolan) 41, 40
 nga.gov.au 5, 12, 50
 Nikon Maxwell 69

O

Occupational Health and Safety, Committee, 57
Office edit II with color shift, flip, flop, & flip/flop
(Fat chance John Cage) Mapping the studio
 (Bruce Nauman) illus. 20
 Open Day (Saturday 5 October 2002) 4, 46
Out and About: The National Gallery tours Australia
 1, 2, 3, 8, 40, 41
 Outcomes and Outputs 7, 8

P

Packer, Roslyn vi
 Page Kirkland Lorimer 69
 Partnership Program 3, 4, 29, 32
Parwalla (Elizabeth Nyumi) illus. 2
 Performance information 8, measures, 163–164
 Performance Pay 58
 Permanent collection 36
 Perpetual Trustees Australia 70
 Persak, Erica, Assistant Director
 Collection Services 40
Pierre Bonnard: Observing Nature 2, 4, 38, 41
 Pirie Printers 70
 Poynton Bequest, Orde Poynton Esq. AO CMG 22
Pregnant Woman (Ron Mueck) 5, 21, illus. 54,
 Private funding 69
 Product Development Committee 51
 Program Managers 58
 Protection of the collection 31
 publications, publishing 5, 23, 25, 51, 68
 public programs, events 45

Q

Qantas Airways 69
 Queensland Art Gallery 2, 39, 41

R

Red Hand Print Studio 19
 Report against *Strategic Plan 2001–2004* 17–70
 Research 23, 30, 31
 Research Library 23–24
 Rio Tinto Aboriginal Foundation 70
 Risk management 10, 11, 104
 Risk Management and Audit Committee 10, 11, 104
 Roet, Lisa 38
 Rose Cleaning Service 69
Rotary Collection of Australian Art 39

S

Sacred heirloom textile [ma'a or mawa; mbesa] illus. 30
Sari to Sarong 23, 30, 69
 Saville Park Suits Canberra 69
 ScreenSound Australia 31
 Security 31
Seeing the Centre: The art of Albert Namatjira
 1902–1959 4, 37, 39
 Senior Executive Service 58
 Seven Network 69
Standing adorned Buddha illus. 32
 Service Charter 12, 59, 60
 Steensen Varming (Australia) 69

Staff of the National Gallery of Australia 2, 6, 56
 Indemnities and insurance premiums 60
 statistics 59
 structure 105
 training and development 56
 turnover and retention 56

Stephens, John 19

Strategic Plan 2001–2004 3, 10
 Goal 1 and 2 17–26; Goal 3 28–32;
 Goal 4 35–42; Goal 5 45–52;
 Goal 6 55–60; Goal 7 63–64; Goal 8 67–70

Social justice and equity 12

Sol LeWitt: drawings, prints and books 24

Sony Foundation, and National Gallery of Australia
 Summer Scholarship 48, 52, 69

Steven Cornwell–Cornwell Design 69

Stokes, Kerry AO
 (Chairman, January 1996 – December 2000) 2

Storm on Mediterranean coast (Claude-Joseph Vernet)
 21, illus. 28

Sub-urban 5 48

Summers, Terry and Jane Summers-Eve 35

T

*Tactility: Two centuries of Indigenous objects, textiles
 and fibre* 18

*Tales of the Unexpected: aspects of contemporary
 Australian art* 18, 20, 45, artists illus. 45

Taylor Thompson Whitting 69

The Full Dress (Les Murray) 46

*The Good, the Great and the Gifted:
 Camera Portraits by Yousuf Karsh of Ottawa
 and Athol Shmith of Melbourne* 39

The Great Goddess Durga 23, illus. 44

*The Spread of Time:
 The photography of David Moore* 36

Tjuwiltjarra (Napanangka) illus. 34

Tonkin Zulaikha Greer 69

Travelling Exhibitions 1, 3, 39–41,

Tsui, Dr TT 69

twentieth anniversary, 20th Birthday
 1, 2, 3, 4, 5, 23, 30, 36, 40, 46, 49, 63

Tyler, Ken 22, 47, and Marabeth 70

U

Ungwanaka, Rahel 5

V

Venue hire 68

Visions Australia 2, 40, 69

Voluntary Guides 49

Volunteers 2, 6

W

Walker, Ronald, Gift in memory of Lady Louise 21

Weeks, Neil

Whitlam, E Gough The Hon. AC QC
 (Chairman, January 1987 – December 1990)
 2, 69

Williams, Lyn AM vi

Wolfensohn Family Foundation 69

Workforce Planning 56

Workplace diversity 58

Workplace Relations Act 1996 55

Z

Zutter, Jörg, Assistant Director, International Art 38

