



■ national gallery of australia

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annual report 2003–2004

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cover detail, and left

**Sean Scully** *Wall of light desert day 2003* Purchased in June 2004 for the National Gallery of Australia in honour of Dr Brian Kennedy, Director 1997–2004, with contributions from Members of the National Gallery of Australia Council and Foundation: Terrey and Anne Arcus; Philip Bacon AM; Tony Berg AM and Carol Berg; Graham Bradley; Michael Chaney AO; Charles Curran AO; Ashley Dawson-Damer; Robert Champion de Crespigny AC; Peter Farrell AM; Andrew and Hiroko Gwinnett; Catherine Harris PSM; Virginia Henderson AM; John and Rosanna Hindmarsh; Peter Jopling QC; Lee Liberman; Peter Lundy; Harold Mitchell AO; Rupert and Annabel Myer; Elizabeth Nosworthy; Roslyn Packer; John Prescott AC and Jennifer Prescott; Carol Schwartz; Penelope Seidler; Kerry Stokes AO; Lyn Williams AM



17 September 2004


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 2003 to 30 June 2004.

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 'H Mitchell', with a long horizontal stroke extending to the right.

Harold Mitchell AO  
Chairman of Council



<b>LETTER OF TRANSMITTAL</b>	<b>3</b>
<b>CHAIRMAN'S FOREWORD</b>	<b>7</b>
<b>DIRECTOR'S REPORT</b>	<b>9</b>
<b>CORPORATE OVERVIEW</b>	<b>11</b>
<b>PERFORMANCE REPORT 2003–2004</b>	
<b>Outcome and Outputs</b>	<b>17</b>
<b>Report against Strategic Plan 2001–2004</b>	
<b>Goal 1</b> Acquire premium works of art	21
<b>Goal 2</b> Strengthen and refine the national collection	21
<b>Goal 3</b> Maintain and protect the national collection	29
<b>Goal 4</b> Deliver an outstanding exhibition and display program	35
<b>Goal 5</b> Promote and enhance access to the visual arts	43
<b>Goal 6</b> Sustain an encouraging and inclusive environment for all staff	55
<b>Goal 7</b> Refurbish and enhance the National Gallery building	63
<b>Goal 8</b> Increase and broaden the National Gallery's revenue base	67
<b>NATIONAL GALLERY OF AUSTRALIA FINANCIAL REPORTS 2003–2004</b>	<b>73</b>
<b>APPENDICES</b>	
1. Council of the National Gallery of Australia	111
2. Management Structure as at 30 June 2004	113
3. Staff of the National Gallery of Australia at 30 June 2004	114
4. Acquisitions 2003–2004	118
5. Total Acquisitions including Purchases and Gifts 1945–2004	161
6. Exhibitions held at the National Gallery of Australia 2003–2004	162
7. Attendance 1982–2004	163
8. Travelling Exhibitions 2003–2004	164
(i) Locations visited by Travelling Exhibitions 1988–2004	167
(ii) Locations visited by The Elaine and Jim Wolfensohn Gift 1991–2004	168
9. Loans	
(i) Outward loans to exhibitions—Australia	169
(ii) Outward loans to exhibitions—international	173
(iii) Inward loans	175
10. Outward Loans including Travelling Exhibitions 1976–2004	177
11. National Gallery of Australia Volunteers at 30 June 2004	178
12. Publications of the National Gallery of Australia 2003–2004	179
13. Consultants 2003–2004	180
14. Performance Measures and Outcomes	181
15. National Gallery Sponsors 2003–2004	183
16. Compliance Index and Contact Officers	185
<b>INDEX</b>	<b>186</b>



## CHAIRMAN'S FOREWORD



Mr Harold Mitchell AO, Chairman of the National Gallery of Australia Council

The National Gallery of Australia made strong progress this year with our efforts to provide access to the national collection. The Gallery's display and public programs in Canberra, combined with loans of works from the national collection, our extensive travelling exhibitions program, engaging publications and an increasingly popular website, have all contributed to improve and broaden access to the collection. It was particularly notable that the overall number of visitors to our travelling exhibitions passed the six million mark during the year.

We also made significant progress in refurbishing the Gallery building and in progressing the development of design principles to apply to improved arrival and entry facilities.

Significant works of art were acquired to further develop the collection, many with generous support from donors and especially from the National Gallery of Australia Foundation under the leadership of its Chairman, Mr Anthony Berg AM.

A varied program of major and focus exhibitions was presented and these achieved critical acclaim. We thank our sponsors for their support of the Gallery's exhibitions and other programs and activities in the year.

Ms Lyn Williams AM, Mr Anthony Berg AM and Dr Peter Farrell AM concluded their terms on the Gallery Council. We acknowledge their dedication and commitment to the Gallery and their personal generosity in helping the Gallery to acquire many great works of art. Mr Berg continues as Chairman of the Foundation. We welcomed to the Council Ms Elizabeth Nosworthy, Mr Charles Curran AO, Mr Rupert Myer and Ms Lee Liberman during the year.

I would like to thank warmly our many volunteers for their extraordinary service as guides and researchers and in other capacities throughout the Gallery.

The Council appreciates the support provided by the Australian Government through Art Indemnity Australia which indemnified the exhibitions *French Paintings from the Musée Fabre, Montpellier*, *The Edwardians: Secrets and desires*, and *John Glover*



Director Brian Kennedy, Chairman Harold Mitchell AO, and the Hon. Daryl Williams AM, QC, Minister for Communications, Information Technology and the Arts



*and the Colonial Picturesque*. We acknowledge the generous support received for a number of our exhibitions from Visions of Australia.

We especially thank Senator the Hon. Richard Alston for his dedication to and support of the Gallery over eight years as Minister for Communications, Information Technology and the Arts. The Hon. Daryl Williams AM, QC succeeded Senator Alston in October 2003. We thank Senator the Hon. Rod Kemp, Minister for the Arts and Sport, for his continued interest and strong support throughout the year.

This is the last full year in the seven-year term of Director Dr Brian Kennedy, and I would like to acknowledge his outstanding contribution to the National Gallery. The Gallery's hard working staff have assisted Brian in acquiring excellent works for the national collection and in making it, through our programs, more accessible nationally and internationally.



Harold Mitchell AO  
**Chairman of Council**



**National Gallery of Australia Council 2003–2004** Back row: Dr Brian Kennedy, Director, Mr Harold Mitchell AO, Chairman, Mrs Ann Lewis AM, Mr Robert Champion de Crespigny AC, Ms Elizabeth Nosworthy, Mr Rupert Myer. Front row: Mrs Roslynne Bracher (appointed 19 August 2004), Ms Lee Liberman, Mrs Roslyn Packer, Mr Charles Curran AO. Inset: Mr Michael Chaney AO



Dr Brian Kennedy, Director, National Gallery of Australia

This is my seventh and last Director's Report as I will conclude my term as Director on 31 August 2004.

Over the past seven years the National Gallery's talented staff has worked to make the Gallery more national and international in focus, while providing great stimulation for visitors to Canberra. Our exhibitions program, touring exhibitions, publications and website provide extensive access to the Gallery's collections and scholarly information about them.

Our *Strategic Plan 2001–2004* was reviewed during the year and, following a process of consultation between staff and the Gallery Council, we set out our objectives for the institution over the next three years. These are now expressed in our *Strategic Plan 2004–2007*. The Gallery will continue to seek to enhance access to works of art from the national collection and to make these available throughout Australia and in exhibitions across the world.

This has been an especially strong year of achievement in our pursuit of national objectives. We have maintained our expanded loans and

travelling exhibitions programs and have had record levels of access to information about our collections via our website [nga.gov.au](http://nga.gov.au).

More than 4.5 million people saw works from the national collection—in the Gallery's displays, temporary and travelling exhibitions, and in other Australian and international exhibitions with loans from the national collection. Of that number there were 1,131,586 visitors to 20 National Gallery travelling exhibitions at 39 venues in Australia and abroad, with the total number of visitors exceeding 6 million since the program commenced in 1988. There were 1,895,840 instances where works of art were accessed or information about them was provided through the Research Library, Collection Study Room or website. Works of art loaned for display or exhibition around Australia and abroad totalled 2,217. *Out and About: The National Gallery tours Australia* concluded with the loan of *Jackson Pollock's, Blue poles* to the National Gallery of Victoria for the reopening of that Gallery's refurbished St Kilda Road building.



Their Excellencies Major General Michael Jeffery AC, CVO, MC, Governor-General of the Commonwealth of Australia, and Mrs Marlena Jeffery discuss Rover Thomas's *Cyclone Tracy* with Director Dr Brian Kennedy

Major exhibitions this year were *Sari to Sarong: five hundred years of Indian and Indonesian textile exchange*; *French Paintings from the Musée Fabre, Montpellier*; *The Edwardians: Secrets and desires* and *John Glover and the Colonial Picturesque*. In addition 15 collection based exhibitions were presented while permanent displays were rehung periodically. A full list of exhibitions is provided at Appendix 6.

During the year 531 works of art were acquired, comprising 175 gifts and 356 purchases. Notable among the many fine works acquired were David Malangi's *Gurmirringu and his wife* c.1961; William Robinson's *Creation landscape—fountains of the earth* 2002, purchased with the assistance of the Masterpieces for the Nation Fund; Anselm Kiefer's *La vie secrète des plantes [The secret life of plants]* 2002, R.B. Kitaj's *Los Angeles #20* 1990–2003; Pierre Bonnard's *Marthe au grant de crin [Marthe with a washer]* c.1910; Wenda Gu's *united nations: australia monument* 2001; Otto Dix's *Der Krieg [War]* 1924; Guan Wei's *Dow: Island* 2002; Tony Oursler's *Incubator* 2003; Colin McCahon's *Crucifixion: the apple branch* 1950, purchased with funds from the Sir Otto and Lady Margaret Frankel Bequest; Gerhard Richter's *Juno* 1983; and Dadang Christanto's *Heads from the North* 2004.

We are particularly indebted to members of the National Gallery of Australia Council and Foundation who facilitated the acquisition of Jeffrey Smart's painting *On the periphery* 2003 and Sean Scully's expansive *Wall of light desert day* 2003, and to members of the Foundation who contributed to the purchase of Rick Amor's fine sculpture *The dog* 2002. I am honoured that these works were acquired for the Gallery to mark my term as Director. The Gallery pays tribute to the Foundation and its Chairman, Mr Anthony Berg AM, for successfully raising more than \$11 million over the past four years to assist the acquisition of works of art for the collection.

Again this year I am proud of our publishing achievements—a full list of National Gallery publications can be found at Appendix 12. The Gallery remains committed to publishing its holdings and this year the catalogue of European and American Paintings and Sculpture was completed. Following final editing this catalogue will be published on our website during 2004–2005.

The program of building refurbishment continued throughout the year with most public spaces now having received upgraded emergency lighting, exit signage, fire and air-conditioning services. Precinct master planning and design principles for improved visitor arrival and entry facilities were discussed with Mr Colin Madigan AO, the principal design architect for the original building, and ministerial approval was secured to enter into contractual arrangements for the appointment of an architect to design the new arrival and entry facilities.

It is particularly pleasing to note that 42 staff and volunteers have now achieved 20 years service at our institution which has been open to the public for 22 years.

The Gallery acknowledges the assistance and support provided by our many partners, donors, sponsors, supporters and the public at large who have helped us this year. Our ambitious program of display, exhibitions, publications and events would not be possible without their generous support.

I would also like to acknowledge the Australian Government for its ongoing support of the Gallery and our national access initiatives.

In this, my final Director's Report, I would especially like to thank my former and current Chairs of the Council, Mr Kerry Stokes AO and Mr Harold Mitchell AO, and all Council members over the seven years of my directorship for their support, generosity and extensive contribution of time to the National Gallery. Working with them, and with our highly professional staff and wonderful volunteers, has been a great pleasure. It has been an honour and a privilege to serve as Director during such formative years, from the age of 15 to 22 in the history of this great national institution.



Dr Brian Kennedy  
**Director**

### 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 Australian Government's Communications, Information Technology and the Arts portfolio.

### RESPONSIBLE MINISTERS

The Ministers responsible for the National Gallery during the year were Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts (until 3 October 2003), the Hon. Daryl Williams AM, QC, Minister for Communications, Information Technology and the Arts (from 7 October 2003), and Senator the Hon. Rod Kemp, Minister for the Arts and Sport.

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

During 2003–2004 the Minister appointed persons to act temporarily in the position of Director, approved the disposal of a number of works of art, and approved of the Gallery entering into contractual arrangements for the appointment of an architect. The Minister also notified the Gallery of the requirement to comply with government policy regarding the Construction Industry (national Code) and the Commonwealth Implementation Guidelines.

### 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 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 National Gallery released its *Strategic Plan 2001–2004*. The plan was developed 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 through the quality of the national collection, the excellence of the Gallery's exhibitions and programs, and the professionalism of the Gallery 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 a Council of 11 members. The Director of the Gallery is the Executive Officer and a member of the Council. Council Members, other than the Director, are appointed by the Governor-General usually for three-year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Harold Mitchell AO continued as Chairman of the Council. The terms of appointment for Ms Lyn Williams AM, Mr Anthony Berg AM and Dr Peter Farrell AM concluded during the year. Mr Rupert Myer, Ms Lee Liberman, Ms Elizabeth Nosworthy and Mr Charles Curran AO were appointed to the Council during 2003–2004, with one vacancy remaining.

Throughout the year the Council was assisted by three committees: the Risk Management and Audit Committee; the Acquisitions 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 Chairman.

Members of the Council of the National Gallery of Australia and details of their committee membership are listed at Appendix 1 (pages 111–112).

### **MANAGEMENT STRUCTURE OF THE NATIONAL GALLERY**

The Management Structure of the National Gallery is outlined at Appendix 2 (page 113). During the year the Curatorial Research Department was disbanded, and there were minor restructures in the Marketing and Merchandising, and Administration Programs.

### **INTERNAL AND EXTERNAL SCRUTINY**

Compliance audits and audits of systems and controls were undertaken during the year. The audit of financial statements was undertaken by the Australian National Audit Office.

Internal audit activity is also monitored by the National 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 risk;
- > reliable management reporting;
- > compliance with laws and regulations in respect of financial management reporting; and
- > maintenance of an effective and efficient audit.

The Risk Management and Audit Committee met five times during the year.

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 pages 58–59.

### **RISK MANAGEMENT**

The National Gallery continued the management of risk and identified 10 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 2002–2003 (Round Three) identified

the Gallery as achieving an overall result of Level 3, Band High that resulted in a 4% saving on insurance costs. The Gallery thanks Comcover for its ongoing support and for assisting 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's 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.

In order to assess the extent to which these service standards have been met, visitors to the Gallery are invited to provide feedback in several ways: using the Service Charter form; by email to [nga.gov.au/info/charter](mailto:nga.gov.au/info/charter) on the Gallery's website; or by fax, letter, email or telephone to the Gallery.

During 2003–2004 the Gallery received 282 comments, an increase of 36% on the previous year. Most comments related to catering service provision, parking, lighting in exhibitions and the position of wall labels. Positive support was

received for exhibitions, permanent exhibition displays, recent acquisitions and the Gallery in general, including the assistance provided by staff and Voluntary Guides. All comments received were acknowledged and responded to within seven days.

#### **SOCIAL JUSTICE AND EQUITY**

The National Gallery is committed to social justice and equity and to the principles outlined in the Australian Government's *Charter of Public Service in a Culturally Diverse Society* (July 1998). A statement concerning the Gallery's programs which are developed with an emphasis on public accessibility is included under Goal 5 (page 45).

#### **ADVERTISING AND MARKET RESEARCH**

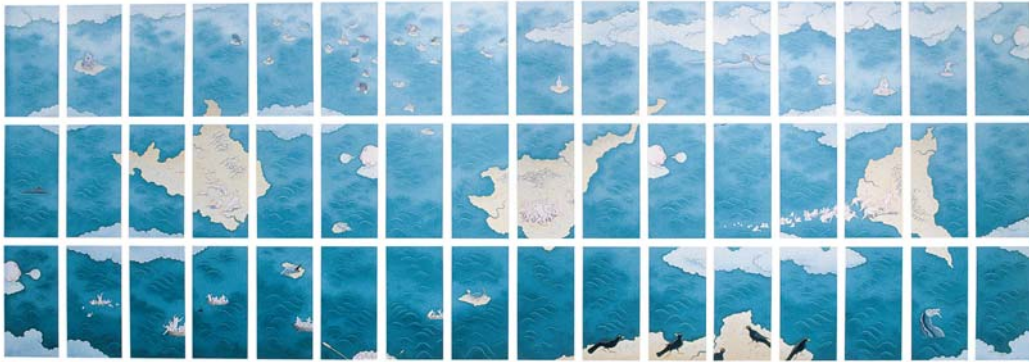
The National Gallery is committed to gaining the highest level of understanding of its visitors and markets. To this end market research and audience evaluation was conducted during the year.

\$34,171 was spent on market research in 2003–2004 compared to \$33,995 in the previous year. Exhibition surveys conducted throughout the year examined the demographics of visitors, use of Gallery facilities and awareness of marketing and public relations initiatives. Evaluation of major exhibitions was also undertaken to assist in the development of marketing programs.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its program and activities to a wide audience through print and electronic media. Total expenditure on advertising in 2003–2004 was \$723,784 compared to \$580,139 in the previous year.

#### **INTERACTION WITH OTHER AUTHORITIES**

The nature of the business of the National Gallery requires it to deal with Commonwealth, state and local government agencies, as well as embassies, universities, galleries, museums, art schools and other professional bodies within Australia and overseas. References to the interaction that occurred during 2003–2004 are made throughout this report.



**Guan Wei** *Dow: Island* 2002, synthetic polymer paint on 48 canvases Purchased 2003

### COMMITTEES OF INQUIRY

National 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 2003–2004.

### FRAUD CONTROL

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

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

### FREEDOM OF INFORMATION

In 2003–2004 the National Gallery received three requests for access to documents under the *Freedom of Information Act 1982*. Information that was not exempt was provided to two applicants. One of the applicants did not proceed with their request.

During business hours (Monday to Friday, 10 am–5 pm) 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.

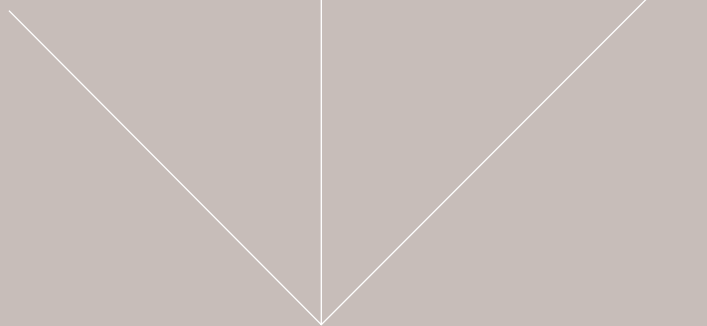
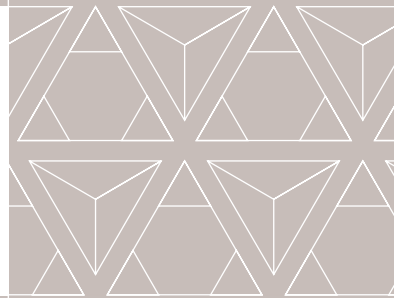
Inquiries about procedures for seeking information from the National Gallery under the *Freedom of Information Act 1982* may also be made in writing, by telephone, facsimile or email to:

Freedom of Information Coordinator,  
 Manager, Business Support,  
 National Gallery of Australia,  
 Parkes Place, Parkes, ACT 2600.  
 GPO Box 1150,  
 Canberra, ACT 2601.  
 Telephone: (02) 6240 6677  
 Facsimile: (02) 6240 6529  
 Email: [john.santolin@nga.gov.au](mailto:john.santolin@nga.gov.au)  
 Website: [nga.gov.au](http://nga.gov.au)

The Director, the Deputy Director, the Head of Human Resource Management, the Manager of Human Resource Management and the Manager of Business Support 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.



**PERFORMANCE REPORT 2003–2004**







**Gerhard Richter** *Juno* 1983  
oil on canvas Purchased 2004

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

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

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

### **Vision**

To meet 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.

### **OUTCOME**

The National Gallery delivers three outputs to achieve the outcome of encouraging understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

### **OUTPUT 1.1 COLLECTION DEVELOPMENT**

The National Gallery 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 of art in the national 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.

On Wednesday 21 April thirty South Australian teachers visited the National Gallery of Australia, part of a three-day study tour that was organized through the SA Discovering Democracy Project. The purpose of the tour to Canberra was to increase teachers' understanding of civics and citizenship education and how they could utilize the resources of the various cultural institutions in their teaching. The group appreciated the professional development session organized by the NGA for the teachers. Many teachers commented that they had not thought of using art before in their teaching and this provided much 'food for thought'. The teachers are keen to return with students.

Leanne Carr and Mary Hudson  
Project Officers, SA Discovering Democracy

### 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 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 print and electronic media.

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

The table below lists the performance information used by the National Gallery to assess levels of

I also want to thank you for the important work you do for us ... for all Australians as Director of the National Gallery. Your work is about shaping and influencing the culture of this Nation and there is nothing more important. And if it is going to shape and influence it has got to push boundaries and yet be tempered by experiences which anchor us to that which is comfortable and familiar. It is a difficult path to walk but you do it so well.

A.S. Murray, Headmaster, Canberra Grammar School.

achievement during 2003–2004. It shows the efficiency of the outputs in contributing to the outcome. Information is both quantitative and qualitative. Targets for effectiveness have been included where they are applicable and appropriate.

#### PERFORMANCE INFORMATION FOR OUTPUTS

	TARGET	ACTUAL
<b>Output 1.1 Collection Development</b>		
Acquisitions consistent with acquisition policy	100%	100%
Works of art acquired during the year	350	531 <sup>a</sup>
Works of art deaccessioned during the year	50	617 <sup>b</sup>
Total price of output	\$3.857m	\$3.617m
<b>Output 1.2 Collection Management</b>		
New works of art documented to approved standard	100%	100%
National collection stored to appropriate standards	100%	100%
Works of art subjected to conservation treatment	600	2,579
Price per item stored	\$75.89	\$46.73
Price per work of art treated	\$2,169.73	\$569.11
Total price of output	\$8.436m	\$7.73m
<b>Output 1.3 Access to and Promotion of Works of Art</b>		
Visitors satisfied with displays and exhibitions	85%	94%
People saw works from the National Gallery's collection and exhibitions	1,940,000	<4.5million <sup>c</sup>
Attendees at events	110,000	131,809
Users accessed information via the Research Library, Collection Study Room or website	1,200,000	1,895,840
Price per visitor	\$11.06	\$5.38
Price per attendee at events	\$57.32	\$41.08
Price per user access	\$0.63	\$0.44
Total price of output	\$28.517m	\$27.573m

<sup>a</sup> Bequests 2, commission 1, gifted 173, purchase 355

<sup>b</sup> Number of works of art deaccessioned and no longer in the Gallery's custody

<sup>c</sup> Includes displays, temporary and travelling exhibitions, major exhibitions at other venues and loans of works of art (as well as continuing loans), from the national collection to Australian and international exhibitions



**REPORT AGAINST  
STRATEGIC PLAN  
2001–2004**

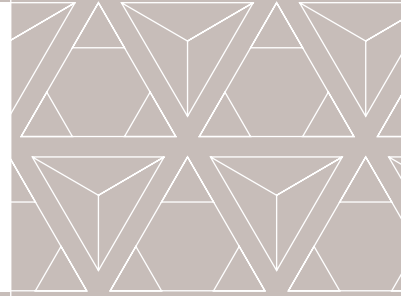
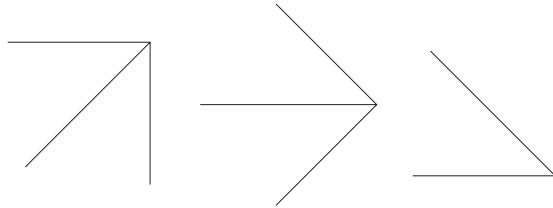
This report on performance is made against the eight goals identified in the National Gallery's *Strategic Plan 2001–2004*. A detailed discussion of performance follows, and Appendix 14 (pages 181–182) lists the performance measures and outcomes for 2003–2004.



**R.B. Kitaj** *Los Angeles #20* 1999–2003  
oil on canvas Purchased 2003

GOALS  
1

AND  
2



## GOAL 1 ACQUIRE PREMIUM WORKS OF ART

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

### KEY STRATEGIES

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

I have just learned that you acquired the major painting by Helmut Federle which we saw together in Basel last June. I congratulate you. The Gallery in Canberra is very lucky indeed.

Serge Lemoine, Director, Musée d'Orsay

## GOAL 2 STRENGTHEN AND REFINE THE NATIONAL COLLECTION

To enhance the public understanding and enjoyment of the visual arts by building on the strengths of the national collection through the acquisition of 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 holdings 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 National Gallery identified and acquired 531 works of art in 2003–2004. All works acquired met the requirements of the Gallery's acquisitions policy. These were premium works of art, or works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government for the development of the collection, and the generosity of donors and benefactors. Donations of works, or funds to assist the purchase of works of art, other than from the Government, amounted to \$3.998 million in the year.

A chart of total acquisitions, including purchases and gifts, 1945–2004, is included at Appendix 5 (page 161). Collection reports follow, with full details of acquisitions 2003–2004 listed at Appendix 4 (pages 118–160).

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

During 2003–2004 the Aboriginal and Torres Strait Islander department acquired 120 works of art, comprising bark paintings, paintings on canvas, weaving and fibre work, works on paper, sculpture and carving.

Among the most significant acquisitions were four canvases by rising Pitjantjatjara artist Tommy Watson, one of a group of highly innovative painters from Irrunytju (Wingellina), Western

*Building the Collection ...* is a wonderful publication. I look forward to taking the time to revisit the collection and digest the surrounding stories. The National Gallery of Australia, in its 20 short years, has brought the *crème de la crème* of Australian and international art into the hearts and minds of the Australian public.

[Senator the Hon.] Richard Alston  
[Minister for Communications, Information  
Technology and the Arts]

Australia, close to the tri-border conjunction of South Australia, the Northern Territory and Western Australia. A pair of rare early 1960s carvings by David Malangi was purchased and will be an important inclusion in the Gallery's forthcoming retrospective exhibition of the artist's work, *No Ordinary Place: The art of David Malangi* (opening in July 2004). A whimsical suite of 22 *mukata* (beanies) from Ernabella Arts was a central focus of the exhibition *From little things, big things grow* in the Children's Gallery. Nine prints by Bevan Hayward/Pooraar were acquired; and a suite of etchings by artists from Urapuntja Artists Utopia, *Men's Etchings 2001*, was acquired through the Gordon Darling Australasian Print Fund (the latter acquisition is listed under Australasian Prints at Appendix 4).

On my recent visit to the National Gallery of Australia, I was very impressed with the new acquisitions of Australian art. The choices were truly inspired. The new William Robinson painting *Creation landscape* is sublime. *Dow: Island* by Guan Wei is an incredibly powerful allegorical work—with its images of displaced people escaping persecution across a background of mythological creatures and motifs of western and oriental map-making ... The new *911* painting by Gordon Bennett is also memorable—with its depiction of the attack on the twin towers rendered in the style of Basquiat. One can only hope that the National Gallery of Australia follows up its retrospective of William Robinson with some surveys of the work of Guan Wei and Gordon Bennett. Congratulations on your superlative collection policy this year.

Dr Matthew Rimmer, Faculty of Law, ANU

Other significant acquisitions included groups of works by individual artists: a major painting on linen and four gouaches on paper by Kija artist Paddy Bedford (Nyunkuny); six paintings on paper and one on linen by Gordon Bennett; three paintings on paper and one on canvas by Jangkarti artist Butcher Cherele Janangoo; and four superlative works on paper by senior Kundedjenghmi artist Lofty Bardayal Nadjamerrek.

Acquisitions also included a group of distinctive woven objects from Gunbalanya (Oenpelli) in Western Arnhem Land; two major paintings from Balgo artists Tjumbo Tjapanangka and Patrick Olodoodi Tjungurrayi; two significant mid-career canvases by Waanyi artist Judy Watson; and three paintings by emerging artists from south Western Australia—Badimaya artist Julie Dowling, Yamatji artist Norma MacDonald, and Minan/Wardandi/Balardung/Nyoongar artist Christopher Pease.



**David Malangi Daymirringu** *Gurrmirringu and his wife*  
c.1961 natural pigments on wood Purchased 2003

Continuing with the acquisition of narrative works, a series of paintings on paper and canvas by emerging Warrungu artist Joan Stokes from the Northern Territory refers to the contribution of Indigenous people in the pastoral industry over the 20th century.

Aboriginal and Torres Strait Islander art acquisitions in 2003–2004 are listed at Appendix 4 (pages 118–124).

### AUSTRALIAN DECORATIVE ARTS

The Australian decorative arts and design collection developed in a number of areas through the acquisition of works in ceramics, glass, jewellery, textiles and furniture.

A 1915 oak chest by the Western Australian artist and maker James W.R. Linton added depth and regional variation to the collection of early 20th-century decorative arts. Two hooked rugs



by the Canberra artist the late Anthony Bomford, a gift of his estate, illustrate a unique fusion of historical craft techniques with complex scientific logic. Other textiles acquired included a tapestry by Valerie Kirk and a group of double-woven and triple-woven textiles by Jennifer Robertson, both using Australian environmental themes in a successful fusion of form and function, while Keiko Amenomori-Schmeisser's *shibori* textiles explore environmental narrative within the form language of Japanese textile traditions.

Jewellery by Brenda Ridgewell, Julie Blyfield, Margaret West, Sally Marsland and Helen Britton show the continuing influence of the forms of the natural world as a starting point for abstractions related to the scale of the body. Also drawn from observations of nature are ceramics by Bill Samuels, Simone Fraser and the late Jan Dunn, a gift from her estate; while Lynda Draper's and Merran Esson's works investigate a parallel path dealing with the imagery of industrial detritus. Social relationships are explored in Scott Chaselings' glass works, while Helmut Lueckenhausen's cabinet, *Ark of the Law (Aron Hakodesh)* 1999, is a powerful new expression of ancient religious faith and tradition.

The organisation of these works builds upon the traditions of contemporary Australian studio craft. With their visual complexity and complex materiality each contributes depth and diversity to the view of Australian art.

Australian decorative arts acquisitions in 2003–2004 are listed at Appendix 4 (pages 144–146).

## AUSTRALIAN PAINTINGS AND SCULPTURE

In 2003–2004 there continued to be strong support for acquiring and exhibiting contemporary Australian painting and sculpture. A number of outstanding works by senior artists were acquired including William Robinson's *Creation landscape—fountains of the earth* 2002, purchased with the assistance of the Masterpieces for the Nation Fund, and Guy Warren's *Gaia at Badgerys* 1990. An iconic sculptural work by Hilarie Mais, *Doors: the maze* 1987, also entered the collection—the earliest of the artist's grid works for which she has become well known.

Jeffrey Smart's painting *On the periphery* 2003 and Rick Amor's sculpture *The dog* 2002, were purchased in recognition of Dr Brian Kennedy's term as Director—the former with the assistance of Members of the National Gallery Council and Foundation; the latter with contributions from Members of the Foundation.

A premium work to enter the collection is New Zealand artist Colin McCahon's *Crucifixion: the apple branch* 1950, purchased with funds from the Sir Otto and Lady Margaret Frankel Bequest. An early painting of this calibre by McCahon had been sought for nearly two decades and the Gallery was fortunate to acquire this extremely rare and important work. It conveys the artist's profound feeling for the local landscape and his questioning of faith, providing fascinating parallels with Australian art of the time as well as insights into McCahon's later work such as *Victory over death II* 1970, donated to the collection by the New Zealand Government in 1978.

The Gallery has also acquired one of the most significant paintings ever undertaken by Guan Wei, *Dow: Island* 2002, comprising 48 panels. A reflection upon issues of migration and the search for home, the work is poetic and historically significant given the plight of refugees around the world both in the past and in the present. Key works by Janet Dawson, her three tondos relating to the natural environment, and paintings by John Beard, Roy Jackson, Wilma Tabacco and Jeremy Kirwan-Ward also strengthened the collection.

Following the Gallery's National Sculpture Prize and Exhibition 2003, generously sponsored by Macquarie Bank, there has been a significant increase of contemporary sculpture acquisitions. These include Geoffrey Bartlett's dramatic *The Rose The Bullet The Window* 2001, David Jenz's impressive *Continuum* 2003, and inventive works by Linde Ivimey and Richard Tipping. Works by senior sculptors Inge King and Ann Thomson were acquired, the latter a gift of the artist. Neil Roberts's *Bachelor's kiss* 2000 entered the collection with the generous assistance of friends of the artist.

Other important gifts were Lisa Roet's winning sculpture *Political ape* 2001–02, acquired with the assistance of Jennifer Prescott and John

Prescott AC, who also supported the acquisition of Andrew Leslie's sculpture, *Mirror* 2002. Andrew Rogers's sculpture, *Rhythms of life* 1996, was given by the artist. Further donations of paintings include the gift of Lydia and Arthur D. Emil, USA, of Jan Riske's large expressive painting *Yellow command* 1988–89, and Nina and Clem Christesen's gift of a lively portrait of Nina Christesen by Lina Bryans.

A magnificent portrait by Georgiana McCrae, *Miss Agnes Morison* c.1830, strengthens the historical context of the collection, particularly the representation of women artists of the period. Other memorable paintings by women include Stella Bowen's portrait of Mary Widney of 1927, and Mary Cockburn Mercer's *Proserpina returns to earth* c.1940. An intimate, lyrical landscape by Clara Southern was also acquired, the first painting by this artist to enter the collection.

Australian paintings and sculpture acquired in 2003–2004 are listed at Appendix 4 (pages 150–152, 154–155).

### AUSTRALIAN PHOTOGRAPHY

Two major groups of works were acquired to enrich or complete existing comprehensive holdings of major Australian photographers. The first is a group of monochrome and colour photographs from the estate of renowned Australian photojournalist David Moore. The works include images from Moore's first photoessay, a sequence of the turning around of the ocean liner *Himalaya* in Sydney Harbour in 1950, as well as his early and late European and Australian colour works previously absent from the collection as a whole, and a late great assemblage work, *Moon writing* from 2001. An iconic image of the Great Australian Bight from the air strengthens the holdings of work by Moore's contemporary, the Dutch-born landscape and industrial photographer, Richard Woldendorp. A two-volume album of Wesley Stacey's monochrome landscape photographs titled *Bermagui to Broome: Transcontinental landscape sequence* 1987–89 was also acquired.

Additions to holdings of established contemporary photographers are two recent figurative series and urban colour works by South Australian Mark Kimber, and Anne Zahalka's mural-size *Open air cinema* of 1999 from her *Leisureland* series.



**Georgiana McCrae** *Miss Agnes Morison* c.1830  
oil on canvas Purchased 2003

Among first purchases are digital pigment prints of still-life allegories on Australian cultural and ecological history by Brisbane photomedia artist Marian Drew, and a montage work merging two photographs taken at an ephemeral lake in the Tanami Desert by Pam Lofts from her landscape series *Interventions*. Also acquired were enigmatic figurative works in colour by Deborah Paauwe, and a poignant documentary portrait, *Josephine Quigley with her grandson Aaron at the site of their burnt out home in Warragamba, NSW*, by Philip Gostelow from his series on the Blue Mountains bushfires in 2002.

Rare early Queensland views and portraits of Aboriginal people in the 1860s–80s were acquired and, after considerable research, attributed to various travelling photographers.

Australian photography acquisitions in 2003–2004 are listed at Appendix 4 (pages 152–154).

### AUSTRALIAN PRINTS AND DRAWINGS

The collection of Australian prints was enriched by several significant gifts including a group of 81 linocuts from the Silk Cut Foundation. This generous donation features seminal works by many established and emerging Australian

printmakers and is the first in what will be an ongoing series of gifts from the Foundation. Margaret McKenna's important gift of 56 prints and 22 artist's books by her husband, Noel McKenna, substantially strengthens the Gallery's collection of McKenna's work and charts his development as an artist since the late 1970s.

The Gordon Darling Australasian Print Fund made possible the acquisition of an important suite of etchings by Indigenous artists from Urapuntja Artists Utopia, including Simon Sandover, Lenni Jones Kngwarrey, Johnny Skinner, Greeny Purvis Petyarre, Lindsay Bird Mpetyane, Henry Dixon Petyarre, Motorbike Paddy Ngal, Roley Long Akemarr, Don Young and Paddy Club. Also acquired through the Fund were works by contemporary artists Tony Coleing, Raymond Arnold, Lesley Duxbury, Jazmina Cininas, Anne Lord and Barbara Davidson.

The year's major acquisition from Government appropriation was the Charles Troedel and François Cogne *Melbourne Album* 1863–64. This folio of 24 tinted lithographs represents the finest examples of 19th-century urban topographical images produced in Australia. The Gallery's collection of colonial prints has been further enhanced by the acquisition of a group of 18th- and 19th-century works by Vincent Woodthorpe, John Webber (prints after), Auguste-Hilaire Leveille, Absolum West, Cuthbert Clarke, Robert Seymour and Charles Conder. A number of important modernist works were also acquired including *The bridge* 1920 by Hans Heysen, Jessie Traill's (*policeman*) c.1910, a Queensland landscape of 1957 by Ray Crooke, and *ANZAC Memorial, Sydney* 1937 by Aotearoa New Zealand artist Adele Youngusband. Elizabeth Gower's powerful *September 14 1901–September 11 2001* 2001 has further enriched the contemporary collection.

The collection of Australian drawings attracted a number of important gifts including Margaret Tuckson's generous donation of 45 sketchbooks by Tony Tuckson. Spanning three decades of Tuckson's development as an artist, the sketchbooks are an excellent complement to the Gallery's existing holdings of his work.

Other donations include two drawings by Judy Cassab, *View from Musée Pompidou* 1989 and

*Pompidou funnels* 1989, the gift of Lou Klepac, and a series of three wonderful drawings in ink from Tasmanian sculptor Heather B. Swann.

Through the generous bequest of the late Elizabeth Summons the Gallery was fortunate to acquire two outstanding works by John Brack, *The hands, the feet, the faces* and *Study for the painting Legs on a red floor*, both of 1969, as well as a classic gouache by Fred Williams, *Blue & orange landscape* 1967.

Important purchases include the magnificent drawing *Untitled* 1963 by Keith Looby, a powerful *Self-portrait* 1960 by Stacha Halpern, and the enigmatic *The murder house* 1946 by James Cant. The Gallery continues to build on its collection of contemporary drawings with works by eX de Medici, Lisa Roet and Elizabeth Gower. The Rotary Fund of Australian Art also made possible the purchase of two contemporary works by Steve Cox, *Ecstatic dancer* 2000 and *Curtis dancing on E*, 2003.

Australian prints and drawings acquired in 2003–2004 are listed at Appendix 4 (pages 124–144, 146–150).

## INTERNATIONAL DECORATIVE ARTS

Acquisitions this year ranged from Marcel Breuer's *Long chair* c.1936 to recent works by British, American and German artists. The chair is a fine example of Breuer's celebrated design in plywood for the British Isokon company and represents a landmark in functional modern design. A 1956 brooch by the Danish designer Henning Koppel shows a mid-century application of this organic modernism. This gift by Daniel McOwen joined Valli Moffitt's donation of a group of Marimekko clothes, showing the simplicity of design that has characterised this Finnish company's work.

Ceramics by major British artists Gordon Baldwin, Alison Britton and Martin Smith were acquired to build on the Gallery's small but rich holdings of contemporary British craft; while a group of porcelain works by Ron Nagle, along with a complex work by Edward Eberle, show some of the diversity of American studio ceramics.

Jewellery by the Munich artists Gerd Rothmann and Daniel Kruger, and metal objects by the British artists Michael Rowe and Robert Marsden are authoritative additions to the jewellery and

metalwork collections. David and Barbara Thomas continued to support the development of the international glass collections with the gift of a powerful recent work by the Czech artist Jiri Nekovar.

International decorative arts acquisitions in 2003–2004 are listed at Appendix 4 (pages 156–157).

### INTERNATIONAL PAINTINGS AND SCULPTURE

All works acquired in 2003–2004 were made in the last 20 years or so. Gerhard Richter's *Juno* 1983 is the earliest, a striking painting representing the artist's abstract style. It stands in contrast to his photographic study of *Gilbert & George* 1975 already in the collection. R.B. Kitaj's memorial to his late wife, Sandra Fisher, was painted over a period of 14 years—the subject of *Los Angeles # 20* 1990–2003 changed after his wife's sudden death in 1994, becoming a study of grief and loss as well as love.

Congratulations on the Keifer lead book. This was the best contemporary work we saw in a month in Paris.

Vincent Langford

Anselm Kiefer's over-sized lead book, *The secret life of plants* 2002, stands with its leaves fanned open two metres tall and three metres in diameter. The worked soft metal pages seem to mark the passage of time. Tony Oursler's video installation, *Incubator* 2003, is a self-portrait with a repeated soundtrack, a stream of consciousness demand for the viewer's attention. Salla Tykka's trilogy of miniature narratives, *Lasso, Thriller, Cave*, filmed between 2000 and 2003, project a world of anxiety and adventure, using the music and touching on the conventions of movie genres such as the Western, the mystery thriller and science fiction.

Abstract painting in Europe and the United States of America is further embodied in Helmut Federle's *Delirious acceptance (The so-called many)* 2003 and Sean Scully's *Wall of light desert day* 2003. The small-scale all-over patterning of Federle's painting is made significant by the large size of the work. Scully's painting—presented by Members of the National Gallery Council and the Foundation in honour of the retiring Director, Dr Brian Kennedy—was inspired by the artist's visit to the Valley of Fire in the Mojave Desert, Nevada.



**Wenda Gu** *united nations: australia monument* 2001  
screens of human hair and adhesive Purchased 2003

In Scully's monumental style, the painting evokes the presence of rocks and blocks of sky.

The curators of International Painting and Sculpture completed the draft catalogue of all the European and American paintings and sculptures in the Gallery's collection, a major project of the last three years.

International paintings and sculpture acquired in 2003–2004 are listed at Appendix 4 (pages 157, 160).

### INTERNATIONAL PHOTOGRAPHY

A number of donations over the period contributed to the diversity and depth of the international photography collection. A small group of European and American ambrotypes and daguerreotypes from the 1850s and 60s was acquired with funds from the NGA Photography Fund: Farrell Family Foundation donation, and a suite of 1886 bird and animal studies by Ottomar Anschütz, a pioneer of motion photography and cinematography, was received from Dr Dirk Spennemann.

Recent colour pigment prints by American landscape photographer Robert Weingarten were received from expatriate Australian businessman Graham Howe. American landscape photographs by Mark Ruwedel were purchased, with one given by the artist.

Prints representing the European career of renowned fashion, theatre and portrait photographer Lewis Morley were acquired by purchase, with his famous 1963 portrait of Christine Keeler acquired through the NGA Photography Fund: Gift of Dr Peter Farrell AM.

International photography acquisitions in 2003–2004 are listed at Appendix 4 (pages 157–160).

I found the mention of the Otto Dix in the last *artonview*. I dared not hope that it would be all five folios of *Der Krieg*. Wonderful.

James Mollison

### INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

Through The Poynton Bequest the department was fortunate to be able to purchase the rare and important portfolio of 51 etchings with aquatint, *Der Krieg [War]* 1924, by the German Expressionist artist Otto Dix—a major statement concerning the experience of war.

A further purchase through The Poynton Bequest of a beautiful drawing by Pierre Bonnard of his wife Marthe c.1920 was another welcome addition to the collection.

The department has gone to considerable effort to document and safely house the major acquisition in 2002 of prints, proofs, multiples, screens, illustrated books and matrices from the Kenneth Tyler workshops. Tyler was exceptionally generous to the National Gallery in his gifts, as part of this acquisition.

International prints and drawings acquired in 2003–2004 are listed at Appendix 4 (pages 157, 160).

### ASIAN ART

Asian art attracted a number of significant gifts which added geographic and cultural representation of the region. These included the bequest of William F. Wells of two Iranian objects, and a Bhutanese sculpture, the gift of Paul and Beryl Legge-Wilkinson.

The presentation of the art of India's second largest religion, Jainism, has been enhanced by

the purchase of a luminous white marble Jina and an elaborately carved arch.

Contemporary Asian art again was the focus of major projects: the acquisition of Wenda Gu's commissioned work, *united nations: australia monument* 2001; and two works by Dadang Christanto—*Red rain (Hujan Merah)* 2003, the gift of Gene and Brian Sherman, and *Heads from the North*, the first Asian work to be commissioned for the Gallery's Sculpture Garden (its installation will be completed in September 2004).

Asian art acquisitions in 2003–2004 are listed at Appendix 4 (page 155–156).

### DISPOSAL OF WORKS OF ART

Curatorial staff continued to review works of art in the national collection. Works of art are assessed to confirm their appropriateness to remain in the collection, and consideration is given to disposal. As part of this process, and in accordance with the *National Gallery Act 1975*, all works of art recommended for disposal must be approved by the Gallery Council and the Minister. In 2002–2003 the Parliament amended Section 9 of the *National Gallery Act 1975*, which now enables the Gallery to dispose of works of art that have a saleable value by way of gift.

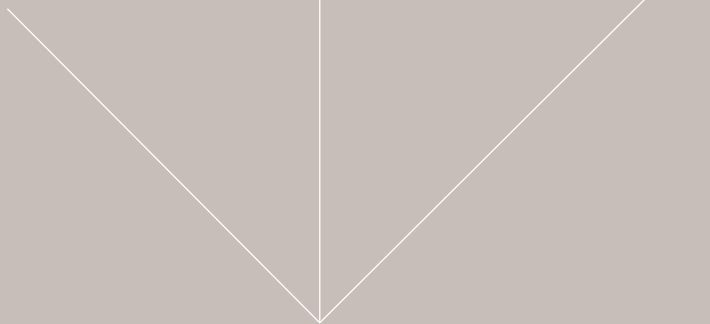
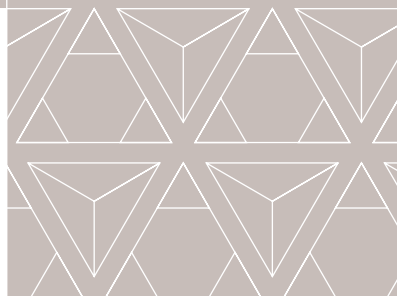
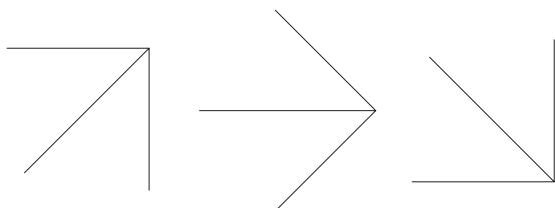
During 2003–2004 a total of 617 works of art were deaccessioned by way of gift to other institutions. Works deaccessioned comprised: the Ruth Hollick archive of glass plate and film negatives, associated studio equipment and paperwork, to the State Library of Victoria; and 19th-century photographs of South Australian scenes, to the History Trust of South Australia.

### COLLECTION RESEARCH AND PUBLISHING

Reports of the National Gallery of Australia Research Library, and the Publications and Multimedia sections are included under Goal 5 (pages 50–54).

3

GOAL





**Anselm Kiefer** *La vie secrète des plantes*  
*[The secret life of plants]* 2002  
lead, oil, chalk, pigment Purchased 2003

## GOAL 3 MAINTAIN AND PROTECT THE NATIONAL COLLECTION

**To maintain and protect the national collection, and works of art on loan, through the highest standards of care 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 condition and requirements, and develop future storage strategies for the national collection

### MAINTENANCE OF THE COLLECTION

The National Gallery maintains and preserves the national collection in order to enhance the understanding and enjoyment of the visual arts, in the present and in the future. The Gallery provides optimum environmental conditions in its display and storage areas and develops and uses appropriate handling techniques. The highest professional standards of collection management are applied in the care of all works of art, whether in the national collection or on loan to the Gallery.

The Gallery's art storage facilities and transport procedures are currently being reviewed. Collection growth projections and the consequent storage capacity requirements are being reassessed, with the key assumptions and calculations underpinning these forecasts tested for accuracy and relevance against the contemporary setting. The expected outcomes of the assessment are more accurate forecasting, in tandem with revised storage protocol and management, to ensure the ongoing provision of suitable and sufficient art storage space and facilities to keep abreast of collection growth. Occupational Health and Safety (OH&S) considerations, guidelines and assessments are also heavily influencing present and future storage strategies and protocol.

I attended the textile identification afternoon ... (as well as many other events associated with the *Sari to Sarong* exhibition) and it was wonderful. I know many people who came along with their textiles were thrilled to be able to show them, speak to the gallery staff about them and receive valuable information on their origin, techniques used and conservation. Many thanks, *Sari to Sarong* is just superb.

Gallery Member, Canberra

The coordination of transportation, Customs clearance, courier scheduling, and the safe arrival and dispatch of works of art required for acquisition, loan and exhibition are key responsibilities undertaken by the Gallery's Registration section. The introduction of a revised Registration staff structure to efficiently support and manage these programs has recently been completed. The 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.

The Gallery maintained a high level of loans of works of art totalling 2,217 during the year. Outward loans during 2003–2004 are listed at Appendix 9 (i), (ii) (pages 169–174).



Conservator dusting a bark painting



To complement the national collection, during the year the Gallery borrowed 1,045 works 480 from public and from 565 private lenders. Inward loans are listed at Appendix 9 (iii) (pages 175–176). Large loan negotiation and management projects included the exhibitions *French Paintings from the Musée Fabre, Montpellier* and *The Edwardians: Secrets and desires*. A major coordination role was also required for the exhibition *John Glover and the Colonial Picturesque*, managed by Art Exhibitions Australia.

The Gallery's Partnership program with metropolitan and regional galleries and museums across Australia continued to play an important role in increasing access to works of art from the national collection through exhibitions such as *Out and About: The National Gallery tours Australia*.

### CONSERVATION OF THE COLLECTION

The National Gallery devotes considerable resources to the conservation of the collection. Conservation treatments during 2003–2004 included a complete infrared scan of the 16th-century Cologne School altarpiece *Virgin and Child with Saints*. The scan, involving the 'stitching together' of more than 100 individual infrared images of the central panel and two wings, revealed comprehensive underdrawing and numerous variations. Infrared scans were also completed on Grace Cossington Smith's paintings *Van Gogh's room* and *Orchestral concert: Dr Sargent conducting in the Sydney Town Hall*. Both scans revealed the artist's carefully delineated pencil construction beneath the paint.

George Lambert's *The sonnet* was treated in preparation for inclusion in the exhibition *The Edwardians: Secrets and desires*. A discoloured surface coating was removed to reveal a much brighter and sharper composition. A public lecture was presented on the treatment of this work. Grace Crowley's (*Unfinished painting for 'Sailors and models'*) was successfully treated to reduce canvas distortion and stabilise flaking paint.

Several of the Gallery's masterworks have been protectively framed behind low reflectance laminated glass. The use of this glass is becoming widespread throughout the world as a means of placing paintings in stable micro environments

for exhibition and loan as well as providing physical protection.

Treatment of Grace Cossington Smith's *Portrait of Diddy*—a work which was previously too fragile to display—will enable it to be shown in the forthcoming Cossington Smith retrospective exhibition at the Gallery in 2005. A collection of fragile sketchbooks and ink drawings by 19th-century Aboriginal artist Tommy McRae was also prepared for exhibition. These treatments were discussed in papers presented at the Australian Institute for the Conservation of Cultural Materials Symposium.

Aboriginal and Torres Strait Islander works were prepared for loan to several major exhibitions, such as the David Malangi exhibition, *Crossing Country*, at the Art Gallery of New South Wales, and the proposed John Mawurndjul exhibition. A large proportion of time was taken in conservation treatments and preparations for the Gallery's exhibition *Home Sweet Home: Works from the Peter Fay Collection*, as well as preparations for its tour around Australia.

Silver objects were cleaned and specialised storage systems were devised and implemented to protect the silver from tarnishing. Objects were treated and display systems devised for the Gallery's exhibition of textiles, *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*.

Several of the sculptures in the Sculpture Garden were treated and an investigation into the conservation requirements of Tony Coleing's *To do with blue* was carried out. Plans are well under way to commence the work identified as necessary on this piece.

Conservators contributed to the Gallery's continuing planning and disaster recovery training including a one-day workshop for staff. Collection conservation issues were taken into account in the building refurbishment work undertaken and in the considerable effort applied to improve OH&S procedures throughout the Gallery. A program of regular pest inspections and treatments, implemented for the entire Gallery building as well as the offsite store, has significantly improved the Gallery's pest management procedures.



Conservators treat a work by Grace Cossington Smith

More than 200 Indian and Southeast Asian textiles were installed in the Gallery for the *Sari to Sarong* exhibition. Conservators' involvement also included lectures, articles, press interviews and tours. With the exposure of this exhibition, numerous requests for advice on textile storage and preservation were made by the public. There were eight requests from overseas for training in the care and conservation of Asian textiles. After the exhibition in Canberra had been dismantled more than 100 of the works were prepared to travel to the Asian Civilisations Museum (ACM), Singapore, for a showing of *Sari to Sarong* which opened there in April 2004. Conservators travelled with the works and installed the exhibition; they also provided ACM staff with training in various techniques for hanging works of art.

Research has commenced on a major project identifying Asian dyes using the technique of

spectroscopy. A better understanding of the properties of each type of dye will enable suitable conservation procedures to be implemented.

With the demounting of Sally Smart's *Family tree house (shadows and symphonies)*, conservators completed the major task of numbering, photographing, condition reporting and packing for storage the 106 individual pieces. Conservation treatments were carried out on two very fragile silk works by Charles Conder, *A decoration* for its display in *The Edwardians*, and *Melancholia* for loan to the Charles Conder retrospective exhibition at the Art Gallery of New South Wales.

#### PROTECTION OF THE COLLECTION

The National Gallery's collection continued to be protected through the efforts of Gallery staff and security systems. Security staff completed nationally recognised training, through the

Australian Protective Service, in the form of a Certificate II in Security (Guarding). Thirty-two officers have now completed this training and have received their certificates.

As required by the Australian Standard AS 3745/2002 —Emergency Management and Building Evacuation Procedures, two building emergency drills were conducted during the year. The Gallery is appreciative of the understanding of the general public during these drills and evacuations.

Security staff continued to provide support to the Gallery in the conduct of its commercial activities.

### **COLLECTION DOCUMENTATION**

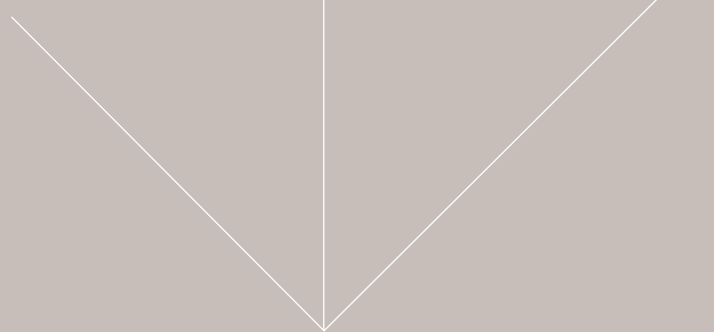
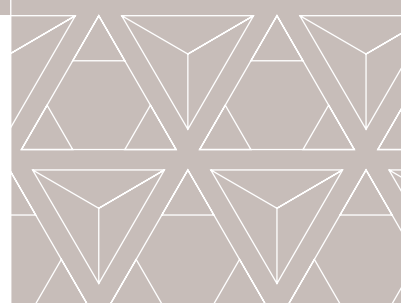
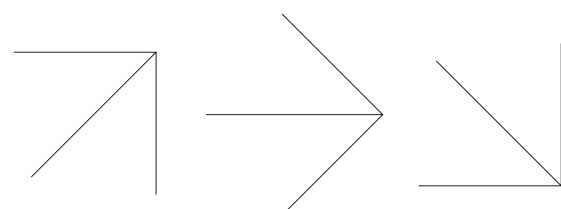
The National Gallery's holdings are accessioned and documented in order to account for each work of art in the national collection. After scholarly research is undertaken, the works are catalogued to provide information about the collection and to enable access to that information. The information is held in a collection management system (CMS), which the Gallery regularly updates and amends where necessary to ensure accuracy and relevance. The CMS is also capable of generating, directly from the data, facts, figures, summaries and reports required for collection management, which were once compiled manually.

CMS policy and protocol, maintenance and new initiatives are reviewed and upgraded, and training programs are held. Ease of access and use, web accessibility, multimedia capabilities, and the ability to place images of works alongside all catalogue entries, are some of the current key CMS issues and goals. A CMS User Group has recently been formed within the Gallery to address these issues.

The CMS User Group is working also to improve communication and the identification of corporate strategic aims in relation to CMS issues, and to form a stronger nexus between related Information Technology (IT) areas within the Gallery. A revised and enhanced IT structure to further support CMS goals and to provide optimum technical support is being created. The User Group is also formalising regular contact and exchange with similar CMS user groups at other cultural institutions in the region in order to address common problems and challenges.

4

GOAL





**David Jensz** *Continuum* 2003  
rubber, steel, compressed air  
Purchased 2003

## GOAL 4 DELIVER AN OUTSTANDING EXHIBITION AND DISPLAY PROGRAM

To provide 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 exhibitions program
- > Deliver a high quality travelling exhibitions 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

The National Gallery maintains an ambitious program of exhibitions and displays with the aim of providing stimulating, informative and enjoyable experiences of the visual arts. Access to works of art from the four collecting areas of the national collection—Aboriginal and Torres Strait Islander art, Australian art, International art and Asian art—is provided locally, nationally and internationally through displays and exhibitions, loans, and educational and public programs, as well as through printed and electronic publishing.

During 2003–2004 a total of 1,527,825 people visited the National Gallery's collection and its temporary and travelling exhibitions. Of these, 371,554 came to the Gallery in Canberra, 1,131,586 visited the Gallery's travelling exhibitions and 24,685 visited *Pierre Bonnard: Observing nature* at the Queensland Art Gallery. More than 3 million people attended exhibitions which included works of art on loan from the national collection in venues around Australia and throughout the world.

A chart of total numbers of visitors to the National Gallery in Canberra, to National Gallery exhibitions in Australia, and to National Gallery exhibitions internationally, 1982–2004, is included at Appendix 7 (page 163).



Peter Conrad with David Malouf AO, who launched Conrad's book *At Home in Australia*, published by Thames and Hudson in association with the National Gallery

### DISPLAY OF THE COLLECTION

The National Gallery regularly changes the display of its permanent collection in order to provide access to the widest possible range of works of art. This practice ensures that fragile items are rested, recent acquisitions are shown to the public, and popular items are rotated. A major program of capital works has resulted in every display gallery being temporarily demounted and rehung throughout the past year.

The Gallery also maintains a program of exhibitions dedicated to the display of Australian art in its Project Gallery, and to the presentation of international prints in its Orde Poynton Gallery. With works drawn mainly from the permanent collection, often complemented by loans, these exhibitions highlight specific areas of the Gallery's collection. Displays during the year included *Tactility: Two centuries of Indigenous objects, textiles and fibre*; *Home Sweet Home: Works from the Peter Fay Collection*; and *placemade: Australian Print Workshop*—celebrating the Gallery's acquisition in 2002 of the Australian Print Workshop's second archive of workshop proofs consisting of more than 3,000 prints. Exhibitions of international

prints included *First Impressions: The early history of lithography—a comparative survey*; and *After Image: Screenprints of Andy Warhol*.

The Children’s Gallery is a dedicated space designed to introduce children and their families to aspects of the collection. Exhibitions in the Children’s Gallery during 2003–2004 included *In the Box*, an activity-based display linking touch and sight; *Jump: Photographers get off the ground*; *Hard Edge: Geometry in design*, showing ways in which designers and makers have used geometry in their work; and Indigenous works in *From little things, big things grow*.

## EXHIBITIONS

Twenty exhibitions were presented at the National Gallery during 2003–2004, details of which are listed at Appendix 6 (page 162). Four major exhibitions were the highlights of the year:

### *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*

More than 200 works, some of the greatest surviving examples of traditional Indian and Indonesian textiles, drawn from the Gallery’s renowned collection, demonstrated the remarkable exchange of ideas, materials, designs and imagery between these two great cultures.

Coinciding with the opening of *Sari to Sarong*, Mr Philip Flood AO launched the Gallery’s Indonesian Textiles website ([nga.gov.au/Indonesian textiles](http://nga.gov.au/Indonesian_textiles)), generously funded by the Australia Indonesia Institute (Department of Foreign Affairs and Trade).

### *French Paintings from the Musée Fabre, Montpellier*

A selection of paintings from the outstanding collection of the Musée Fabre, Montpellier, France, celebrated the richness of French art over three centuries, from the Baroque period to the era of Impressionism and included paintings by such famous artists as Poussin, David, Delacroix, Courbet and Degas.

### *The Edwardians: Secrets and desires*

Among Australia’s most loved artists are those who went to Europe around the turn of the 19th–20th centuries to live and study. The exhibition placed works of Australians abroad

at that time in the context of the European artists who influenced them. Their work reflects the dramatic shift from a period of established order to the beginnings of a more modern world.

### *John Glover and the Colonial Picturesque*

A Tasmanian Museum and Art Gallery and Art Exhibitions Australia touring exhibition, this first major survey of John Glover’s work for almost a quarter of a century drew on public and private collections in Australia and overseas and incorporated a number of works rediscovered in recent years. The exhibition examined a range of issues including the artist’s early career in England and his representations of the Australian landscape with its Indigenous inhabitants.

It is exciting to be able to see paintings of such quality here in Australia. After 23 years in New York City, with its rich offerings of art, to now live here in Australia and be able to see this exhibition is indeed a pleasure. My appreciation to the sponsors for this opportunity.

Sydney visitor to *French Paintings from the Musée Fabre, Montpellier*

## TRAVELLING EXHIBITIONS

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

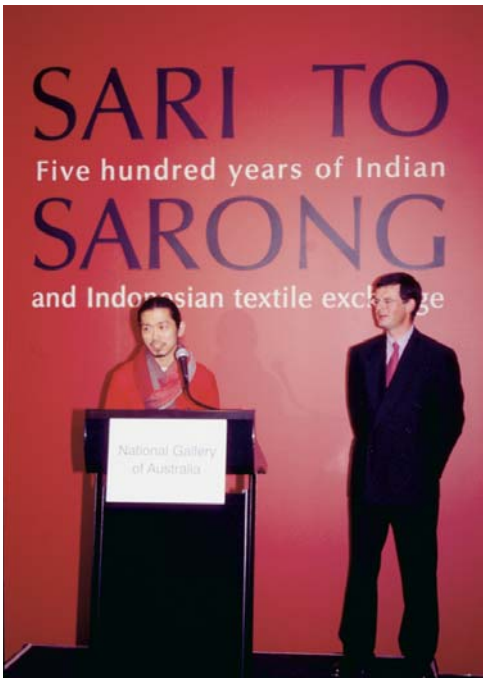
Eight new travelling exhibitions in 2003–2004, together with 12 ongoing exhibitions highlight the strengths of the program. Full details are given at Appendix 8 (pages 164–167).

*Rough Cuts: European figurative prints from Gauguin to Paladino* presents a comprehensive study of the early period of ‘German’ Expressionism, from approximately 1895 to 1925, and the later European neo-figurative period of the 1970s

and 1980s, not only in terms of figurative content but also working methods and surface aesthetic. The national tour consists of seven venues and is one of the launching exhibitions for the newly opened James and Mary Emelia Mayne Centre at the University of Queensland's St Lucia campus.

*Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*, displaying more than 100 works from the National Gallery's world-class collection of Asian textiles, is the first National Gallery of Australia Travelling Exhibition to be held at the newly redeveloped Asian Civilisations Museum (ACM), Empress Palace in Singapore. For the exhibition Gallery staff worked alongside their ACM colleagues, developing strong professional ties between collections, exchanging skills and knowledge.

*Home Sweet Home: Works from the Peter Fay Collection* reveals the passions of a collector who has supported emerging artists since the 1980s as well as numerous talented artists working outside the mainstream. Peter Fay has actively contributed



Designer Akira Isogawa opens *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange* at the National Gallery

to the travelling exhibition by giving lectures and working with the project officers and curator at each of the six Australian venues. This collaboration will continue when the exhibition crosses the Tasman Sea to New Zealand in 2005.

A constant comment from visitors [to Sidney Nolan's *Ned Kelly* series] is how good it is that the National Gallery shares its treasures with the regions. We have emphasised that, although this is a special event, the National Gallery does tour works from its collections constantly.

Audray M. Banfield AM  
Director, Albury Regional Art Gallery

*After Image: Screenprints of Andy Warhol* showcases the foremost figure in the Pop Art movement whose themes range from the famous, the shocking, to the routine and everyday. Celebrity icons Marilyn Monroe, Elvis, Mick Jagger, Chairman Mao and Muhammad Ali are brought together with images of products in our daily lives. Due to the large scale and fragility of the works, the tour has been limited to four venues.

As part of the Elaine and Jim Wolfensohn Gift program a new suitcase kit, *Blue Case: Technology*, was launched at the Bendigo Art Gallery in March. Artists were commissioned to create works for this new suitcase which became part of the National Gallery's Education Lending Collection. In keeping with the philosophy and purpose of the Gift, the artists' brief was to create works that can be handled and convey a sense of the materials, process and technology with which they are made—and are small enough to fit into a suitcase with five other works. Within the *Blue Case: Technology* are works that explore the relationship between technology and art: Lionel Bawden's *Brain coral*, Matthew Harding's *Sacred heart*, Cinnamon Lee's *Palmight #2*, Karl Millard's *Lizard grinder*, Gilbert Reidelbauch's *Double bowl*, and Aaron Robinson's *Wearables*.

Treasured works from the national collection were shown at three new venues through the Gallery's flagship project *Out and About: The National Gallery*



*tours Australia* which continued during the year. Celebrating the 20th anniversary of the Gallery's opening, *Out and About* enabled selected venues in regional and metropolitan Australia each to show a masterwork from the national collection: Lucian Freud's *After Cézanne*, Sidney Nolan's *Ned Kelly* series; Claude Monet's *Haystacks midday*; Peter Paul Rubens's *Self-portrait*; Henri Matisse's *The abduction of Europa*; Willem de Kooning's *Woman V*, Arthur Streeton's *Golden Summer, Eaglemont*, Eugène von Guérard's *North-east view from the northern top of Mount Kosciusko* and *Ferntree Gully in the Dandenong Ranges*; Andy Warhol's *Elvis*; and Jackson Pollock's *Number 11, 1952 [Blue poles]*. Works of such importance had not been toured in this way since

It is a tribute to the National Gallery of Australia that they are celebrating the six millionth visitor to the Travelling Exhibitions Program, and a demonstration of the Australian Government's commitment to bringing the highest quality art to all Australians. This program helps to make the Gallery a truly national institution.

Senator the Hon. Rod Kemp  
Minister for the Arts and Sport

the 1970s when the *Genesis of a Gallery* exhibition series took works newly acquired for the national collection around Australia. The *Out and About* tour reached 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.

*Out and About* underscores the Gallery's unwavering commitment to provide access to the national collection through its Partnership, Outward Loan and Travelling Exhibitions programs, and was made possible by Visions of Australia, the Australian Government's program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia. Art Indemnity Australia and Australian Air Express also generously supported *Out and About*. By the

end of the tour the works had travelled a combined total of 59,433 kilometres and had been seen by 690,155 people.

Ongoing exhibitions included:

*Islands in the Sun: Prints by Indigenous artists of Australia and the Australasian region*;  
*By Appointment: Norman Hartnell's sample for the Coronation dress of Queen Elizabeth II* (focus exhibition);  
*Seeing the Centre: The art of Albert Namatjira 1902–1959*;  
*Life in the Emperor's Tomb: Ceramics from ancient China*;  
*Douglas Annand: The art of life*;  
*The Good, The Great and The Gifted: Camera portraits by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne*; and  
*Out and About: The National Gallery tours Australia* (four works).

The Elaine and Jim Wolfensohn Gift Suitcase Kits—*Red Case: Myths and rituals* and *Yellow Case: Form, space and design*; and the *1888 Melbourne Cup* continue to tour to schools and community groups in regional Australia, and during this year included Berri, Bondi and Cowra, NSW; Alice Springs and Darwin, NT; Port Pirie, SA; and Bendigo, Coomoora, Endeavour Hills, Geelong and Sale, Vic.

Ties in the Asia-Pacific region between collegiate galleries continued to be strengthened with *Islands in the Sun: Prints by Indigenous artists of Australia and the Australasian region* travelling from its showing



Represented artist Timothy Williams with Peter Fay and Jamie Williams in the exhibition *Home Sweet Home: Works from the Peter Fay Collection*

at the Tjibaou Cultural Centre, Noumea, to Christchurch Art Gallery Te Puna o Waiwhetu in New Zealand; and *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange* travelling to the Asian Civilisations Museum in Singapore.

Travelling Exhibitions staff contributed to the National Gallery's corporate life, with articles for *artonview*, participation in the 2004 National Gallery of Australia and Sony Foundation Australia Summer Scholarship, and with the presentation of lectures at the Gallery and at travelling exhibitions venues. Their contribution to the wider visual arts industry included catalogue essays for exhibitions of outside institutions; and representation on committees, namely National Exhibitions Touring Support Australia, ArtCraftDesign Special Interest Group of Museums Australia, the ACT Travelling Exhibitions group, the Glass Centre Advisory Committee, and Ausglass (ACT).

During 2003–2004 the Travelling Exhibitions Program reached three milestones:

- > for the second successive year, visitation exceeded 1 million people;
- > in July 2003 the occasion of the 5 millionth visitor was celebrated in Mount Gambier, SA, when Brenton Niemz, a 17-year-old art student, entered the Riddoch Art Gallery to see Andy Warhol's *Elvis*, part of *Out and About: The National Gallery tours Australia*;
- > in May 2004 total visitation reached 6 million since the Program formally started in 1988.

In all, 830 works of art (632 works from the National Gallery's collection and 198 inward loans) were shown in travelling exhibitions during 2003–2004. Twenty travelling exhibitions (including two Elaine and Jim Wolfensohn Gift exhibitions, and seven as part of the *Out and About* project) were visited by 1,131,586 people at 39 venues (including three international and 11 Elaine and Jim Wolfensohn Gift venues).

Maps showing locations visited by travelling exhibitions, 1988–2004, and by the Elaine and Jim Wolfensohn Gift, 1991–2004, are included at Appendix 8(i) and 8(ii) (pages 167, 168); and at Appendix 10 (page 177) a chart gives total numbers of outward loans including travelling exhibitions, 1976–2003.

## ART INDEMNITY AUSTRALIA

Art Indemnity Australia enabled the National Gallery to bring significant and high value works of art to Australia, in accordance with the Gallery's strategy to develop its exhibition program to incorporate major international exhibitions.

[The Elaine and Jim Wolfensohn Gift Suitcase Kits] gave the children an opportunity to view and in particular touch and handle some unique art pieces that they would otherwise only see behind glass. A fantastic concept, thank you for allowing us to access it.

Paul Jones  
Principal, Queenscliff Primary, Victoria

During the year Art Indemnity Australia supported the National Gallery's exhibition *Pierre Bonnard: Observing nature* and its tour to the Queensland Art Gallery. The year also saw the conclusion of the Gallery's major travelling exhibition project, *Out and About: The National Gallery tours Australia*, generously supported by Art Indemnity Australia. The *Out and About* program concluded with the return to Canberra of Jackson Pollock's *Number 11 1952 [Blue poles]* after its display at the newly refurbished National Gallery of Victoria. New exhibitions supported by Art Indemnity Australia included *French Paintings from the Musée Fabre, Montpellier* and *The Edwardians: Secrets and desires*, an exhibition organised by the Gallery which (in July 2004) travelled to the Art Gallery of South Australia, Adelaide, after its Canberra showing.

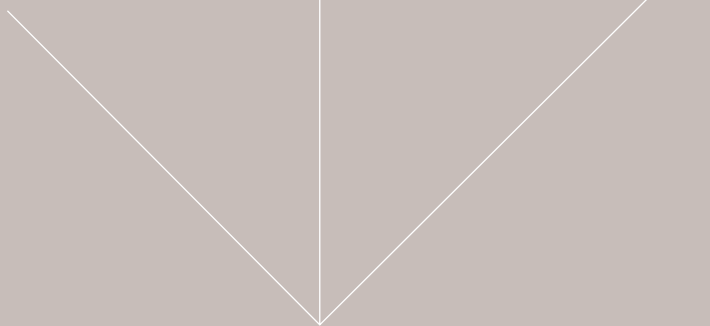
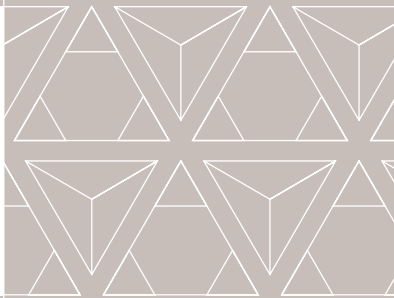
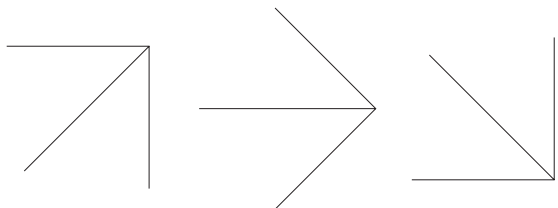
The Gallery acknowledges the support it receives from the Department of Communications, Information Technology and the Arts which administers Art Indemnity Australia on behalf of the Australian Government.



**David MOORE** *'Columbus  
Australia'* at dawn 1979 direct  
positive colour photograph  
Purchased 2003

5

GOAL





**Rajasthan, India** Arch (*parikara*)  
and Seated Jina 1163AD  
marble Purchased 2003

## 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 National 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 scholarship in the international arena
- > Enhance communication with the public and access to the national 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

### SOCIAL JUSTICE AND EQUITY

The National Gallery's programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Australian Government's *Charter of Public Service in a Culturally Diverse Society* (July 1998).

Exhibitions, public and educational programs and publications are designed to provide the greatest possible access for all Australians and visitors. Special services are provided for people with disabilities and for speakers of languages other than English. The Gallery's Travelling Exhibitions Program focuses on providing access to the national collection for Australians living interstate and in rural and remote communities. Further access is provided through the Gallery's website

(nga.gov.au). Aboriginal and Torres Strait Islander art and culture are fundamental aspects of the national collection and its focus, and works are shown in consultation with Indigenous communities.

I write on behalf of Alzheimer's ACT and the three groups of people who were able to visit *The Edwardians* exhibition ... Art holds a special place for people with dementia, as language is not necessary, and emotions, feelings and memories may all be generated by paintings and other works of art. So the experience can be an especially valuable and enriching one for a person with dementia. Thank you again for making it possible for our groups to see this exhibition.

Marie Falconer, Coordinator, Dementia Links Project



Public lecture on Ron Mueck's *Pregnant woman* 2002

### EDUCATION

From Canberra and across Australia a total of 66,112 students and teachers in organised excursion groups participated in the National Gallery's education programs during the year. An information brochure was sent to all schools in Australia in collaboration with the National Capital Education Tourism Project (NCETP) to promote educational excursions to Canberra.

For all major exhibitions at the Gallery the Education staff produced full colour education resources which were distributed in printed and electronic formats; trails for young children and their families and exhibition brochures were also produced. Education staff worked in collaboration with the Gallery's marketing section, and regularly participated in ABC radio promotional broadcasts.

On behalf of the Batemans Bay branch of U3A, I have been asked to say how much our members enjoyed the current exhibition at the National—*The Edwardians* . . . Two of your Volunteer Guides travelled to Batemans Bay to introduce *The Edwardians* to members of U3A Batemans Bay with a splendid power-point presentation, and were on hand the following Saturday to guide our group through the luscious exhibition.

Lady Currie, U3A Batemans Bay Inc.

Professional development sessions for primary and secondary teachers were held relating to the national collection and for each major exhibition. Sessions were held for *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*; *The Edwardians: Secrets and desires*; and *John Glover and the Colonial Picturesque*. In-services were held for teachers of specialist groups, including Early Childhood Australia, Malkara Special School and the ACT Indigenous Unit. Education staff presented seminars to South Australian and Victorian teachers and conducted professional development sessions relating to Key Learning Areas and cross-curriculum themes on request.

The first Children's Festival, *Jump for Fun*, was well-attended with approximately 1,400 people taking part. Children's Gallery exhibitions included *In the box*; *Jump: Photographers get off the ground*; *Hard Edge: Geometry in design*; and *From little things, big things grow*.

Youth events included *Sub-urban After Dark*, the sixth annual celebration of youth culture which this year focused on film, media, music and visual art. The Summer Scholarship,

sponsored for three years by the Sony Foundation Australia, and supported by the Kurrajong Hotel, the School of Art ANU, and the Canberra Art Teachers Association, provided an intensive program for 16 Year-11 students who travelled to Canberra from each state and territory. Positive feedback from 'Artbeets', a Registered Unit for college students piloted in 2003, resulted in numbers doubling for 2004. A Study Day was held for secondary students in conjunction with *After Image: Screenprints of Andy Warhol*.

Special access viewings were attended by more than 400 people with disabilities, their families and carers. There were sign-interpreted tours for *French Paintings from the Musée Fabre, Montpellier*; *The Edwardians: Secrets and desires*; and *John Glover and the Colonial Picturesque*; and for the recent acquisition *Pregnant woman 2002* by Ron Mueck.

A new intake of 30 trainee Voluntary Guides began attending weekly training for a 12-month period. Fortnightly training programs continued to be provided for existing Voluntary Guides and on-call Educators. 129 Voluntary Guides provided Discovery Tours for 22,008 primary school students; twice-daily tours of the permanent collection and major exhibitions; and tours for specific groups including government and diplomatic visitors (a total of 19,196).



Storyteller program, Gallery Foyer

The Early Childhood Project Pilot was completed with 16 Voluntary Guides graduating, having attained the necessary skills to conduct tours with preschool groups. Outreach services were conducted by Voluntary Guides and Education staff to external clients in service organisations, or in nursing homes or regional centres who do not have immediate access to the Gallery and its collection.

The Customer Information System (CIS) was successfully implemented into the Education administrative office.

I am working in London currently at The Mayor Gallery on Cork St before beginning my studies of Art History at Cambridge University later this year. I am writing simply to remark at how well the two Philip Guston works owned by the NGA hold up in the retrospective at the Royal Academy. I was at the opening last week and was struck with awe and pride to a certain extent that our works were amongst the finest in the show. This feeling has previously struck me; the most emphatic it has been was at the MoMA in New York for the Pollock exhibition a few years back. I thought that I should report this to you and extend my hope that the Museum continues to extend our collection with international works that we can feel proud of.

Yours sincerely, Evan Hughes

## PUBLIC PROGRAMS

The permanent collection and the National Gallery's temporary exhibitions program provided inspiration for more than 340 Public Programs events during 2003–2004.

Lectures, floor talks, conferences, concerts, films and workshops were presented to enhance the visitor's experience of the Gallery and its collections. The audience for these events totalled 21,853 and comprised National Gallery Members, the general public, academics, teachers and students from the local and national education sector, Voluntary Guides, and visitors from interstate and overseas.

Artists' talks in conjunction with *Home Sweet Home: Works from the Peter Fay Collection* were presented by Noel McKenna, Fiona MacDonald, Mikala Dwyer, Peter Atkins and Louise Weaver; Nigel Lendon spoke about the artist Slim Barrie; Val Sutherland delivered a doll-making workshop for adults; and Peter Fay and Glen Barkley spoke about the exhibition. An ANU School of Art *Art Forum* was also held in conjunction with *Home Sweet Home*. Other artists who gave talks at the Gallery included Roy Kennedy, eX de Medici, Richard Bell, Jan Senbergs, Kung Hee Fat Choy and Lola Greeno.

More than 60 Australian and international guest speakers ranged from Dr Anna Turenecova, Ambassador, Embassy of Slovakia, discussing Andy Warhol the artist, to Anne Virgo, Director, Australian Print Workshop, who provided an historical context for the exhibition *place made: Australian Print Workshop*. Other highlights included Les Murray's reading of his poems from the Gallery-commissioned publication *The Full Dress: An encounter with the National Gallery of Australia* (2002). The annual Barbara Blackman Temenos Foundation lecturer was Professor Ihab Hassan, Vilas Research Professor of English and Comparative Literature, University of Wisconsin-Milwaukee, who spoke on 'Art, Spirit and the Void: A post-modern meditation on Australian Painting'.

Special lectures included Olivier Zeder, Curator, Musée Fabre, Montpellier, who gave an introduction to *French Paintings from the Musée Fabre, Montpellier*; and David Maskill, Lecturer, Art History, Victoria University, Wellington, who delivered a talk on 18th-century French art. Dr En Young Anh, independent scholar, and Rhana Devenport, Biennale of Sydney, spoke on Nam June Paik's *10 cars for the 20th century playing Mozart's Requiem quietly*. For *The Edwardians: Secrets and desires* guest speakers included Dr Jill Matthews, Reader, History, Australian National University, who discussed Kathleen O'Connor's *Café girls* from a social perspective; and Roger Leong, Senior Curator Mornington Peninsula Regional Gallery, who spoke about 'Fashion in the Edwardian era'. Andrew Sayers, Director of the National Portrait Gallery, focused on Glover's ideas about the Australian landscape in the exhibition *John Glover and the Colonial Picturesque*.



Expatriate Australian author Peter Conrad presented the Gallery's 21st birthday lecture, 'The Flag, the Map and the Image of Australia', exploring ideas of place, identity and belonging in relation to the Australian landscape and culture from a transnational perspective.

The 'Building the Collection' lecture series, tracing the origins and directions of the Gallery's collection areas, was developed to link with the launch of the Gallery's publication of the same title. The annual Contemporary Australian Architects Speaker Series, presented in association with the Royal Australian Institute of Architects, featured award-winning architects Ed Lippmann, Lippmann Associates; Peter Davidson, Lab architecture studio; Corbett Lyon, Lyons; and Andrew Stanic & Andy Harding, stanic harding pty ltd. A series which extended the audience reach of the Gallery, *Fullscreen: Explorations in new media*, presented an innovative program of speakers, artists and performers from the forefront of digital art: speakers this year were Chris Chesher, Jeremy Boxer, Caroline Guerin and Stelarc.

Gallery staff including the Director, assistant directors and curators, officers from Conservation, Education, Public Programs and Exhibitions, and Voluntary Guides delivered in excess of 100 symposium papers and lunchtime talks in front of works of art in Gallery spaces, in the Collection Study Room, and in the theatre.



Installation of *Home Sweet Home: Works from the Peter Fay Collection*

More than 70 films and videos were screened including children's holiday films and the weekly art documentaries that provide a context for temporary exhibitions and works in the permanent collection. A screening highlight was the 'Starlight Outdoor Cinema' to promote *French Paintings from the Musée Fabre, Montpellier*, which attracted over 3,500 patrons to the Sculpture Garden.

An online work, *HyperCollider*, was commissioned from artist Chris Henschke to link with the Mêtis festival in a collaboration between Public Programs and the Multimedia section. Stills from this work were manipulated and displayed as part of the Gallery's Art Lifts project. A continuing Art Lifts program has been developed until 2005.

NAIDOC week events included the Murray Island stone shark blessing and performance (marking the Gallery's acquisition of this work in 2003) with performers from Mer Island in the Torres Strait and the Gerib Sik Canberra-based Torres Strait Islander dance troupe. Artist Richard Bell discussed his works in the Gallery's collection, Cheryl Davison delivered a traditional weaving workshop, singer-songwriter Dale Huddleston performed his original country folk creations, and Professor Luke Taylor, Director of Research, AIATSIS, presented a lecture on Western Arnhem Land bark paintings.

Conferences held during the year to coincide with major exhibitions and collection areas featured more than 100 national and international speakers including:

- > 63 papers presented at the Arts Association of Australia and New Zealand (aaANZ) Conference, at two venues within the Gallery and one at the ANU School of Art. Keynote speakers were Isabel Carlos, Curator Sydney Biennale 2004; and Richard Beresford, Art Gallery of New South Wales. In association with the conference, the Ian Burn Memorial Lecture was delivered by John Stringer, Curator, Kerry Stokes Collection.
- > 14 papers delivered at the *Sari to Sarong* International Conference. Keynote speakers were Dr Ruth Barnes, Islamic Department, Ashmolean Museum, Oxford; John Guy, Deputy Keeper, Indian Department,

Victoria and Albert Museum, London; Jasleen Dhamija, independent scholar and curator, New Delhi; and Professor Shinobu Yoshimoto, Research Department National Museum of Ethnology, Osaka. In an optional session special emphasis was given to conserving Indian and Indonesian textiles.

- > 9 papers delivered at *The Edwardians* Symposium. Keynote speakers were Professor Kenneth McConkey, Dean of School of Arts and Social Sciences, Northumbria University, UK; and Christine Riding, Curator, Tate Britain.
- > 21 papers presented at the Fifth Australian Print Symposium, held over three days in April and attended by some 240 delegates from Australia, Aotearoa New Zealand, Papua New Guinea, Singapore and India. A keynote address was delivered by artist Banduk Marika.

Musical events included performances from Andrew Purdam and Nitya Parker who played traditional Indian classical and folk music. The Eingana Ensemble (named after a work of the same name in the Gallery's collection) presented a program of 20th-century and newly commissioned pieces in conjunction with the ANU School of Music. 'Dame Nellie Melba's Arias' were performed by acclaimed Australian soprano Tiffany Speight. The Australian Youth Orchestra presented two concerts in the International galleries as part of the program for their National Music Summer Camp. Other performances included the AIA-ANU Community Gamelan Ensemble; The Ginninderra Wind Orchestra; Canberra Youth Orchestra; Canberra Boys Choir; The Canberra Chordsmen; Clarity Clarinet Quartet; The Song Company; Popular Edwardian Strings with the Canberra Symphony Orchestra; and Popular Edwardian Piano by Anthony Smith.

Performances at the Gallery included 'Courbet's Letters', a commissioned season of performances/dramatised readings of the letters of Gustave Courbet, written and directed by Peter Wilkins; 'Landscape' dance performances choreographed by Elizabeth Cameron Dalman, inspired by the works of Lawrence Daws, Albert Tucker, John Olsen and Russell Drysdale; two South Indian classical and Gujarati folk dance demonstrations and performances, with an introduction by Nandana Chellappah, presented by Apsaras Arts Dance Group; and traditional Indonesian dance,

*Wayang* [Indonesian puppetry] and *Silat* [Indonesian martial arts] demonstrations presented with the assistance of the Embassy of Indonesia. The Canberra Institute of Technology students fashion parade was presented in conjunction with *Sari to Sarong*; a program of voice, piano and flute by STOPERA was linked to *French Paintings from the Musée Fabre*; and writer Suzanne Edgar read Virginia Woolf's work to visitors to *The Edwardians*. 'The Ulysses Challenge', a day of readings was held to celebrate the centenary of Bloomsday in conjunction with the James Joyce Foundation.

I was impressed with the support and enthusiasm of the Gallery for the book [*At Home in Australia* by Peter Conrad] and much appreciated the Gallery's generosity to all of us who attended the launch and the lecture. I very much hope that there may be other opportunities for Thames and Hudson to work with the Gallery on projects of this kind. Kind regards,

Tim Evans, CEO, Thames and Hudson, London

Twenty-seven workshops were developed for children, young people and adults. Events ranged from musical tours of the Gallery with Emma Nicholson for children and their families, to the Gallery's celebration of the dynamic force of youth culture in *Sub-urban After Dark*, which featured a selection of local young musicians and filmmakers. A *Silat* workshop with the Canberra Silat Troupe was presented in conjunction with *Sari to Sarong*, engaging a young audience. A two-day screenprinting workshop for adults in relation to the exhibition *After Image: Screenprints of Andy Warhol* was presented in conjunction with Megalo Access Arts; and a series of three textiles workshops was organised in conjunction with the ANU School of Art.

More than 90,000 printed events calendars were distributed during the year, and the Gallery's website was regularly updated to allow greater access to information about Public Programs events.

Attendance at Public Programs events in 2003–2004 totalled 21,853: with 8,782 visitors attending Talks and Lectures; 4,025 Special Events; 6,209 Screenings; and 2,837 Children’s Events.

I have visited the exhibition twice —once with a disabled person in a wheelchair. The exhibition was one of the finest I have seen at the gallery. The assistance from staff was outstanding.

Visitor to *The Edwardians*

## MEMBERSHIP

During 2003–2004 a total of 2,640 National Gallery Members attended 41 events which were developed and delivered exclusively to the Membership base. The tradition of sending an invitation to each Member for special viewings of major exhibitions has continued with viewings of *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*; *French Paintings from the Musée Fabre, Montpellier*; *The Edwardians: Secrets and desires*; and *John Glover and the Colonial Picturesque*. Early Sunday morning viewings with Voluntary Guides, prior to the exhibitions’ opening times, were followed by refreshments in the Members Lounge. Special events were well received by Members: a talk by Elaine Lawson entitled ‘Edwardian interiors’ followed by High Tea in the Members Lounge, and a celebration of the life and music of Percy Grainger with Dr David Pear and Malcolm Gillies, in conjunction with *The Edwardians*; and a talk by Sarah Macdonald, author of *Holy Cow*, followed by an Indian-inspired afternoon tea and a Magical Mystery Tour visiting Indonesian and Indian cultural sites in and around Canberra, in conjunction with *Sari to Sarong*.

The annual Melbourne Cup lunch hosted by the Membership team was fully booked with Members enjoying the ambience and the view from the Members Lounge, a prize for the best hat, lucky door prizes, sweeps and a delicious lunch. The children’s Christmas concert was a great success, with entertainment by Clarity Clarinet Quartet followed by refreshments in the Sculpture Garden.

Three interstate events were arranged during the year: 80 Members travelled by steam locomotive from Canberra to Bungendore for an Edwardian lunch; a five-day coach trip to Victoria visiting galleries, museums, historic houses and gardens included a special visit to the the Ian Potter Centre: NGV Australia, Federation Square, Melbourne; and a day trip to visit the Goulburn Regional Gallery following in the steps of Miles Franklin, with lunch at the Goulburn Brewery and afternoon tea at the Lavender Tea Rooms, Lake Bathurst.

Further additions to the Customer Information System (CIS) have been installed during the past 12 months, enabling a link from Membership to other areas within the Gallery.

At 30 June 2004 the number of Members totalled 22,149. All Australian states and territories are represented in the national membership with the majority in NSW and Victoria. Internationally there are members in Papua New Guinea, New Zealand, Asia, Europe, the United Kingdom and the United States of America.

## RESEARCH LIBRARY

The role of the National Gallery of Australia Research Library is continually developing as the staff reacts to the needs and demands of Library clientèle. Most noticeable over the last few years has been the growing requirement to contribute to the production of National Gallery publications, verifying references and checking factual details, and to provide increasingly extensive materials to support exhibitions, such as folders of information on the artists and works in a show. Exhibition material may have an extended life: for example, the folders prepared for *The Edwardians: Secrets and desires* were forwarded to the Art Gallery of South Australia Library for the exhibition’s showing in Adelaide following its Canberra season.

These demands are reflected in the numbers of queries answered by the Research Library above and beyond the predominantly self-service use of our resources by Gallery staff and registered readers. This year, in addition to 4,564 internal queries, 1,684 queries were answered for members of the public, with the online query form being the most popular method of approach

closely followed by the telephone. Answers were found for 98.5% of all queries, with 74.3% answered from our own resources and the remainder from a combination of internal and external resources. Services available from the Research Library have been enhanced by the acquisition of a colour copier/scanner/printer which is linked to the Gallery's local area network for all to use.



Mer Island dancers at the blessing of the Mer (Murray Island) Stone shark

The increased demand for reference services has an inevitable effect on other areas of activity designed to make our collections more readily accessible, particularly monograph cataloguing. To counteract this and to streamline the processing of large acquisitions we have started using the contract cataloguing services of UNILINC, our library management system provider. Classification is completed in house with the rest of the work done externally. Of a total of 2,333 items added to the catalogue, 375 purchased items on Asian art and the first 494 items of 1,860 monographs in the Douglas Newton bequest were processed in this way. Work has commenced on the conversion of serial records to international standard format with 193 records upgraded to date. Retrospective listings for 451 auction sale catalogues were also transferred from hard copy to our online database of catalogues received.

In June 2004 we launched a new database on the National Gallery website, Australasian Art

Obituaries Index ([nga.gov.au/Obituaries](http://nga.gov.au/Obituaries)) which includes basic biographical information and a list of obituaries for artists who have died since 1990. Increased online access to information has also come through the resumption of input of data to the ARTEX database, an index to Australian exhibition catalogues.

Lack of space has necessitated the deaccessioning of some superseded materials, disposal of duplicates and the rearrangement of much of the Research Library's collection. Two additional part time filer-shelvers have joined the staff for 2004 to assist with this work and to back up related projects.

Funding made available for the preservation of specialised materials last year has continued, making possible the preservation boxing of 11 of our rarest items. In addition work has begun on the binding of rare 19th-century auction catalogues with some 246 sent for binding to date.

Development of our collection continued during the year with the addition of 1,879 monographs (of which 1,140 came by gift or exchange), 2,735 serial items and a further 24,404 ephemeral documentation items. Clearly, the Library continues to be heavily indebted to the many people, institutions and organisations who donate material.

The most notable gifts this year were additions to our Research Archive. These included selections of relevant materials from the archive of James Johnson Sweeney, who was involved in the early planning of the National Gallery, and the personal archives of Australian artists Neil Roberts and Arthur McIntyre. The Library was also notified that it is to receive the archives of Max Hutchinson, who was instrumental in the acquisition of some of the Gallery's best known works.

Research Library staff have been very active professionally, attending and contributing to associated national and international conferences including the World Library Conference (run by IFLA, the International Federation of Library Associations), in Berlin; and the ARLIS/NA (Art Library Society of North America) conference, in New York; the IFLA Inter-lending and Document Supply Conference, held this year in Canberra;

and the Visual Arts Information Forum held at the National Library of Australia, Canberra. Library staff also represented the Gallery on various boards and committees including UNILINC Ltd; ARTbibliographies Modern; the Standing Committee of the IFLA Art Libraries Section; the UNILINC Technical Committee; ARLIS/ANZ ACT; and the Data-base Working Group of the Visual Arts Information Forum.

The Library continues to owe a debt of gratitude to its volunteers. This year their work included the indexing of archival record groups, preparation of reference folders for the exhibition *French Paintings from the Musée Fabre, Montpellier*, some of the ARTEX indexing and the preparation of rare auction catalogues for binding.

I just received the impressive publication of your just published *Building the Collection* ... congratulations to your team on the successful thorough work involved in the making and publication of this invaluable account of the main Australian Gallery's collection.

Pierre Théberge, OC, CQ  
Director, National Gallery of Canada

### COLLECTION STUDY ROOM

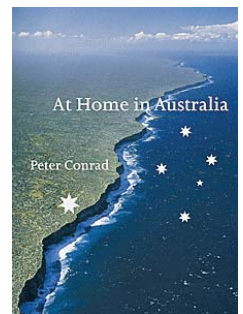
Works of art in the national collection which may not be on display are available for viewing in the Collection Study Room by the general public, students, scholars and artists. This year the program attracted 916 visitors who viewed 3,884 works of art.

### PUBLICATIONS AND MERCHANDISING

The National Gallery, as publisher, continued to address the goal of promoting understanding and enjoyment of the visual arts by providing information and stimulating interest; and through its publishing and merchandising program access to the national collection was enhanced.

During the year substantial publications were produced to accompany major exhibitions. These publications both support and extend the Gallery experience.

The catalogue *French Paintings from the Musée Fabre, Montpellier* follows the evolution of French

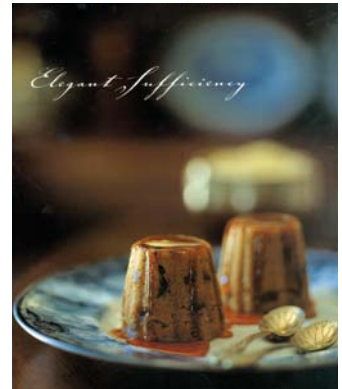
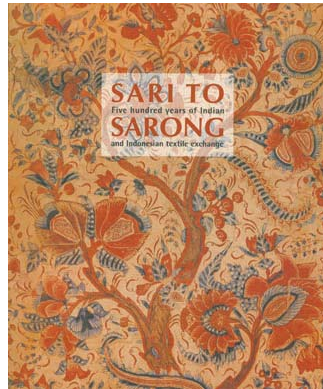


painting from the highly sophisticated and classical art of Poussin in the early 17th century to Courbet's complete rethinking of painting at the threshold of Impressionism. Joining with the National Gallery in the contribution of catalogue essays were international scholars from the Musée Fabre; The National Gallery, London; Seton Hall University, New Jersey; the Montreal Museum of Fine Arts; and the Wallace Collection, London.

The beautifully illustrated *The Edwardians: Secrets and desires*, supported the exhibition organised by the National Gallery which focused on connections between Australian artists and their British, Irish, American and French counterparts who were drawn to London to live and work in the decades surrounding the turn of the 19th and 20th centuries. Joining with the National Gallery in the contribution of catalogue essays were international scholars from the Tate Gallery, London; University of Leeds; University of Melbourne; and the University of Northumbria, Newcastle upon Tyne.

To celebrate its acquisition of the Australian Print Workshop Archive 2, the Gallery mounted the exhibition *place made: Australian Print Workshop*. The book accompanying the exhibition was printed on specially milled Australian made paper to reproduce illustrations of prints produced at the Workshop.

Building upon the success of the Gallery's Australian and United Kingdom distribution arrangement with Thames and Hudson, a joint publication, *At Home in Australia*, written by Australian-born Oxford scholar



Peter Conrad, was produced. Using the Gallery's photography collection to illustrate his many-layered story, Conrad traces the making and remaking of a nation.

Four issues of the Gallery's magazine *artonview* were produced during 2003–2004, with articles about Gallery exhibitions and the national collection by Gallery curators as well as outside scholars, interviews, local, national and international art news, and a calendar of public programs and Members events. Since its launch in early 1995 *artonview* has continued to promote the Gallery's collections and its exhibition program and contribute to a greater understanding and enjoyment of the visual arts.

As in previous years, the Gallery received a number of prestigious awards for its publications. These include a bronze medal in the 21st National Print Awards, one gold and two bronze medals in the Queensland Printing Industries Craftsmanship Awards, three highly commended certificates in the W.A. Printing Industries Craftsmanship Awards, and a highly commended certificate at the Museums Australia Design Awards.

In recent years the Gallery has produced an average of 13 publications each year, in addition to *artonview* which is distributed free to National Gallery Members and sold in the Gallery shop. National Gallery publications produced during 2003–2004 are listed at Appendix 12 (page 179).

During the year the Publications Committee, the steering committee for the Gallery's publishing program, endorsed a comprehensive

Publications Policy. The purpose of the policy is to systematise processes, to achieve consistency in procedures, and to introduce a pro-forma approach for publications in both print and electronic media.

Access to works in the national collection is also enhanced through the activities of the merchandising program. The Gallery produces an extensive range of merchandise related to the national collection and to exhibitions. Items are designed across media and may include images of works of art reproduced on a range of paper products or objects, either for mainstream patrons or in limited editions. In order to develop items of the highest aesthetic and production quality, the Gallery's Product Development Committee works collaboratively with curators as well as suppliers, such as artisans, designers and craftspeople. In the past six months there has been extensive market testing of a new poster range; and relationships have been established with preferred distributors and supporting organisations.

#### MULTIMEDIA

Online visitation to the National Gallery this year totalled 1,893,240—a 64% increase over last year's total of 1,151,442.

Visitors to Gallery websites viewed 7,256,007 pages—an increase of 22% over last year's total of 5,920,084. Approximately 15% of pages viewed were at the highly popular European and American Painting and Sculpture website, accessible at [nga.gov.au/International](http://nga.gov.au/International).

Major online projects completed during the year included:

- nga.gov.au/PlaceMade*—featuring images of over 3,000 works of art;
- nga.gov.au/IndonesianTextiles*—featuring over 1,200 works of art;
- nga.gov.au/TheEdwardians*—featuring all 147 works in the exhibition;
- nga.gov.au/HomeSweetHome*—including 18 audio files and transcripts;
- nga.gov.au/Obituaries*—the Australasian Art Obituaries Index was placed online, attracting 2,402 page views in its first month of operation;
- AustralianPrints.gov.au*—the Australasian Prints website was restructured to incorporate detailed cross-referenced search mechanisms; and
- ReMasters: Out and About (noise.net.au)*—a collaborative project featuring young people's responses to 11 iconic works of art from the Gallery's collection.

Projects developed and delivered in 2003–2004 included:

- nga.gov.au/Spatial*—an interactive online art gallery, featuring *HyperCollider 2004* by Chris Henschke; and
- full screen: explorations in new media (nga.gov.au/fullscreen)*—a program of seven new media events held in the James O. Fairfax Theatre.

The number of subscribers to *artonline*, the Gallery's free email newsletter, greatly increased from last year's total of 8,065 to 16,976 in 2003–2004.

Competitions associated with *French Paintings from the Musée Fabre, Montpellier*, and *The Edwardians: Secrets and desires* were very popular, attracting 5,408 and 8,307 electronic entries respectively.

Visitors registering online for the aaANZ Annual Conference 2003, and The Fifth Australian Print Symposium were able to access registration forms, programs, abstracts and speakers' biographies online.

In 2003–2004 the Gallery collaborated with Canberra artist Robert Foster to install new touchscreens in the main foyer of the building. The screens feature liquid crystal displays—larger than the Gallery's previous touchscreens—

anodised aluminium screen surrounds and stainless steel supporting arms. The Gallery's touchscreens are popular with visitors of all ages. Each year visitors access more than 1,000,000 touchscreen pages of information and images relating to approximately 1,000 works of art. A further upgrade of this service is anticipated in 2004–2005.



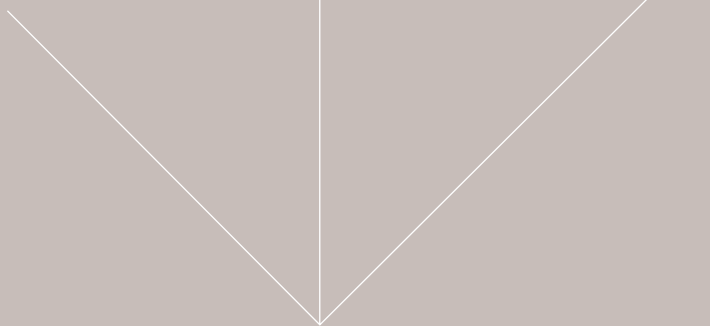
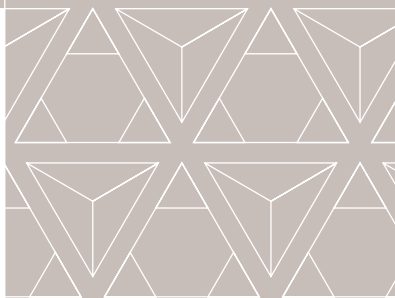
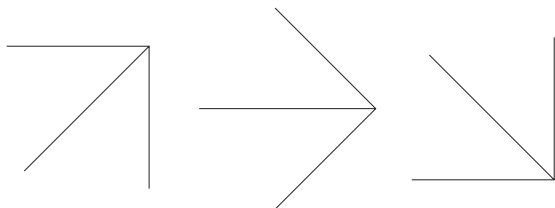
## PROMOTION OF GALLERY PROGRAMS

The National Gallery actively promotes the national collection, public programs and related activities through its website (*nga.gov.au*), 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 (see Advertising and Market Research under Corporate Overview page 13).

6

GOAL







**William Robinson** *Creation Landscape—  
fountains of the earth* 2002 oil on linen  
Purchased with the assistance of the  
Masterpieces for the Nation Fund 2003

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

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

### KEY STRATEGIES

- > Implement individual development and performance agreements, including staff training and development
- > Engage staff in the Gallery's planning, delivery and reporting processes
- > 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 refine strategies for succession planning

### AGENCY AGREEMENT

The *National Gallery Certified Agreement 2004–2005*, made under section 170LJ of the *Workplace Relations Act 1996*, was certified in the Australian Industrial Relations Commission on 25 May 2004. It has a nominal expiry date of 30 June 2005.

### IMPACT OF FEATURES OF CERTIFIED AGREEMENTS AND AUSTRALIAN WORKPLACE AGREEMENTS

The majority of National Gallery staff are employed under the *National Gallery Certified Agreement 2004–2005*. The agreement provides an appropriate framework within which to recruit and retain staff. Exceptions have been in areas where the specific job requirements necessitate the negotiation of conditions of employment through Australian Workplace Agreements (AWA). Thirteen AWAs approved by the Office of the Employment Advocate were current as at 30 June 2004. The AWAs are designed to encourage and reward a high performance culture and provide the flexibility to attract and retain highly skilled employees at senior levels.

The current Certified Agreement incorporates minimal changes and is designed to build on individual performance through Individual Development and Performance Agreements (IDPA) that each staff member makes with their supervisor, and to improve the management of and commitment to Occupational Health and Safety.



Dr Anna Gray, Assistant Director Australian Art, National Gallery, introduces *The Edwardians: Secrets and desires*

### POLICY AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

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

### WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

The average staffing level of the National Gallery increased throughout the year from 225 full time equivalent in 2002–2003 to 233 full time equivalent in 2003–2004. This situation was the result of generally small increases in staffing levels across several areas in order to meet greater workloads, as well as a restructuring in order to enable the Gallery to better address matters of corporate governance.

Some of the changes and increases included:

- > provision of a full-time Occupational Health and Safety Officer;
- > replacement of the Planning and Facilities Department by the Facilities Management Department and the IT and Business Support Department; and
- > additional resources essential for the building refurbishment program.

Turnover of staff remained consistent with previous years, being at 6%.

Twenty-two staff and volunteers achieved the significant milestone during the year of attaining 20 years service with the Gallery, joining the 20 who previously achieved this milestone.

### **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 programs covering Information Technology, Giving and Receiving Performance Feedback, Fraud Awareness, Manual Handling, First Aid, Occupational Health and Safety Awareness, and Hazard Identification and Risk Assessment.

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 procedure 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 key activities.

Expenditure on staff training during the year totalled \$133,749.

### **OCCUPATIONAL HEALTH AND SAFETY**

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

The National Gallery's current Occupational Health and Safety (OH&S) Policy and Agreement was endorsed on 5 December 2002. In December 2003 the Statement of Commitment in the Policy was strengthened with the inclusion of statements relating to: striving for the highest safety standards to achieve best practice in Occupational Health and Safety; ensuring consultation across all relevant parties to achieve a high standard of occupational health and safety at all times; and further encouragement of employees to report unsafe or potentially unsafe conditions and or practices.

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 effective and cooperative relationships 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; and
- > protect the health and safety of other persons at or near Gallery workplaces.

The Gallery's Occupational Health and Safety Committee met six times during the year. All Gallery staff belong to a designated work group, of which there are five. Staff representatives and their deputies have attended training conducted by the National Safety Council of Australia. OH&S activities this year have included workplace ergonomic assessments and refresher training for first aid officers and fire wardens. Seated massage continues to be offered to staff on Gallery premises (fee paid by the recipient).

Two trial building evacuations were conducted during the year and these included scenario training. The Gallery had 12 incidents that were notifiable under Section 68 of the OH&S(CE) Act 1991.

Work was undertaken during the year to address some of the issues identified in the structured Continuous Improvement Action Plan (CIAP). Major issues addressed included:

- > the management of hazardous substances;
- > a review of contractor management;
- > implementation of hazard identification policy and procedures;
- > implementation of risk assessments; and
- > implementation of workplace inspections.

I am writing to express the appreciation of the Court, both to you and to the officers of the Gallery, for your expert assistance in relation to the Art Competition held in conjunction with our Centenary celebrations. We depended to a large extent on the generous assistance we received from the Gallery in handling and displaying the various entries. Yours sincerely,

Murray Gleeson, Chief Justice.

In June 2004 the National Safety Council of Australia undertook its first grading Audit of the Gallery's Safety Management System. The outcome of the audit is pending.

Comcare instigated the following investigations during the year:

- > an investigation conducted under the OH&S(CE) Act 1991, asbestos contamination of the workshop at the Gallery—final report pending;
- > an investigation of a substance falling from ducts in the workshop—final report pending. Comcare issued a 'Do Not Disturb Notice' for this incident;
- > an investigation into an allegation that the Gallery had contravened section 76 of the OH&S(CE) Act 1991—the investigation concluded that there was insufficient evidence to show that the Gallery had contravened the Act.

The Gallery engaged the services of an independent consultant to conduct an investigation into a dangerous occurrence

which involved a contractor. A number of recommendations flowed from this investigation that have been incorporated into the CIAP.

### PERFORMANCE PAY

During the year a combined total of \$57,271 was paid in performance bonuses to seven eligible Senior Executive Service and Program Manager level staff. The amount of bonus is determined by a performance review.

### SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES

The six Program Managers, together with the Director, comprise the senior management team. This team meets weekly to develop strategies, review policies, provide advice to the Director and Council, and coordinate the Gallery's activities.

### SENIOR EXECUTIVE SERVICE

On 30 June 2004 the National 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, five Program Managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceeds that available for National Gallery Executive Level 2 positions.

### SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The National Gallery has a long-established and effective framework for decision making, communication and consultation that seeks to be consultative and provide opportunities for staff to participate in the planning and delivery of programs and activities. (see table page 60)

### 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

## NATIONAL GALLERY SENIOR MANAGEMENT COMMITTEES 2003–2004

### Council of the National Gallery of Australia

ROLE	The Council is constituted under Part III of the <i>National Gallery Act 1975</i> . Its role is to conduct the affairs of the Gallery. The Council is assisted in its role by a number of committees. These are listed at Appendix 1 (page 112).
MEMBERSHIP	The Council consists of not more than 11 members, namely the Chairman, the Director and not more than nine other members. The members, other than the Director, are appointed by the Governor-General, having regard to their knowledge and experience with respect to the visual arts or any other area of knowledge relevant to the affairs of the Gallery. Details of Council membership and attendance at meetings are listed at Appendix 1 (page 111).

### Program Managers

ROLE	The Program Managers meet weekly to consider matters of corporate governance, and to plan and monitor progress with operational and strategic matters.
MEMBERSHIP	The Director, Deputy Director and each of the Assistant Directors.

### Senior Managers Group

ROLE	The Senior Managers Group (SMG) was established in September 2003 as a result of a review of the effectiveness of the Managers Meetings. The SMG meets monthly to consider a range of corporate governance issues.
MEMBERSHIP	The SMG comprises the Program Managers, together with senior managers representing all functional areas of the Gallery.

### Occupational Health and Safety (OH&S) Committee

ROLE	The OH&S Committee's broad charter is to consider any matter relevant to health and safety raised by any individual within the Gallery. It meets generally every second month.
MEMBERSHIP	The Committee comprises a representative from each of the Gallery's five designated work groups, four management representatives and the OH&S officer.

### Consultative Committee

ROLE	The Consultative Committee provides a forum for discussions between management, staff and union representatives. It meets generally every second month.
MEMBERSHIP	The Committee is chaired by the Deputy Director and includes the Head of Human Resource Management, two Program Managers, staff representatives nominated or elected by employees (regardless of their membership or non-membership of unions) and official representatives from the relevant unions.

### Publications Committee

ROLE	The Publications Committee acts as a steering committee to guide and develop the Gallery's publishing program.
MEMBERSHIP	The Committee comprises the Director, Deputy Director, Assistant Director Marketing and Merchandising (Chair), Assistant Director Access Services, Assistant Director Collection Services, Assistant Director International Art, Assistant Director Australian Art, Publications Manager, Business Manager, Editor.

### Product Development Committee

ROLE	The Product Development Committee facilitates the creation of product inspired by works in the national collection or to augment major exhibitions.
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### Exhibitions Committee

ROLE	The Exhibitions Committee provides a forum for gallery-wide planning and evaluation for the implementation and delivery of a balanced exhibition and display program.
MEMBERSHIP	The Committee is chaired by the Head of Exhibitions and Travelling Exhibitions and comprises representatives of Conservation, Marketing, Registration, Curatorial, Travelling Exhibitions, Security, Photographic Services, Education, Public Programs, Design, Publications, Multimedia, Library, Exhibitions, Development, Finance and generally two Program Managers.

### IT Forum

The IT Forum is a consultative body for strategic and operational information technology initiatives.

In addition to the above formal structures, there were regular meetings of managers and staff at Program, Department and Section level.

a greater knowledge and understanding of cultural diversity in Australia and to understand the key issues for servicing a culturally diverse community.

The opportunity to work with the great staff of the NGA has been so exhilarating —their professionalism, enthusiasm and support to me in this endeavour [*Home Sweet Home: Works from the Peter Fay Collection*] was always in evidence. I will never be able to thank them adequately for all that they have done.

Affectionately, Peter [Fay]

### REPORT ON PERFORMANCE IN IMPLEMENTING THE COMMONWEALTH DISABILITY STRATEGY

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

Programs specially designed for people with disabilities are regularly incorporated into the Gallery's Public Programs calendar.

The Gallery currently has a Service Charter which specifies the services that the Gallery provides, and what visitors may expect. While the Service Charter does not refer to the needs of people with disabilities, considerable information is available on the Gallery's website regarding accessibility to the Gallery building, as well as details of special programs for people with disabilities.

The Service Charter invites feedback on the provision of Gallery services and how these can be improved. Comments and complaints received through the Service Charter and Visitor Book are responded to and addressed as appropriate. Guidelines concerning complaints handling procedures are available on the Gallery's website. Details of feedback received through the Service Charter are included under the Corporate Overview at page 13.

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.

All major contracts are reviewed centrally to ensure these meet Commonwealth guidelines.

All exhibitions reflect consultation processes, and wide consultation is undertaken with relevant officials from the community.



The Starlight Foundation assisted Melissa Northcroft's visit to the Gallery with her parents, seen viewing *The Aboriginal Memorial* with the National Gallery's Stephen Gilchrist

### INDUSTRIAL DEMOCRACY

The National Gallery is committed to consulting and communicating with employees and employees' representatives about workplace issues. A Consultative Committee, established under the Gallery's Certified Agreement, provides a forum for discussions between management, staff and union representatives. The Committee met on six 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.

### COMPLAINTS

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

- > through the Service Charter, which enables visitors to the Gallery (or to the Gallery's website) to provide feedback about services; and
- > through complaints handling procedures that provide the means for members of the public and Gallery staff to lodge complaints about any aspect of the Gallery's operations.



National Gallery curatorial staff and guests lunched with Vicente Todoli, Director of the Tate Modern

Details of feedback received through the Service Charter are included under the Corporate Overview at page 13.

Two formal complaints were received from members of the public, while 22 staff lodged complaints. One staff member sought a review of a decision.

In addition to the formal complaints, a number of staff sought advice from the Gallery's Human Resource Management department or from Harassment Contact Officers to assist them in resolving issues with supervisors or colleagues.

The Gallery's complaints handling processes are a standing agenda item on a number of Gallery forums, including the Senior Managers Group and the Consultative Committee, and the opportunity is taken to remind staff of the facilities available for them to make a complaint.

### STATISTICS ON STAFFING

National Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2004 the Gallery employed 286 staff, made up of 186 permanent staff (77 male and 109 female), 54 temporary staff (19 male and 35 female) and 46 casual employees (21 male and 25 female). The 186 permanent staff comprised 168 full time and 18 part time employees.

The average staffing level during the year was 233 full time equivalent staff (the number includes additional staff engaged to service major exhibitions).

There were 186 permanent employees on 30 June 2004 compared to 171 in the previous year.

### INDEMNITIES AND INSURANCE PREMIUMS FOR GALLERY STAFF

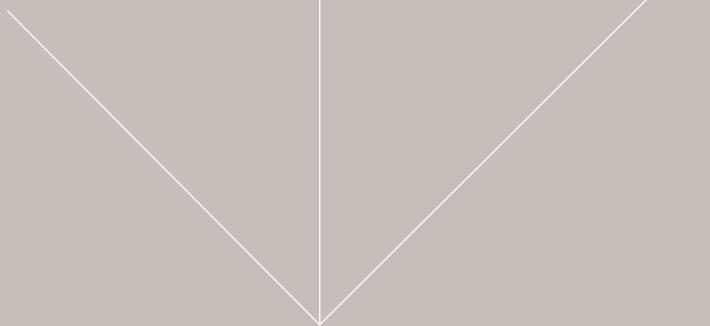
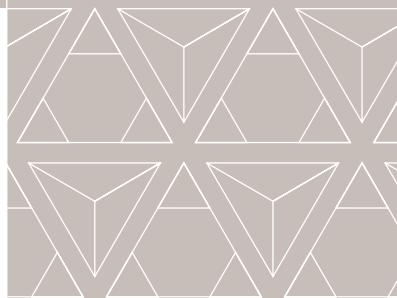
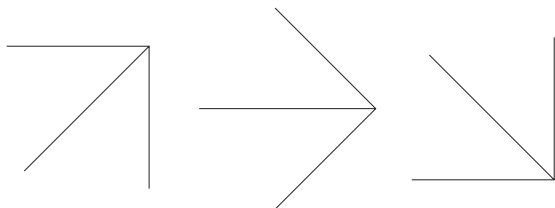
Comcover, the National Gallery's insurer, provides on a fee basis Professional Indemnity Cover for the Council, Director and staff to a limit of \$100 million on any one claim and in the aggregate.



Staff and volunteers who during 2003–2004 accrued 20 years service at the National Gallery

7

GOAL







**Otto Dix** *Der Krieg [War]* 1924  
portfolio of 51 etchings with aquatint  
The Poynton Bequest 2003



## 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 Gallery 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

The refurbishment of the building infrastructure continued throughout the year with particular attention being given to upgrading emergency and exit lighting, fire services, very early smoke detection alarm and air conditioning systems. The program of work to refurbish the building is expected to be completed in 2005. Throughout the period of building refurbishment the Gallery has remained open to the public.

The future development of the building including proposed improvements to the approach and entry to the Gallery continued to be considered with the projected improvements to be achieved over a number of years.

The original architect of the Gallery building, Mr Colin Madigan AO, continued to provide advice on design principles for the building, and provided advice to the Gallery which assisted its planning for future development. The Gallery commenced a process to select an architect to design improved approach and entry facilities to the building and secured ministerial approval to enter into contractual arrangements with an architectural firm.

### ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

Ecologically sustainable development and environmental performance remains a key objective for the National 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 Australian 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 2004 expenditure on building refurbishment and enhancement totalled \$11.252 million.

I thank you for offering me this important role to advise you on the architect's work and look forward to the progress and future prospects such arrangements may proffer.

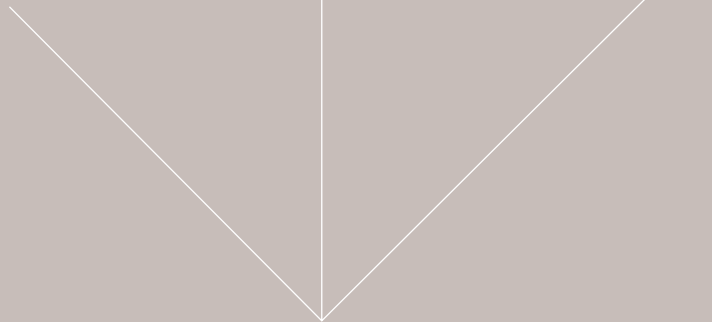
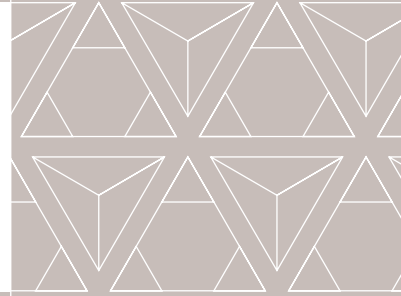
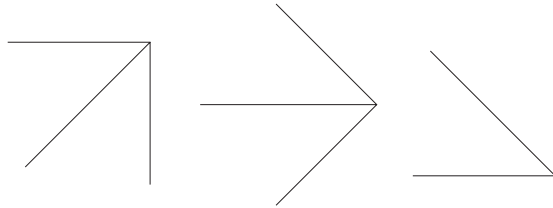
Colin Madigan AO



National Gallery of Australia

8

GOAL





**Tommy Watson** Pitjantjatjara people *Walpa*  
2002 synthetic polymer paint on canvas  
Purchased 2003 Acknowledgements to  
Irruntjiju Arts and Vivien Anderson Gallery

## GOAL 8 INCREASE AND BROADEN THE REVENUE BASE

### To secure additional financial and other resources from the public and private sectors of the community to assist the National Gallery 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 2003–2004 are included on pages 73–107.

Revenue from operations totalled \$43.354 million, compared to \$42.216 million the previous year. \$33.142 million (76%) was provided by the Australian Government and \$10.212 million (24%) from other sources, compared to \$31.865 million (75%) and \$10.351 million (25%) respectively in the previous year.

Expenditure totalled \$38.920 million, compared to \$37.028 million in the previous year.

The net change in equity was \$1.283 billion. This included increases in the collection and building revaluation reserves of \$1.235 billion and \$42.854 million respectively and donations for the purchases of works of art of \$3.998 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 \$4.003 million was received from the Government to primarily fund the development of the collection.

Capital expenditure in the year included \$4.243 million on property, plant and equipment including expenditure on the refurbishment and enhancement of the building, and \$11.606 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.

It was a privilege for Marsh to be involved with this exhibition [*Seeing the Centre: The art of Albert Namatjira 1902–1959*] and in particular to be able to continue our ongoing partnership with the NGA, which we value very highly. With kind personal regards,

John Richardson, Chairman Australia, Marsh.

#### ASSET MANAGEMENT

The National Gallery's collection assets include works of art, \$2.809 billion, and the Research Library collection, \$25.624 million. Works of art over \$0.500 million are valued individually and other items are valued using sampling techniques. In the past the Gallery has revalued the collection every three years, however due to the impact of exchange rate movements, the size of the increase in the 2003–2004 revaluation, and keeping the value at current fair value, the Gallery will annually monitor movements in the art market and review the frequency of collection revaluations.

The Gallery's land and buildings are valued at \$159.73 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 \$3.7 million.

#### CONSULTANCY SERVICES

Twenty-five consultants received more than \$10,000 to undertake consultancy work for the National Gallery during the year. The total cost of these consultancies was \$1,402,288. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required. Particulars of consultancies for 2003–2004 are provided at Appendix 13 (page 180).

## COMPETITIVE TENDERING AND CONTRACTING

The National 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 at Appendix 13 (page 180).

I am very impressed that you have started, what I hope will be a new tradition for trustees of institutions, that of giving generously to that institution.

Rex Irwin, Art Dealer

## COMMERCIAL OPERATIONS

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

In October 2003 the catering licence was transferred, through a select tender process, to Blue Rock Pty Ltd, a subsidiary of the conglomerate AHL (Amalgamated Holdings Ltd). Despite the transition the Gallery generated \$138,819 in licence revenue for the 2003–2004 year, a 10.9% increase on the previous year. Venue and facilities hire, which makes available on a fee-for-service basis theatres, restaurants and catering spaces to individuals, groups and corporates, supplemented this revenue. In 2003–2004 venue hire generated \$119,403, a 37.9% increase on the previous year.

Commercial operations held steady results through the year. Numbers of visitors to the Gallery in Canberra remained steady on the previous year at 371,554. During the year the Gallery shop remained stable and extra revenue was earned from exhibition shops for *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*; *French Paintings from the Musée Fabre, Montpellier*; and *The Edwardians*:



Dr Brian Kennedy, Roger Butler, Gordon Darling AC CMG, Marilyn Darling, Dr Anna Grey, Ann Lewis AM, Alan Froud and Anne Chivas at a Gordon Darling Australasian Print Fund Meeting

*Secrets and desires*; and from outposts for *John Glover and the Colonial Picturesque*. Total revenue earned from merchandising was \$2,157,569, a 2.6% increase on the previous year.

Distribution of National Gallery publishing titles throughout the year within Australia and the United States of America was consistent with achievements of the previous year, and to a lesser degree within the United Kingdom and Europe.

The Gallery's commercial operations are at the forefront of museum publishing and merchandising. The wide selection of products and the range of publications and their distribution enables the Gallery to engage with audiences within and beyond the Gallery, locally, nationally and internationally, extending and expanding the Gallery experience.

## GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in the year 2003–2004 totalled \$37.145 million, comprising \$33.142 million for operations and \$4.003 million as an equity injection primarily for the purchase of works of art.

## PRIVATE FUNDING

The National Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australia Foundation, and sponsorship

of the Gallery's activities totalled \$4.171 million in 2003–2004 compared to \$5.584 million in the previous year.

A list of sponsors who provided both financial and in-kind support is included at Appendix 15 (pages 183–184).

### **NATIONAL GALLERY OF AUSTRALIA FOUNDATION**

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

In 2003–2004 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 2003–2004* details its operations and activities and lists all members. Donors to the Treasure a Textile Fund, the Masterpieces for the Nation Fund and Corporate Donors are listed in the Foundation's Annual Report. Further information may be obtained from the Gallery's Development Office, telephone 02 62406454.

### **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.



National Gallery Foundation Board Members and guests in front of Sean Scully's *Wall of light desert day*



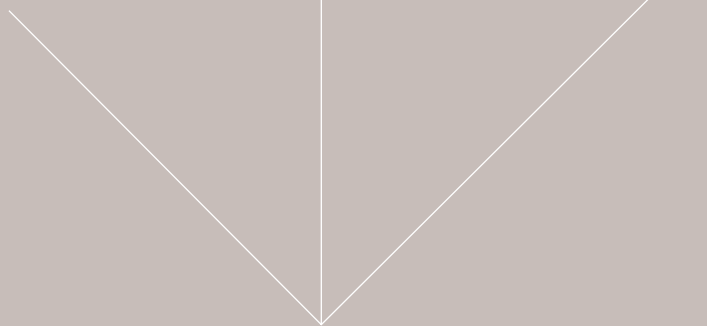
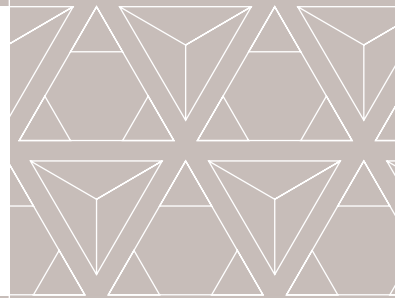


**Jeffrey SMART** *On the periphery*

2003 oil on canvas Purchased in June 2004 for the National Gallery of Australia in honour of Dr Brian Kennedy, Director 1997–2004, with contributions from Members of the National Gallery of Australia Council and Foundation: Terrey and Anne Arcus; Philip Bacon AM; Tony Berg AM and Carol Berg; Graham Bradley; Michael Chaney AO; Charles Curran AO; Ashley Dawson-Damer; Robert Champion de Crespigny AC; Peter Farrell AM; Andrew and Hiroko Gwinnett; Catherine Harris PSM; Virginia Henderson AM; John and Rosanna Hindmarsh; Peter Jopling QC; Lee Liberman; Peter Lundy; Harold Mitchell AO; Rupert and Annabel Myer; Elizabeth Nosworthy; Roslyn Packer; John Prescott AC and Jennifer Prescott; Carol Schwartz; Penelope Seidler; Kerry Stokes AO; Lyn Williams AM



**FINANCIAL REPORTS 2003–2004**





## INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

### Scope

The financial statements comprise:

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

for both the National Gallery of Australia and consolidated entity, for the year ended 30 June 2004. The consolidated entity comprises both the National Gallery of Australia and the entities it controlled during that year.

The directors of the Council are responsible for the preparation and true and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

### Audit approach

I have conducted an independent audit of the financial statements in order to express an opinion on them to you. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing and Assurance Standards, in order to provide reasonable assurance as to whether the financial statements are free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive, rather than conclusive, evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

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

While the effectiveness of management's internal controls over financial reporting was considered when determining the nature and extent of audit procedures, the audit was not designed to provide assurance on internal controls.

Procedures were performed to assess whether in all material respects the financial statements present fairly, in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my understanding of the National Gallery of Australia's and the consolidated entity's financial position and of its performance as represented by the statements of financial performance and cash flows.

The audit opinion is formed on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statements; and
- assessing the appropriateness of the accounting policies and disclosures used, and the reasonableness of significant accounting estimates made by the directors of the Council.

#### **Independence**

In conducting the audit, I have followed the independence requirements of the ANAO, which incorporate Australian professional ethical pronouncements.

#### **Audit Opinion**

In my opinion, the financial statements:

- (i) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and applicable Accounting Standards; and
- (ii) give a true and fair view, of the matters required by 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 2004, and of their financial performance and cash flows for the year then ended.

Australian National Audit Office



Mashelle Parrett  
Executive Director

Delegate of the Auditor-General

Canberra  
4 August 2004


NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY  
STATEMENT BY DIRECTORS

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In our opinion, the attached financial statements for the year ended 30 June 2004 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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

30 July 2004

Signed.....

  
Brian Kennedy  
Director and Chief Executive  
National Gallery of Australia

30 July 2004

**THE NATIONAL GALLERY OF AUSTRALIA**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
*For the Period Ended 30 June 2004*

	Notes	Consolidated		NGA	
		2003/2004 \$'000	2002/2003 \$'000	2003/2004 \$'000	2002/2003 \$'000
<b>Revenues from ordinary activities</b>					
Revenues from Government	2	33,142	220,070	33,142	220,070
Sales of Goods and Services	3	3,598	3,406	3,598	3,406
Contributions	4(a)	3,146	4,102	3,795	3,523
Art acquisitions - gifts	4(b)	1,056	1,482	1,112	1,555
Interest	4(c)	841	628	777	553
Net gain from sales of investments	4(d)	58	51	0	0
Other	4(e)	927	1,307	927	1,289
Revenue from assets sold	5(e)	3	25	3	25
<b>Total revenues from ordinary activities</b>		<b>42,771</b>	<b>231,071</b>	<b>43,354</b>	<b>230,421</b>
<b>Expenses from ordinary activities</b>					
Suppliers	5(a)	15,258	14,940	15,187	14,872
Employees	5(b)	15,695	14,168	15,695	14,128
Depreciation and amortisation	5(c)	7,922	7,822	7,922	7,822
Write-down of assets	5(d)	104	155	104	155
Value of assets sold	5(e)	12	51	12	51
<b>Total expenses from ordinary activities</b>		<b>38,991</b>	<b>37,136</b>	<b>38,920</b>	<b>37,028</b>
<b>Operating surplus from ordinary activities</b>		<b>3,780</b>	<b>193,935</b>	<b>4,434</b>	<b>193,393</b>
<b>Net surplus</b>	1(g),2	<b>3,780</b>	<b>193,935</b>	<b>4,434</b>	<b>193,393</b>
Net credit (debit) to asset revaluation reserve	16	1,278,282	2,191	1,278,282	2,191
Total revenues, expenses and valuation adjustments attributable to the Commonwealth recognised directly in equity		1,278,282	2,191	1,278,282	2,191
Total changes in equity other than those resulting from transactions with owners as owners		1,282,062	196,126	1,282,716	195,584

The above statement should be read in conjunction with the accompanying notes especially note 1(g) and 2.

**THE NATIONAL GALLERY OF AUSTRALIA**  
**STATEMENT OF DISTRIBUTION**  
*For the Period Ended 30 June 2004*

	Notes	Consolidated		NGA	
		2003/2004 \$'000	2002/2003 \$'000	2003/2004 \$'000	2002/2003 \$'000
Net Surplus		3,780	193,935	4,434	193,393
Capital use charge	1(g),2	0	188,186	0	188,186
<b>Contribution to Accumulated Results</b>	16	<b>3,780</b>	<b>5,749</b>	<b>4,434</b>	<b>5,207</b>

The above statement should be read in conjunction with the accompanying notes especially note 1(g) and 2.

THE NATIONAL GALLERY OF AUSTRALIA  
STATEMENT OF FINANCIAL POSITION  
As at 30 June 2004

	Notes	Consolidated		NGA	
		2003/2004 \$'000	2002/2003 \$'000	2003/2004 \$'000	2002/2003 \$'000
<b>ASSETS</b>					
<b>Financial assets</b>					
Cash	6	15,726	16,352	14,071	14,498
Investments	7	1,204	1,358	0	0
Receivables	8	452	1,731	401	1,694
Other	9	408	62	408	58
<b>Total financial assets</b>		<b>17,790</b>	<b>19,503</b>	<b>14,880</b>	<b>16,250</b>
<b>Non-financial assets</b>					
Land and Buildings	10(a)	159,730	116,515	159,730	116,515
Infrastructure, plant and equipment	10(b)	3,276	1,609	3,276	1,609
Collection Assets	11	2,834,841	1,593,505	2,834,841	1,593,505
Intangibles	12	424	451	424	451
Inventories	13	1,116	1,146	1,116	1,146
Other	14	163	126	163	126
<b>Total non-financial assets</b>		<b>2,999,550</b>	<b>1,713,352</b>	<b>2,999,550</b>	<b>1,713,352</b>
<b>Total assets</b>		<b>3,017,340</b>	<b>1,732,855</b>	<b>3,014,430</b>	<b>1,729,602</b>
<b>LIABILITIES</b>					
<b>Provisions</b>					
Employees	15(a)	3,942	4,087	3,942	4,087
<b>Total provisions</b>		<b>3,942</b>	<b>4,087</b>	<b>3,942</b>	<b>4,087</b>
<b>Payables</b>					
Suppliers	15(b)	6,179	7,616	5,846	7,593
<b>Total Payables</b>		<b>6,179</b>	<b>7,616</b>	<b>5,846</b>	<b>7,593</b>
<b>Total liabilities</b>		<b>10,121</b>	<b>11,703</b>	<b>9,788</b>	<b>11,680</b>
<b>NET ASSETS</b>		<b>3,007,219</b>	<b>1,721,152</b>	<b>3,004,642</b>	<b>1,717,922</b>
<b>EQUITY</b>					
<b>Parent entity interest</b>					
Contributed equity	16	84,715	80,712	84,715	80,712
Reserves	16	2,288,993	1,010,711	2,288,993	1,010,711
Accumulated surplus	16	633,511	629,729	630,934	626,499
<b>Total parent entity interest</b>		<b>3,007,219</b>	<b>1,721,152</b>	<b>3,004,642</b>	<b>1,717,922</b>
<b>TOTAL EQUITY</b>		<b>3,007,219</b>	<b>1,721,152</b>	<b>3,004,642</b>	<b>1,717,922</b>
Current liability		8,069	6,483	7,736	6,460
<b>Non-current liabilities</b>		<b>2,052</b>	<b>5,220</b>	<b>2,052</b>	<b>5,220</b>
<b>Current assets</b>		<b>19,068</b>	<b>20,775</b>	<b>16,158</b>	<b>17,522</b>
<b>Non-current assets</b>		<b>2,998,272</b>	<b>1,712,080</b>	<b>2,998,272</b>	<b>1,712,080</b>

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 2004

	Notes	Consolidated		NGA	
		2003/2004 \$'000	2002/2003 \$'000	2003/2004 \$'000	2002/2003 \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>					
<b>Cash received:</b>					
Sale of goods and services					
Government		146	327	146	327
Non-government		5,331	9,728	5,786	9,227
Parliamentary appropriations		34,371	218,911	34,371	218,841
Interest		933	679	750	593
GST Recovered from ATO		1,560	2,093	1,552	2,085
<b>Total cash received</b>		<b>42,341</b>	<b>231,738</b>	<b>42,605</b>	<b>231,073</b>
<b>Cash used:</b>					
Employees		(16,030)	(13,976)	(16,030)	(13,935)
Suppliers		(15,054)	(18,119)	(14,916)	(17,664)
Borrowing costs		0	0	0	0
<b>Total cash used</b>		<b>(31,084)</b>	<b>(32,095)</b>	<b>(30,946)</b>	<b>(31,599)</b>
<b>Net Cash flow from Operating Activities</b>	18	<b>11,257</b>	<b>199,643</b>	<b>11,659</b>	<b>199,474</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>					
<b>Cash received:</b>					
Proceeds from sale of property, plant & equipment		3	4	3	4
Proceeds from sale of shares		395	532	0	0
<b>Total cash received</b>		<b>398</b>	<b>536</b>	<b>3</b>	<b>4</b>
<b>Cash used:</b>					
Payments for property, plant & equipment		(3,817)	(2,546)	(3,816)	(2,546)
Payments for collection assets		(12,276)	(13,336)	(12,275)	(13,336)
Payments for Shares		(191)	(236)	0	0
<b>Total cash used</b>		<b>(16,284)</b>	<b>(16,118)</b>	<b>(16,091)</b>	<b>(15,882)</b>
<b>Net Cash Flow used in Investing Activities</b>		<b>(15,886)</b>	<b>(15,582)</b>	<b>(16,088)</b>	<b>(15,878)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>					
<b>Cash Received:</b>					
Equity Injection		4,003	4,000	4,003	4,000
<b>Total cash received</b>		<b>4,003</b>	<b>4,000</b>	<b>4,003</b>	<b>4,000</b>
<b>Cash Used:</b>					
Capital Use Charge Paid		0	(188,098)	0	(188,098)
Repayments of Debt		0	0	0	0
<b>Total cash used</b>		<b>0</b>	<b>(188,098)</b>	<b>0</b>	<b>(188,098)</b>
<b>Net Cash Flow from/ (used in) Financing Activities</b>		<b>4,003</b>	<b>(184,098)</b>	<b>4,003</b>	<b>(184,098)</b>
<b>Net increase (decrease) in cash held</b>		<b>(626)</b>	<b>(37)</b>	<b>(427)</b>	<b>(502)</b>
<b>Cash at the beginning of the financial year</b>		<b>16,352</b>	<b>16,390</b>	<b>14,498</b>	<b>15,000</b>
<b>Cash at the end of the financial year</b>	6	<b>15,726</b>	<b>16,352</b>	<b>14,071</b>	<b>14,498</b>

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



THE NATIONAL GALLERY OF AUSTRALIA  
SCHEDULE OF COMMITMENTS  
As at 30 June 2004

	Notes	Consolidated		NGA	
		2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>BY TYPE</b>					
<b>CAPITAL COMMITMENTS</b>					
1 Building		1,931	418	1,931	418
2 Plant and Equipment		89	239	89	239
<b>Total capital commitments</b>		<b>2,020</b>	<b>657</b>	<b>2,020</b>	<b>657</b>
<b>OTHER COMMITMENTS</b>					
3 Operating leases		180	169	180	169
4 Other		109	209	109	209
<b>Total other commitments</b>		<b>289</b>	<b>378</b>	<b>289</b>	<b>378</b>
<b>COMMITMENTS RECEIVABLE</b>					
		(210)	(94)	(210)	(94)
<b>Net commitments</b>		<b>2,099</b>	<b>941</b>	<b>2,099</b>	<b>941</b>
<b>BY MATURITY</b>					
<b>Capital commitments</b>					
One year or less		2,020	657	2,020	657
From one to five years		0	0	0	0
Over five years		0	0	0	0
<b>Total capital commitments</b>		<b>2,020</b>	<b>657</b>	<b>2,020</b>	<b>657</b>
<b>Operating Lease commitments</b>					
One year or less		101	120	101	120
From one to five years		79	49	79	49
Over five years		0	0	0	0
<b>Total operating lease commitments</b>		<b>180</b>	<b>169</b>	<b>180</b>	<b>169</b>
<b>Other commitments</b>					
One year or less		109	209	109	209
From one to five years		0	0	0	0
Over five years		0	0	0	0
<b>Total other commitments</b>		<b>109</b>	<b>209</b>	<b>109</b>	<b>209</b>
<b>Commitments receivable</b>					
		(210)	(94)	(210)	(94)
<b>Net Commitments</b>		<b>2,099</b>	<b>941</b>	<b>2,099</b>	<b>941</b>

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project
2. Plant and Equipment commitments are primarily purchase orders for the purchase of furniture, equipment and building works which are outside of the scope of the building enhancement project.
3. 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 the supply contracts. The Gallery will not be renewing these lease contracts as they expire.
Vehicle Leases	* Purchase 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.
Network Switch	* No renewal available or contingent leasing costs

4. Other commitments include purchase orders raised as at 30 June 2004 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 2004*

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$'000	2003/2004 \$'000	2002/2003 \$'000
<b>CONTINGENT LOSSES</b>				
Claims for damages/costs *	100	-	100	-
<b>Total contingent losses</b>	<b>100</b>	<b>-</b>	<b>100</b>	<b>-</b>

\* 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.

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2004*

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**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 2004) 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 2003 to 30 June 2004 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 2002-2003, except in respect of:

- I. the revaluation of collection assets (at carrying amount) on a fair value basis as at 30 June 2004. (refer to Note 1.m); and
- II. an extension of the impairment test introduced in 2002-03 to cover non-current assets carried at cost and deprival value (refer to Note 1.m and 1.p).

#### **(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*

Prior to 1 July 2003 a Capital Use Charge was imposed by the Government on the net assets of the National Gallery of Australia. The Charge was accounted for as a dividend to Government.

## **(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.

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*. The financial effect of this change in accounting policy is not material.

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
Collection	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 2004 the National Gallery of Australia held no surplus assets. (30 June 2003: \$0)

*Frequency*

Freehold land and buildings have been revalued in consecutive years where as collection assets, property, plant and equipment have been revalued in successive 3-year cycles.

Freehold land and buildings and work of art were revalued as at 30 June 2004. Plant and equipment assets were revalued as at 30 June 2002.

The necessity of holding non-current assets at fair value may result in the frequency of revaluations moving away from the successive 3-year cycle. In addition to this, the exchange rate of the Australian dollar against the United States dollar has the potential to have a substantial impact on the value of collection assets. As the collection is the material item in the Gallery's balance sheet there is

a need to review the collection valuation more frequently than every three years. This issue will be reviewed in the 2004-05 financial year.

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. An impairment test for assets held at cost was required in its place. In 2003-04 the Finance Minister's Orders extended the impairment test to include assets held at cost and deprival value.

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:

	2004	2003
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 of purchased software. There is no software developed 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 or deprival 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 2004. None were found to be impaired.

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

	<b>2004</b>	<b>2003</b>
Software	<b>3 years</b>	3 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.

#### **(t) Adoption of Australian Equivalents to International Financial Reporting Standards from 2005-2006.**

The Australian Accounting Standards Board has issued replacement Australian Accounting Standards to apply from 2005-06. The new standards are the Australian Equivalents to International Financial Reporting Standards (IFRS) which are issued by the International Accounting Standards Board. The new standards cannot be adopted early. The standards being replaced are to be withdrawn with effect from 2005-06, but continue to apply in the meantime.

##### *Management of the transition to AASB Equivalents to IFRS*

The National Gallery of Australia has taken the following steps in preparation towards the implementation of Australian Equivalents:

- Implementation plan developed including:
  - \* Identification of all major accounting policy differences between current AASB standards and the Australian Equivalents to IFRS
  - \* Identification of systems changes necessary to be able to report under the Australian Equivalents, including those necessary to enable capture of data under both sets of rules
  - \* Preparation of a transitional balance sheet as at 1 July 2004, under Australian Equivalents
  - \* Preparation of an Australian Equivalent balance sheet at the same time as the 30 June 2005 statements are prepared

##### *Major changes in accounting policy*

Changes in accounting policies under Australian Equivalents are applied retrospectively i.e. as if the new policy had always applied. This rule means that a balance sheet prepared under the Australian Equivalents must be made as at 1 July 2004. This will enable the 2005-06 financial statements to report comparatives under the Australian Equivalents.

Changes to major accounting policies are discussed in the following paragraphs.

##### *Property plant and equipment*

It is expected that the Finance Minister's Orders will require property plant and equipment assets carried at valuation in 2003-04 to be measured at up-to-date fair value from 2005-06. This differs from the accounting policies currently in place for these assets which, up to and including 2003-04, have been revalued progressively over a 3-year cycle and which currently include assets at cost (for purchases since the commencement of a cycle) and at deprival value (which will differ from their fair value to the extent that they have been measured at depreciated replacement cost when a relevant market selling price is available).

However it is important to note that the Finance Minister requires these assets to be measured at up-to-date fair values as at 30 June 2005. Further, the transitional provisions in AASB 1 will mean that the values at which assets are carried as at 30 June 2004 under existing standards will stand in the transitional balance sheet as at 1 July 2004.

##### *Inventory*

Inventory is valued at the lower of cost and net realisable value, using the 'first in first out' cost method. The new Australian Equivalent standard will require inventory held for distribution for no consideration or at a nominal amount to be carried at the lower of cost or current replacement cost.

### *Financial Instruments*

Financial assets and liabilities are likely to be accounted for as 'held at fair value through profit and loss' or available-for-sale where the fair value can be reliably measured ( in which case, changes in value are initially taken to equity). Fair values will be published prices where an active market exists or by appraisal.

Cash and receivables are expected to continue to be measured at cost.

**THE NATIONAL GALLERY OF AUSTRALIA**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
*For the year ended 30 June 2004*

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<b>Note</b>	<b>Description</b>
1	Summary of Significant Accounting Policies
2	Revenue from Government
3	Sale of Goods and Services
4	Operating Revenue
5	Operating Expenses
6	Cash
7	Investments
8	Financial Assets - Receivables
9	Financial Assets - Other
10	Property Plant and Equipment
11	Collection Assets
12	Intangible Assets
13	Non-Financial Assets - Inventory
14	Non-Financial Assets - Other
15	Provision and Payables
16	Equity
17	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 Level
31	Appropriation
32	Financial Instrument
33	Reporting of Outcome

**Notes to and forming part of the financial statements**

**Notes to and forming part of the financial statements**

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>2. Revenues from Government</b>				
Art Proclamation Act No. 1	33,142	220,070	33,142	220,070
	<u>33,142</u>	<u>220,070</u>	<u>33,142</u>	<u>220,070</u>
<p>In 2003/2004 the Government provided funding based on the cost of the National Gallery of Australia's outputs. Included in art Proclamations for 2002/03 is an amount of \$188,205,000 for the capital use charge. This charge is not included in 2003/04.</p>				
<b>3. Sale of Goods and Services</b>				
Admissions	860	736	860	736
Memberships	441	442	441	442
Catering facilities	139	125	139	125
Merchandising	2,158	2,103	2,158	2,103
Total sales of goods and services	<u>3,598</u>	<u>3,406</u>	<u>3,598</u>	<u>3,406</u>
Provision of Goods to:				
Related Entities	0	0	0	0
External Entities	2,158	2,103	2,158	2,103
Total Sale of goods	<u>2,158</u>	<u>2,103</u>	<u>2,158</u>	<u>2,103</u>
Rendering of services to:				
Related Entities	0	0	0	0
External Entities	1,440	1,303	1,440	1,303
Total rendering of services	<u>1,440</u>	<u>1,303</u>	<u>1,440</u>	<u>1,303</u>
Costs of sales of goods	<u>1,111</u>	<u>1,054</u>	<u>1,111</u>	<u>1,054</u>
<b>4. Operating Revenue</b>				
<b>4(a) Contributions</b>				
Donations (excluding Works of Art - in kind) *	2,914	3,477	3,693	2,999
Corporate sponsorship	102	524	102	524
Dividends and distributions	131	101	0	0
	<u>3,146</u>	<u>4,102</u>	<u>3,795</u>	<u>3,523</u>
<b>4(b) Art Acquisitions - Gifts</b>				
Works of Art Donations - in kind *	1,056	1,482	1,112	1,555
	<u>1,056</u>	<u>1,482</u>	<u>1,112</u>	<u>1,555</u>
<p>Donations of works of art or cash for the purchase of works of art totalled \$4,379,786 (\$4,938,501 in 2002/2003). This sum which is recognised as operating revenue is required to be applied to purchase assets.</p>				
<b>4(c) Interest</b>				
Deposits at call	505	347	441	288
Commercial bills	185	193	185	193
Term deposits	151	88	151	72
	<u>841</u>	<u>628</u>	<u>777</u>	<u>553</u>

No e o and forming part of the financial statements

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>4(d) Net Gain from sale of Investments</b>				
Investments - Shares				
Proceeds from sale	320	531	0	0
Net book value at sale	(262)	(480)	0	0
Net gain	58	51	0	0
<b>4(e) Other</b>				
Other	395	339	395	321
Grants and subsidies	146	240	146	240
Exhibition Management	386	728	386	728
	927	1,307	927	1,289
<b>5. Operating Expenses</b>				
<b>5(a) Suppliers Expenses:</b>				
Insurance	3,092	3,087	3,092	3,087
Operating lease expenses	171	254	171	254
Other Goods and Services	11,995	11,599	11,924	11,531
<b>Total Suppliers expenses</b>	15,258	14,940	15,187	14,872
Goods from:				
Related Entities	0	0	0	0
External Entities	2,885	2,844	2,885	2,844
Total goods received	2,885	2,844	2,885	2,844
Services from:				
Related Entities	3,797	327	3,797	327
External Entities	8,505	11,769	8,505	11,701
Total services received	12,302	12,096	12,302	12,028
<b>5(b) Employee Expenses</b>				
Salaries	11,388	10,688	11,388	10,648
Superannuation	1,920	1,578	1,920	1,578
Leave and other entitlements	1,571	1,247	1,571	1,247
Separation and redundancy	0	116	0	116
Other employee benefits	379	301	379	301
<b>Total Employee Benefits Expenses</b>	15,258	13,930	15,258	13,890
Council fees	140	108	140	108
Workers Compensation Premiums	297	130	297	130
<b>Total Employee Expenses</b>	15,695	14,168	15,695	14,128

The National Gallery of Australia contributes to the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS) which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 23.8% of salary (CSS) and 11.1% of salary (PSS). An additional 3% is contributed for employer productivity benefits.

Notes to and forming part of the financial statements

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>5(c) Depreciation and amortisation</b>				
Depreciation of property, plant and equipment	1,939	1,978	1,939	1,978
Depreciation of works of art	5,442	5,401	5,442	5,401
Depreciation of the Library Collection	256	250	256	250
Amortisation of intangible assets	285	193	285	193
<b>Total Depreciation and Amortisation</b>	<b>7,922</b>	<b>7,822</b>	<b>7,922</b>	<b>7,822</b>
The aggregate amounts of depreciation or amortisation expensed for each class of depreciable assets are as follows:				
Works of Art	5,442	5,401	5,442	5,401
Library	256	250	256	250
Intangible assets	285	193	285	193
Buildings	1,348	1,312	1,348	1,312
Capital Improvements	66	458	66	458
Plant and equipment	525	208	525	208
Total Allocated	<b>7,922</b>	<b>7,822</b>	<b>7,922</b>	<b>7,822</b>
<b>5(d) Write-down of assets</b>				
Doubtful debts	0	48	0	48
Provision for slow moving and obsolete stock	63	8	63	8
Inventory written down/off	0	96	0	96
Bad debt expense	41	3	41	3
	<b>104</b>	<b>155</b>	<b>104</b>	<b>155</b>
<b>5(e) Net loss from sale of assets</b>				
Infrastructure, plant and equipment:				
Proceeds from disposal	3	25	3	25
Net book value of assets disposed	(9)	(33)	(9)	(33)
Net book value Write-offs	(3)	(18)	(3)	(18)
Total (loss) from disposal of assets	(9)	(26)	(9)	(26)
Total proceeds from disposals	3	25	3	25
Total value of assets disposed	(12)	(51)	(12)	(51)
Total net (loss) from disposal of assets	(9)	(26)	(9)	(26)
<b>6. Cash</b>				
Cash at Bank and on Hand	5,826	7,273	4,171	5,615
Commercial bills	9,900	9,079	9,900	8,883
<b>Total cash</b>	<b>15,726</b>	<b>16,352</b>	<b>14,071</b>	<b>14,498</b>
Balance of cash as at 30 June shown in the Statement of Cash Flows	<b>15,726</b>	<b>16,352</b>	<b>14,071</b>	<b>14,498</b>
<b>7. Investments</b>				
Shares in other companies - listed (at cost)				
Equities	1,076	1,142	0	0
Units trusts	0	88	0	0
Managed Funds	128	128	0	0
	<b>1,204</b>	<b>1,358</b>	<b>0</b>	<b>0</b>

The investments are held by the Gordon Darling Australasian Print Fund.

**Notes forming part of the financial statements**

	Consolidated		NGA	
	2003/2004 \$ 000	2002/2003 \$ 000	2003/2004 \$ 000	2002/2003 \$ 000
<b>8. Financial Assets - Receivables</b>				
Goods and services	238	416	233	416
Less provision for doubtful debts	(6)	(55)	(6)	(55)
	<u>232</u>	<u>361</u>	<u>227</u>	<u>361</u>
Goods and services tax receivable	174	105	174	104
Withholding tax receivable	46	36		0
Appropriation receivable	0	1,229		1,229
Total receivables	<u>452</u>	<u>1,731</u>	<u>401</u>	<u>1,694</u>
Receivables (gross) are aged as follows:				
Not overdue	208	1,350	196	1,344
Overdue by:				
Less than 30 days	137	130	137	130
30 to 60 days	57	73	57	73
60 to 90 days	4	5	4	5
More than 90 days	12	197	12	197
Total receivables overdue	<u>418</u>	<u>1,755</u>	<u>406</u>	<u>1,749</u>
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	6	55	6	55
Total provision for doubtful debts	<u>6</u>	<u>55</u>	<u>6</u>	<u>55</u>
<b>9. Financial Assets - Other</b>				
Accrued Income	408	62	408	58
Total	<u>408</u>	<u>62</u>	<u>408</u>	<u>58</u>
<b>10. Property, Plant and Equipment</b>				
<u>10A. Land and Buildings</u>				
<b>Freehold Land</b>				
at valuation 2003 (fair value)	0	4,750	0	4,750
at valuation 2004 (fair value)	5,900	0	5,900	0
<b>Total Freehold Land</b>	<u>5,900</u>	<u>4,750</u>	<u>5,900</u>	<u>4,750</u>
<b>Buildings on Freehold Land</b>				
at valuation 2003 (fair value)	0	108,671	0	108,671
at valuation 2004 (fair value)	149,695	0	149,695	0
<b>Total Freehold Buildings</b>	<u>149,695</u>	<u>108,671</u>	<u>149,695</u>	<u>108,671</u>
<b>Capital Improvements in progress</b>				
at cost	4,135	3,094	4,135	3,094
<b>Total Buildings</b>	<u>153,830</u>	<u>111,765</u>	<u>153,830</u>	<u>111,765</u>
<b>Total Land and Buildings (non-current)</b>	<u>159,730</u>	<u>116,515</u>	<u>159,730</u>	<u>116,515</u>

The independent valuation of land and buildings in 2004 was carried out as at 30 June 2004 by officers from The Australian Valuation Office using the fair value valuation basis.

Notes and forming part of the financial statements

	Consolidated		NGA	
	2003/2004 \$ '000	2002/2003 \$'000	2003/2004 \$ '000	2002/2003 \$'000
<b>10B. Infrastructure, plant and equipment</b>				
at cost	1,772	330	1,772	330
Accumulated depreciation	(197)	(36)	(197)	(36)
	<u>1,575</u>	<u>294</u>	<u>1,575</u>	<u>294</u>
at 2002 valuation (deprival)	2,213	1,483	2,213	1,483
Accumulated depreciation	(512)	(168)	(512)	(168)
	<u>1,701</u>	<u>1,315</u>	<u>1,701</u>	<u>1,315</u>
<b>Total Plant and Equipment (non-current)</b>	<b>3,276</b>	<b>1,609</b>	<b>3,276</b>	<b>1,609</b>

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

Movement in Asset Revaluation Reserve				
increment for land	1,150	300	1,150	300
increment for buildings on freehold land	41,704	1,891	41,704	1,891
increment for collection assets	1,235,428	0	1,235,428	0
	<u>1,278,282</u>	<u>2,191</u>	<u>1,278,282</u>	<u>2,191</u>

11. Collection Assets

Works of Art

at cost	0	20,815	0	20,815
Accumulated Depreciation	0	(16)	0	(16)
	<u>0</u>	<u>20,799</u>	<u>0</u>	<u>20,799</u>
at 2001 valuation (deprival)	0	1,565,147	0	1,565,147
Accumulated Depreciation	0	(10,734)	0	(10,734)
	<u>0</u>	<u>1,554,413</u>	<u>0</u>	<u>1,554,413</u>
at 2004 valuation (fair value)	2,809,217	0	2,809,217	0
Accumulated Depreciation	0	0	0	0
	<u>2,809,217</u>	<u>0</u>	<u>2,809,217</u>	<u>0</u>
<b>Total Works of Art</b>	<b>2,809,217</b>	<b>1,575,212</b>	<b>2,809,217</b>	<b>1,575,212</b>

Library

at cost	0	408	0	408
Accumulated Depreciation	0	(3)	0	(3)
	<u>0</u>	<u>405</u>	<u>0</u>	<u>405</u>
at 2001 valuation (deprival)	0	18,383	0	18,383
Accumulated Depreciation	0	(495)	0	(495)
	<u>0</u>	<u>17,888</u>	<u>0</u>	<u>17,888</u>
at 2004 valuation (fair value)	25,624	0	25,624	0
Accumulated Depreciation	0	0	0	0
	<u>25,624</u>	<u>0</u>	<u>25,624</u>	<u>0</u>
<b>Total Library</b>	<b>25,624</b>	<b>18,293</b>	<b>25,624</b>	<b>18,293</b>

<b>Total Collection (non current)</b>	<b>2,834,841</b>	<b>1,593,505</b>	<b>2,834,841</b>	<b>1,593,505</b>
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The Collection Assets were independently valued by Rushton Valuers Pty Ltd at up to date fair value as at 30 June 2004. This included both items purchased and gifted to the Gallery at that time. Due to the size of the collection not all items held by the Gallery were individually valued, the valuer adopted a statistical sampling technique in determining the value of the collection.



No es to and forming part of the financial statements

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>12. Intangible Assets</b>				
at cost (software)	1,403	1,145	1,403	1,145
accumulated amortisation	(979)	(694)	(979)	(694)
<b>Total Intangible Assets</b>	<b>424</b>	<b>451</b>	<b>424</b>	<b>451</b>
<b>13. Non-Financial Assets - Inventories</b>				
Finished goods (at cost)	1,306	1,273	1,306	1,273
Less: provision for slow moving and damaged items	(191)	(127)	(191)	(127)
<b>Total Inventories</b>	<b>1,116</b>	<b>1,146</b>	<b>1,116</b>	<b>1,146</b>
All inventories are current assets.				
<b>14. Non-Financial Assets - Other</b>				
Prepa ments	163	126	163	126
<b>Total</b>	<b>163</b>	<b>126</b>	<b>163</b>	<b>126</b>
All prepa ments are current assets.				
<b>15. Provision and Payables</b>				
<b>15(a) Employee entitlements</b>				
Accrued Salaries	0	398	0	398
Recreation Leave	1,350	1,308	1,350	1,308
Long Service Leave	2,099	2,004	2,099	2,004
Superannuation	478	256	478	256
Other	15	121	15	121
<b>Aggregate employee entitlement liability</b>	<b>3,942</b>	<b>4,087</b>	<b>3,942</b>	<b>4,087</b>
Emplo ee provisions are categorised as follows:				
Current	1,890	2,148	1,890	2,148
Non-Current	2,052	1,939	2,052	1,939
	<b>3,942</b>	<b>4,087</b>	<b>3,942</b>	<b>4,087</b>
<b>15(b). Suppliers</b>				
Creditors-Art Acquisitions	4,835	6,467	4,507	6,467
Trade Creditors	388	236	388	219
Other Creditors	790	642	785	636
Unearned Income	166	271	166	271
<b>Total</b>	<b>6,179</b>	<b>7,616</b>	<b>5,846</b>	<b>7,593</b>
Pa able - Suppliers are categorised as follows:				
Current	6,179	4,335	5,846	4,312
Non-Current	0	3,281		3,281
	<b>6,179</b>	<b>7,616</b>	<b>5,846</b>	<b>7,593</b>

16. Eq i y

CONSOLIDATED

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
<b>Balance 1 July 2003</b>	80,712	76,712	625,729	623,950	1,010,711	1,006,520	1,721,152	1,705,212
Operating Result			3,780	193,935			3,780	193,935
Net revaluation increase/(decrease)					1,278,282	2,191	1,278,282	2,191
Equity Injection	4,003	4,000					4,003	4,000
Capital Use Charge				-188,186				-188,186
<b>Balance 30 June 2004</b>	84,715	80,712	633,511	629,729	2,286,993	1,010,711	3,007,219	1,721,152

NGA ONLY

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
<b>Balance 1 July 2003</b>	80,712	76,712	625,499	621,292	1,010,711	1,006,520	1,717,922	1,705,524
Operating Result			4,434	193,393			4,434	193,393
Net revaluation increase/(decrease)					1,278,282	2,191	1,278,282	2,191
Equity Injection	4,003	4,000					4,003	4,000
Capital Use Charge				-188,186			0	-188,186
<b>Balance 30 June 2004</b>	84,715	80,712	630,934	626,499	2,286,993	1,010,711	3,004,640	1,717,922

17. Analysis of Works of Art, Property, Plant, Equipment and Intangibles (Consolidated only)  
**TABLE A**  
 Movement summary 2003-2004 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
<b>As at 1 July 2003</b>							
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
<b>Net book value</b>	<b>1,593,505</b>	<b>4,750</b>	<b>111,765</b>	<b>116,515</b>	<b>1,609</b>	<b>451</b>	<b>1,712,080</b>
<b>Additions</b>							
by purchase	11,606	0	1,776	1,776	1,809	258	15,449
From acquisition of operations	0	0	0	0	400	0	400
<b>Net revaluation increment/decrement</b>	<b>1,235,428</b>	<b>1,150</b>	<b>41,704</b>	<b>42,854</b>	<b>0</b>	<b>0</b>	<b>1,276,282</b>
<b>Depreciation/amortisation expense</b>	<b>5,698</b>	<b>na</b>	<b>1,414</b>	<b>1,414</b>	<b>525</b>	<b>285</b>	<b>7,922</b>
Recoverable amount write-downs	0	0	0	0	0	0	0
<b>Disposals</b>							
From disposal of operations	0	0	0	0	0	0	0
Other disposals	0	0	0	0	36	0	36
<b>As at 30 June 2004</b>							
Gross book value	2,834,841	5,900	153,830	159,730	3,988	1,404	2,995,964
Accumulated depreciation/amortisation	na	na	0	0	712	979	1,691
<b>Net book value</b>	<b>2,834,841</b>	<b>5,900</b>	<b>153,830</b>	<b>159,730</b>	<b>3,276</b>	<b>424</b>	<b>2,993,271</b>

**TABLE B**  
 Summary of balances at valuation as at 30 June 2004 (Consolidated only)

Item	Collection Assets \$ 000	Land \$ 000	Buildings \$ 000	Total land and buildings \$ 000	Other infrastructure, plant & equipment \$ 000	Intangibles \$ 000	TOTAL \$ 000
<b>As at 30 June 2004</b>							
Gross value	2,834,841	5,900	153,830	159,730	3,988	1,404	2,999,964
Accumulated Depreciation	0	na	0	0	712	979	1,691
<b>Net book value</b>	<b>2,834,841</b>	<b>5,900</b>	<b>153,830</b>	<b>159,730</b>	<b>3,276</b>	<b>424</b>	<b>2,998,271</b>
<b>As at 30 June 2003</b>							
Gross value	1,604,753	4,750	111,765	116,515	1,816	1,145	1,724,229
Accumulated Depreciation	11,248	na	0	0	207	694	12,150
<b>Net book value</b>	<b>1,593,505</b>	<b>4,750</b>	<b>111,765</b>	<b>116,515</b>	<b>1,609</b>	<b>451</b>	<b>1,712,080</b>

Notes forming part of the financial statements

	Consolidated		NGA	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
<b>18. Cash Flow Reconciliation</b>				
<i>Reconciliation of operating surplus to net cash from operating activities</i>				
Operating Surplus	3,780	193,935	4,434	193,393
<b>Non Cash Items</b>				
Depreciation and amortisation	7,922	7,822	7,922	7,822
Bad debt expense	41	3	41	3
Write down of assets	3	18	3	18
Gain on sale of shares	(49)	(51)		0
Bonus share issue	(28)	0		0
Loss from disposal of non-current assets	9	9	9	9
Gifts of works of art	(1,112)	(1,555)	(1,112)	(1,555)
Gifts of plant and equipment	(400)	(2)	(400)	(2)
Capitalisation of Conservation salary costs	(200)	(260)	(200)	(260)
Recognition of assets purchased in prior years	(15)	(10)	(15)	(10)
<b>Change in Assets and Liabilities</b>				
(Increase)/decrease in receivables	1,284	(465)	1,295	(434)
(Increase)/decrease in inventories	(33)	(61)	(33)	(61)
(Increase)/decrease in other assets	(37)	14	(37)	3
Increase(decrease) in creditors	236	(207)	(104)	95
Increase(decrease) in provisions for employee entitlements	(144)	453	(144)	453
<b>Net cash from/(used by) operating activities</b>	<b>11,257</b>	<b>199,643</b>	<b>11,659</b>	<b>199,474</b>

**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.

	2003/2004 \$'000	2002/2003 \$ 000
Balance at 1 July	2,394	2,426
<b>Income</b>		
Donations	3,189	2,989
Interest	74	123
	<b>5,657</b>	<b>5,538</b>
<b>Expenditure</b>		
Acquisition of works of art	3,796	2,861
Touring Exhibition Expenses	410	283
Balance at 30 June	<b>1,451</b>	<b>2,394</b>

**Notes to and forming part of the financial statements**

**20. Remuneration of Executive Officers**

	Consolidated		NGA	
	2003/2004 \$	2002/2003 \$	2003/2004 \$	2002/2003 \$
The aggregate amount of total remuneration of officers shown below.	<b>806,792</b>	953,421	<b>806,792</b>	<b>953,421</b>

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

	Consolidated		NGA	
	Number	Number	Number	Number
\$100,000 - \$110,000	1	0	1	0
\$110,001 - \$120,000	0	3	0	3
\$120,001 - \$130,000	2	2	2	2
\$130,001 - \$140,000	1	1	1	1
\$140,001 - \$150,000	1	0	1	0
\$150,001 - \$160,000	0	0	0	0
\$160,001 - \$170,000	0	0	0	0
\$170,001 - \$180,000	1	1	1	1
	<b>6</b>	<b>7</b>	<b>6</b>	<b>7</b>

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 2003-2004 except the Director. Details in relation to the Director have been incorporated into Note 25.

	Consolidated		NGA	
	2003/2004 \$	2002/2003 \$	2003/2004 \$	2002/2003 \$
<b>21. Remuneration of Auditors</b>				
Amounts received or due and receivable by the Australian National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation.	<b>55,500</b>	55,500	<b>50,000</b>	50,000
Total	<b>55,500</b>	55,500	<b>50,000</b>	50,000

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

**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 Reports.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

**Notes to and forming part of the financial statements**

**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**

**2004**                      **2003**  
**\$**                                      **\$**

Remuneration received or due and receivable by council members

363,514                      371,316

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

	Number	Number
\$Nil - \$10,000	6	1
\$10,001 - \$20,000	5	7
\$20,001 - \$30,000	1	1
\$220,001 - \$230,000	0	0
\$231,000 - \$240,000	0	0
\$240,001 - \$250,000	0	0
\$250,001 - \$260,000	0	0
\$260,001 - \$270,000	1	1
	13	10

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

**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, \$221,197 (\$211,551 in 2002/03) which constitutes resources provided to the Foundation.

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

The Foundation donated \$2,096,555 (\$1,425,866 in 2002/03) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

**(b) Controlled Entity - Gordon Darling Australasian Print Fund**

The Gordon Darling Australasian Print Fund contributed \$82,435 (\$98,398 in 2002/03) to the National Gallery of Australia during the year, consisting of funds applied to the purchase of works of art and to meet expenses associated with promoting the Australasian print collection.

No es o and forming part of the financial statements

**26. Related Party Disclosures (continued)**

**(c) Council Members**

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

Name	Date commenced
Mr A Berg AM	20.08.97
Mrs L Williams AM	20.08.97
Dr B Kennedy (Director)	08.09.97
Mr H Mitchell AO (Chairman from 1/1/01)	24.11.98
Mrs A Lewis AM	24.11.98
Mr M Chaney AO	13.12.00
Dr P Farrell	06.02.01
Mr R Champion de Crespigny AC	31.05.02
Mrs R Packer	26.06.02
Ms E Nosworthy	17.07.03
Mr C Curran AO	27.09.03
Mr R Myer	27.09.03
Ms L Liberman	19.02.04

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

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

**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	
	2003/2004 \$'000	2002/2003 \$ 000	2003/2004 \$'000	2002/2003 \$ 000
Due within one year US Dollars	1,680	1,680	1,680	1,680
	<u>1,680</u>	<u>1,680</u>	<u>1,680</u>	<u>1,680</u>

**29. Events Occurring After Reporting Date**

There are no events that occurred after balance date that have an impact on the 2003-2004 financial statements.

**30. Average Staffing Levels**

	Consolidated		NGA	
	2003/2004	2002/2003	2003/2004	2002/2003
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:	<u>233</u>	<u>226</u>	<u>233</u>	<u>226</u>

**No e 31. Appropriations**

Particulars	Department Outputs		Equity		Total	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
<b>Year ended 30 June 2004</b>						
Balance carried forward from previous year	1,229	0	0	0	1,229	0
Appropriation Acts 1 and 3	33,142	220,070	0	0	33,142	220,070
Appropriation Acts 2 and 4		0	4,003	4,000	4,003	4,000
Available for payment of CRF	33,142	220,070	4,003	4,000	37,145	224,070
Payments made out of CRF	33,142	218,841	4,003	4,000	37,145	222,841
<b>Balance carried forward to next year</b>	<b>0</b>	<b>1,229</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1,229</b>
Represented by: Appropriations Receivable	0	1,229	0	0	0	1,229

This table reports on appropriations made by the Parliament of the Consolidated Revenue Fund (CRF) for payment to the National Gallery of Australia. When received the payments are legally the money of the National Gallery of Australia and do not represent any balance remaining in the CRF.



32. Financial Instrument

a) Term, condition and accounting policy

Financial Instrument	Note	Accounting Policy and Method (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount, timing and certainty of cash flow)
<b>Financial assets</b>			
Deposits at call	6	Fi a call assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	Interest is earned on the daily balance at the prevailing daily rate and is paid monthly on the first working day of the next month.
Commercial Bills	6	Deposits are recognised at their nominal amounts. Interest is credited as it accrues. The bills are recognised at cost. Interest is accrued as it is earned.	The commercial bills are held with MB and WBC will mature in August and October 2004 respectively. An effective interest rate of 5.56% will be paid at the time each bill matures.
Investments	7	Shares are carried at cost. Dividend income is recognised when received.	Shares held are ordinary shares.
Receivables for goods and services	8	These receivables are recognised at their nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days. (2002-2003: 30 days)
<b>Financial Liabilities</b>			
Payables - Suppliers	15b	Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured. Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually net 30 days. (2002-2003: 30 days)

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate					Non-Interest Bearing			Total			Weighted Average Effective Interest Rate	
		Rate		1 to 2 years		2 to 5 years		Interest Bearing		Total		02-03 \$'000	03-04 \$'000	02-03 %		03-04 %
		03-04 \$'000	02-03 \$'000	03-04 \$'000	02-03 \$'000	03-04 \$'000	02-03 \$'000	03-04 \$'000	02-03 \$'000	03-04 \$'000	02-03 %					
<b>Financial Assets (Recognised)</b>																
Cash at Bank	6	5,819	7,267						7	6		7,267	5,819	7,267	4.6	4.1
Cash on Hand	6														na	na
Commercial Bills	6												9,800	9,079	5.6	4.8
Investments	7			9,000	9,079				1,204	1,358		1,204	1,204	1,358	na	na
Debtors	8								452	502		452		502	na	na
Appropriation receivable	8									1,229				1,229	na	na
Other	9								408	62			408	62	na	na
<b>To all Financial Assets (Recognised)</b>		<b>5,819</b>	<b>7,267</b>	<b>9,000</b>	<b>9,079</b>				<b>2,071</b>	<b>3,157</b>		<b>17,790</b>	<b>17,790</b>	<b>19,503</b>		
<b>Total Assets</b>													<b>3,017,540</b>	<b>1,732,855</b>		
<b>Financial liabilities (Recognised)</b>																
Payables - Suppliers	15b								6,179	7,616			6,179	7,616	na	na
<b>Total Financial Liabilities (Recognised)</b>									<b>6,179</b>	<b>7,616</b>			<b>6,179</b>	<b>7,616</b>		
<b>Total Liabilities</b>									<b>6,179</b>	<b>7,616</b>			<b>6,179</b>	<b>7,616</b>		
													<b>10,120</b>	<b>11,703</b>		

(c) Net Fair Values of Financial Assets and Liabilities

	Note	2003/2004		2002/2003	
		Total carrying amount \$'000	Aggregate net fair value \$'000	Total carrying amount \$'000	Aggregate net fair value \$'000
<b>Financial Assets</b>					
Cash at Bank	6	5,819	5,819	7,287	7,287
Cash on Hand	6	7	7	6	6
Commercial Bills	6	9,900	9,900	9,079	9,079
Investments	7	1,204	1,455	1,388	1,553
Debtors	8	452	452	502	502
Appropriation Receivable	8	-	-	1,229	1,229
Other	9	408	408	62	62
<b>Total Financial Assets</b>		<b>17,790</b>	<b>18,041</b>	<b>19,503</b>	<b>19,688</b>
<b>Financial Liabilities (Recognised)</b>					
Payables - Suppliers	15b	6,179	6,179	7,616	7,616
<b>Total Financial Liabilities (Recognised)</b>		<b>6,179</b>	<b>6,179</b>	<b>7,616</b>	<b>7,616</b>

(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 \$3,225,806. The value of the foreign currency commitments at the 30 June 2004 exchange rate is \$2,411,388.

(f) Credit Risk Exposure

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.

(g) Foreign Exchange Risk

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

**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	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2003 \$'000
Administered expenses	n/a	n/a	n/a	n/a	n/a
Departmental outputs	38,920	37,028	38,920	37,028	37,028
<b>Total Expenses</b>	<b>38,920</b>	<b>37,028</b>	<b>38,920</b>	<b>37,028</b>	<b>37,028</b>
<i>Costs recovered from provision of good and service to the non-government sector</i>					
Administered expenses	n/a	n/a	n/a	n/a	n/a
Departmental outputs	-	-	-	-	-
<b>Total costs recovered</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<i>Other external revenue</i>					
Departmental					
Sale of goods and services - to related entities	-	-	-	-	-
Contributions	3,795	3,523	3,795	3,523	3,523
Art acquisitions - gifts	1,112	1,555	1,112	1,555	1,555
Interest	777	553	777	553	553
Other	927	1,289	927	1,289	1,289
Revenue from sale of assets	3	25	3	25	25
<b>Total Departmental</b>	<b>6,614</b>	<b>6,945</b>	<b>6,614</b>	<b>6,945</b>	<b>6,945</b>
<b>Total other external revenues</b>	<b>6,614</b>	<b>6,945</b>	<b>6,614</b>	<b>6,945</b>	<b>6,945</b>
<b>Net costs/(contribution) of outcome</b>	<b>-32,305</b>	<b>-30,083</b>	<b>-32,305</b>	<b>-30,083</b>	<b>-30,083</b>

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

33 (c) - Departmental Revenues and Expenses by Output Groups and Outputs

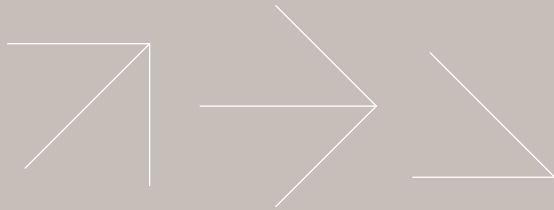
	Output 1.1		Output 1.2		Output 1.3		Total	
	2004	2003	2004	2003	2004	2003	00	003
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Operating Expenses</b>								
Employees	1,025	959	3,389	3,348	11,281	9,822	15,695	14,128
Supplies	489	473	1,975	2,010	12,723	12,389	15,187	14,872
Depreciation and Amortisation	2,095	2,084	2,348	2,334	3,479	3,404	7,922	7,822
Write down of assets	7	2	17	7	80	146	104	155
Value of assets sold	1	0	2	6	9	46	12	51
<b>Total Operating Expenses</b>	<b>3,617</b>	<b>3,518</b>	<b>7,731</b>	<b>7,705</b>	<b>27,573</b>	<b>25,806</b>	<b>38,920</b>	<b>37,028</b>
<b>Funded b :</b>								
Revenue from Government	3,132	61,367	6,850	66,071	23,160	92,652	33,142	220,070
Sale of Goods and Services	0	0	0	0	3,598	3,406	3,598	3,406
Contributions	3,091	2,197	159	795	545	530	3,795	3,522
Art acquisitions - gifts	1,112	1,555	0	0	0	0	1,112	1,555
Interest	137	164	141	90	499	300	777	554
Other	10	51	32	68	885	1,171	927	1,289
Revenue from Sale of Assets	0	0	1	3	2	22	3	25
<b>Total Operating Revenue</b>	<b>7,482</b>	<b>65,334</b>	<b>7,183</b>	<b>67,027</b>	<b>28,689</b>	<b>98,061</b>	<b>43,354</b>	<b>230,421</b>

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/(contributor) of outcomes as it is not an operating expense.

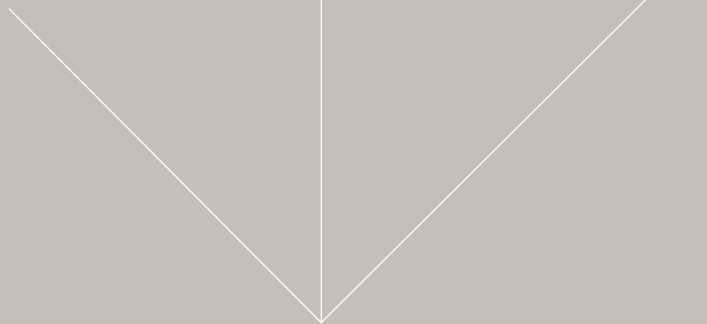
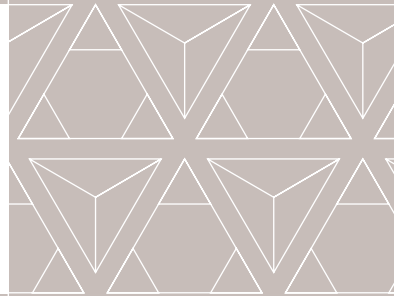
33 (d) Administered Revenues and Expenses by Outcomes

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





## APPENDICES





**Jiri NEKOVAR** *Arch 1* 2001  
cast glass Gift of David and  
Barbara Thomas 2003


**COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA 2003–2004**

The following members served on the Council and on Council Committees during the year ending 30 June 2004. The Council met on six occasions in the year, the Risk Management and Audit Committee on four occasions, the Acquisitions Committee on four occasions, and the Building Committee on two occasions.

Appointment terms	Council Meetings		Council Committee meetings	
	Eligible to attend	Attended	Eligible to attend	Attended
<b>Mr Harold Mitchell AO<sup>1</sup></b> 24/11/98 – 23/11/01 20/12/01 – 19/12/04	6	6	2	2
<b>Dr Brian Kennedy (Director)</b> 8/9/97 – 31/8/02 1/9/02 – 31/8/04	6	6	10	10
<b>Mr Anthony Berg AM<sup>2</sup></b> 20/8/97 – 19/8/00 20/8/00 – 26/9/03	1	-	-	-
<b>Mr Michael Chaney AO</b> 13/12/00 – 12/12/03 14/12/03 – 12/12/06	6	4	4	4
<b>Dr Peter Farrell AM</b> 6/2/01 – 5/2/04	3	1	-	-
<b>Mrs Ann Lewis AM</b> 24/11/98 – 23/11/01 27/3/02 – 26/3/05	6	5	4	4
<b>Ms Lyn Williams AM</b> 20/8/97 – 19/8/00 20/8/00 – 26/9/03	1	1	1	1
<b>Mr Robert Champion de Crespigny AC</b> 16/5/02 – 15/5/05	6	4	4	4
<b>Mrs Roslyn Packer</b> 26/6/02 – 25/6/05	6	5	4	3
<b>Ms Elizabeth Nosworthy</b> 17/7/03 – 16/7/06	6	5	2	2
<b>Mr Rupert Myer</b> 24/9/03 – 26/9/06	5	5	4	4
<b>Mr Charles Curran AO</b> 24/9/03 – 26/9/06	5	4	2	2
<b>Ms Lee Liberman</b> 19/2/04 – 18/2/07	3	3	-	-

<sup>1</sup> Chairman from 1/1/01

<sup>2</sup> Continues to Chair the National Gallery of Australia Foundation



### **RISK MANAGEMENT AND AUDIT COMMITTEE**

Mr Michael Chaney AO (Chair)

Mr Robert Champion de Crespigny AC

Ms Elizabeth Nosworthy

### **ACQUISITIONS COMMITTEE**

Ms Lyn Williams AM (Chair to 26/9/03)

Mr Rupert Myer (Chair from 26/9/03)

Mrs Ann Lewis AM

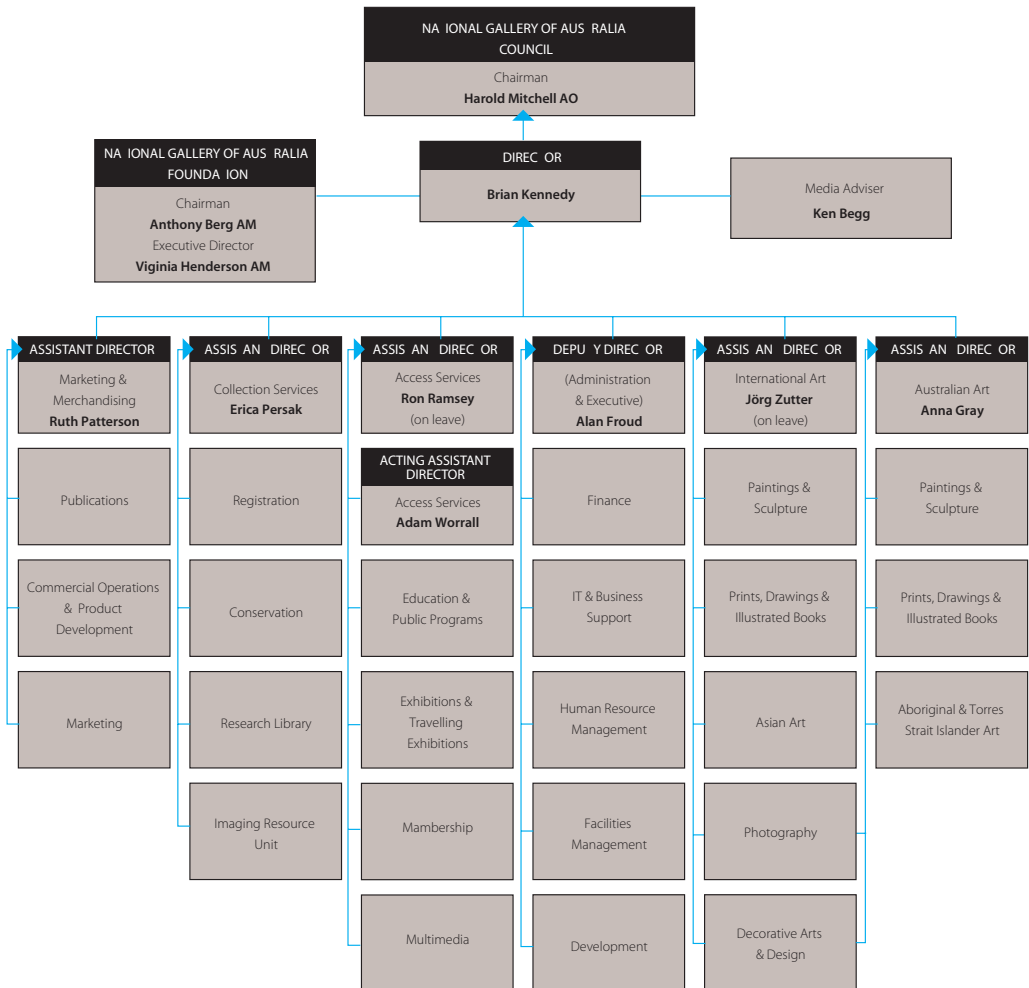
Mrs Roslyn Packer

### **BUILDING COMMITTEE**

Mr Harold Mitchell AO (Chair)

Mr Charles Curran AO

MANAGEMENT STRUCTURE AS AT 30 JUNE 2004



## STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2004

**EXECUTIVE**

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

**AUSTRALIAN ART**

**Anna Gray**, Assistant Director, Australian Art  
**Roger Butler**, Senior Curator, Australian Prints, Drawings and Illustrated Books  
**Anne McDonald**, Curator, Australian Prints and Drawings  
**Deborah Hart**, Senior Curator, Australian Painting and Sculpture  
**Elena Taylor**, Curator, Australian Painting and Sculpture  
**Anne Chivas**, Gordon Darling Intern  
**Brenda Croft**, Senior Curator, Aboriginal and Torres Strait Islander Art  
**Susan Jenkins**, Acting Senior Assistant Curator, Aboriginal and Torres Strait Islander Art  
**Stephen Gilchrist**, Trainee Curatorial Assistant, Aboriginal and Torres Strait Islander Art  
**Liz Wilson**, Administrative Assistant  
**Emma McCombe**, Administrative Assistant

**AUSTRALIAN AND INTERNATIONAL ART**

**Robert Bell**, Senior Curator, Decorative Arts and Design  
**Gael Newton**, Senior Curator, Photography  
**Anne O'Hehir**, Assistant Curator, Photography

**INTERNATIONAL ART**

**Jörg Zutter**, Assistant Director, International Art (on leave)  
**Jane Kinsman**, Senior Curator, International Prints, Drawings and Illustrated Books  
**Mark Henshaw**, Curator, International Prints, Drawings and Illustrated Books  
**Jaklyn Babington**, International Prints Intern  
**Christine Dixon**, Acting Senior Curator, International Painting and Sculpture  
**Shaune Lakin**, Curator, International Painting

and Sculpture

**Lucina Ward**, Assistant Curator, International Painting and Sculpture  
**Robyn Maxwell**, Senior Curator, Asian Art  
**Melanie Eastburn**, Curator, Asian Art  
**Lucie Folan**, Assistant Curator, Asian Art  
**Jane Marsden**, Administrative Assistant  
**Georgina Bryant**, Administrative Assistant

**COLLECTION SERVICES**

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

**CONSERVATION**

**Janet Hughes**, Head of Conservation (on leave)  
**Debbie Ward**, Acting Conservation Coordinator  
**Cheree Martin**, Administrative Assistant  
**Allan Byrne**, Senior Conservator, Paintings  
**Kim Brunoro**, Conservator, Paintings  
**Sheridan Roberts**, Conservator, Paintings  
**Greg Howard**, Conservation Framer  
**Andrea Wise**, Senior Paper Conservator  
**Fiona Kemp**, Paper Conservator  
**James Ward**, Paper Conservator  
**Caitlin Granowski**, Paper Conservator  
**Micheline Ford**, Conservator, Textiles  
**Charis Tyrrel**, Conservator, Textiles  
**Jael Muspratt**, Conservation Assistant  
**Stefanie Woodruff**, Loans Conservator  
**Shulan Birch**, Senior Mountcutter  
**Libby Jones**, Mountcutter/Framer  
**Scott Franks**, Mountcutter/Framer  
**Beata Tworek-Matuszkiewicz**, Senior Conservator, Objects  
**Jaishree Srinivasan**, Objects Conservator  
**Lisa Addison**, Preventive Conservator  
**Cathy Collins**, Assistant Conservator

**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 Brennan**, Inter-Library Loans/Exchange Officer

**Anna Reidy**, Acting Documentation Officer  
**Charmane Head**, Administrative Assistant/  
Circulation Officer  
**Kelly Sturgiss**, Documentation Filer/Shelver  
**Peter Marshall**, Documentation Filer/Shelver  
**Sam King**, Documentation Filer/Shelver

## REGISTRATION

**Ren Pryor**, Registrar of Collections  
**Pam Bailey**, Administrative Assistant  
(on leave)  
**Alicia Page**, Administrative Assistant  
**Adrian Finney**, Associate Registrar,  
Documentation and Storage  
**Charlotte Galloway**, Associate Registrar, Loans  
and Exhibitions  
**Heidi Grivas**, Assistant Registrar, Documentation  
and Storage  
**Rebecca Corbell**, Assistant Registrar, Loans  
(Outward)  
**Katrina Power**, Associate Registrar, Exhibitions  
(Inward)  
**Peta Hendriks**, Senior Registration Officer Loans  
and Documentation  
**Valerie Alfonzi**, Senior Registration Officer  
Collection Storage  
**John Wayne**, Senior Registration Officer Packing  
and Transport  
**Tess Cashmore**, Senior Registration Officer  
Documentation  
**Adam Mann**, Registration Officer Works on Paper  
**Rose Montebello**, Registration Officer Works  
on Paper  
**Fiona Hinton**, Registration Officer Textiles  
**Sam Bottari**, Registration Officer Paintings  
and Objects  
**Bruce Egan**, Registration Officer Paintings  
and Objects  
**Ted Nugent**, Registration Officer Packing  
**Jane Saker**, Registration Officer Accession  
**Nicholas Crotty**, Registration Officer Tyler Project  
**Laura Webster**, Registration Officer Tyler Project  
**Tom Bonin**, Registration Officer  
**David Fisher**, Registration Officer  
**Deborah Hill**, Registration Officer  
**Christy Clucas**, Registration Officer  
**Siva Poobalasingan**, Registration Officer

## IMAGING RESOURCE UNIT

**Bruce Moore**, Manager Imaging Resources  
**Steve Nebauer**, Photographer  
**Eleni Kypridis**, Photographer

**Barry Le Lievre**, Photographer  
**Roger Booth**, Digital Systems Officer  
**Wilhelmina Kemperman**, Imaging Coordinator  
**Gyongyi Kovacs**, Digitisation Project Assistant

## ACCESS SERVICES

**Ron Ramsey**, Assistant Director, Access Services  
(on leave)  
**Adam Worrall**, Acting Assistant Director, Access  
Services and Head of Exhibitions  
**Claudia Hyles**, Administrative Assistant

## EDUCATION AND PUBLIC PROGRAMS

**Susan Herbert**, Head of Education and Public Programs

## EDUCATION

**Robyn Daw**, Manager Education  
**Jenny Manning**, Project Coordinator, Education  
**Philippa Winn**, Educator, Youth and Community  
Programs  
**Joanna Krabman**, Educator, Family and School  
Programs  
**Jo-Anne Walsh**, Administrative Officer School and  
Group Bookings  
**Juliet Flook**, Administrative Officer Voluntary Guides  
Program

## PUBLIC PROGRAMS

**Daryl Shires**, Manager Public Programs  
**Ben Divall**, Assistant Manager Public Programs  
**Steve Tonkin**, Project Officer Public Programs  
**Michael Fensom-Lavender**, Coordinator,  
Visitor Services  
**Egidio Ossato**, Audio Visual Technician  
**Piera Bigna**, Information Officer  
**Janet Matson**, Information Officer  
**Evelyn Dyball**, Information Officer  
**Christine Nicholas**, Information Officer

## MEMBERSHIP

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

## MULTIMEDIA

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

## EXHIBITIONS

**Mark Bayly**, Manager Exhibitions  
**Beatrice Gralton**, Exhibitions Coordinator

David Turnbull, Exhibitions Coordinator  
Patrice Riboust, Senior Exhibitions Designer  
Isobel Trundle, Exhibitions Designer  
Lloyd Hurrell, Exhibitions Installer  
Ben Taylor, Exhibitions Installer  
Peter Vandermark, Exhibitions Installer  
Derek O'Connor, Exhibitions Installer  
Caitlin Perriman, Exhibitions Installer  
James Holland, Exhibitions Installer  
Alex Reddaway, Exhibitions Installer  
Elizabeth Kelly, Exhibitions Installer

### WORKSHOP

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

### TRAVELLING EXHIBITIONS

Belinda Cotton, Manager Travelling Exhibitions  
Helene Hayes, Project Coordinator (on leave)  
Dominique Nagy, Project Officer  
Maryanne Voyazis, Project Officer  
Melanie Douglas, Project Officer

### MARKETING AND MERCHANDISING

Ruth Patterson, Assistant Director, Marketing and Merchandising  
Helen Motbey, Business Manager

### MARKETING AND COMMUNICATIONS

Jenny Blake, Head of Marketing and Communications  
Elizabeth Malone, Marketing Manager  
Lyn Brown, Events Coordinator  
Helen Power, Acting Events Coordinator  
Caroline Vero, Marketing and Communications Coordinator  
Alix Fiveash, Acting Public Affairs Coordinator

### PUBLICATIONS

Kirsty Morrison, Publications Manager  
Carla Da Silva Pastrello, Graphic Designer (on leave)  
Sarah Robinson, Graphic Designer  
Eve Sullivan, Editor  
Leanne Handreck, Rights and Permissions Officer  
Chris Lancaster, Publications Officer  
Janette Howe, Administrative Officer

### COMMERCIAL OPERATIONS

Heather Herring, Business Development Manager  
Annie Connor, Wholesale Officer  
Claudia Wilkinson, Shop Manager  
Annette Stefanou, Assistant Shop Manager  
Susie Greentree, Shop Supervisor  
Daniel Bigna, Shop Assistant  
Genevieve Swifte, Shop Assistant  
Ali Mackay-Sim, Logistics Officer

### DEVELOPMENT

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

### FINANCE

Margaret Baird, Head of Finance (on leave)  
Karyn Cooper, Acting Head of Finance  
John Kearns, Acting Manager Finance  
June Grainger, Acting Assistant Manager Finance  
Trinh Poonpol, Finance Officer  
Barbara Reinstadler, Finance Officer  
Roberto Thomas, Finance Officer

### HUMAN RESOURCE MANAGEMENT

Tony Rhynehart, Head of Human Resource Management  
Helen Gee, Manager Human Resource Management  
Melinda Carlisle, Occupational Health and Safety Officer  
Debra Luck, Acting Assistant Manager Human Resource Management  
Manolita Ramsey, Acting Personnel Officer  
Margaret Webber, Assistant Personnel Officer  
Lee Colvin, Salaries Clerk (on leave)  
Gavin Schroeder, Salaries Clerk  
Lisa Cargill, Recruitment Officer  
Janine Turner, Acting Recruitment Officer

### FACILITIES MANAGEMENT

Philip Cooper, Head of Facilities Management

### BUILDING SERVICES

Garry Cox, Manager Building Services  
Joy Pensko, Support Officer Building Services  
Zora Santrac, Administrative Assistant  
Mathew Hogan, Electrician  
Tui Tahī, Electrician  
Michael Sultana, Air Conditioning Service Officer

Veselka Koneska, General Maintenance Officer  
John Gryniewicz, General Maintenance Officer  
Josip Rukavina, General Maintenance Officer

#### **SECURITY AND STORES**

Dean Marshall, Manager Security and Stores

#### **SECURITY**

Michael Hansen, Assistant Manager Security  
Gail McAllister, Assistant Manager Security  
Gale Millwood, Security Administrative Officer  
Michael Lawrence, Senior Security Officer  
John O'Malley, Senior Security Officer  
Zek Stefek, Senior Security Officer  
Jose Campuzano, Senior Security Officer  
Ben Williams, Senior Security Officer  
Joe Stefek, Senior Security Officer  
David Eals, Security Officer  
Stephen Jones, Security Officer  
Kurt Maurer, 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  
Darrel Lord, Security Officer  
Greg Bond, Security Officer  
Michael Whitby, Security Officer  
Marilyn Jackson, Security Officer

#### **PURCHASING AND STORES**

Frank Navarro, Acting Warehouse Supervisor  
Philip Murphy, Acting Warehouse Supervisor

#### **INFORMATION TECHNOLOGY (IT) AND BUSINESS SUPPORT**

Mark Nash, Head of IT and Business Support

#### **BUSINESS SUPPORT**

John Santolin, Manager Business Support

#### **INFORMATION TECHNOLOGY (IT)**

Tony Bray, IT Manager  
Lorraine Jovanovic, Assistant IT Manager  
Simon Metcalfe, Network Engineer

#### **RECORDS MANAGEMENT UNIT (RMU)**

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

## ACQUISITIONS 2003–2004

**ABORIGINAL AND TORRES STRAIT  
ISLANDER DECORATIVE ARTS****BANGALANG, Julieanne**

born Australia 1955  
Berd berd, Kunwinjku people  
*Handbag* 2002  
pandanus, natural dyes  
49.0 x 30.0 cm  
2003.282

**CAROL (MILYIKA), Alison**

born Australia 1958  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
wool, mohair, cotton  
43.0 x 28.0 cm  
2004.144.5

*Mukata [beanie]* 2003  
wool, emu feathers, seeds  
18.0 x 28.0 cm  
2004.144.15

**DAVISON, Cheryl**

born Australia 1964  
Yuin people  
*Printed quilt* 2001  
screenprint on cotton  
226.0 x 202.0 cm  
2004.147

*Sacred country* 2002  
screenprint on cotton  
750.0 x 141.0 cm  
2004.145

*Willi Willi* 2002  
screenprint on cotton  
750.0 x 148.0 cm  
2004.146

**DIRDI, Labidja**

born Australia 1934  
Miwi, Kunwinjku people  
*Basket* 2002  
pandanus, natural dyes  
49.2 x 25.5 cm  
2003.284

**DJORLAM, Leonie**

born Australia 1966  
Kunwinjku people  
*Basket* 2002  
pandanus, natural dyes  
53.0 x 23.2 x 22.6 cm  
2003.274

**EDWARDS, Ngingta**

born Australia c.1931  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
wool, emu feathers,  
gum nuts  
35.0 x 27.0 cm  
2004.144.22

**ENGLAND, Jodie**

born Australia  
Kunwinjku people  
*Basket* 2002  
pandanus  
28.4 x 28.4 x 17.0 cm  
2003.277

*Basket* 2002  
pandanus  
31.0 x 18.0 x 15.0 cm  
2003.278

**GUWALWAL, Barbara**

born Australia 1968  
Gurulk, Kunwinjku people  
*Handbag* 2002  
pandanus, natural dyes  
65.0 x 18.0 x 20.0 cm  
2003.275

**GUYMALA, Leanne**

born Australia 1943  
Bularlhaja, Kunwinjku people  
*Basket* 2002  
pandanus, natural dyes  
41.0 x 35.0 x 30.0 cm  
2003.285

**HAGGIE, Dora**

born Australia c.1938  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
acrylic, wool, cotton,  
emu feathers  
18.0 x 22.0 cm  
2004.144.4

*Mukata [beanie]* 2003  
acrylic, wool, cotton  
20.0 x 26.0 cm  
2004.144.8

*Mukata [beanie]* 2003  
acrylic, wool, cotton  
18.0 x 26.0 cm  
2004.144.10

*Mukata [beanie]* 2003  
acrylic, wool, cotton  
19.0 x 24.0 cm  
2004.144.11

**KULYURU, Angkuna**

born Australia 1943  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
wool, synthetic polymer  
paint on gum nuts  
24.0 x 33.0 cm  
2004.144.12

**LIONEL, Pantjiti**

born Australia c.1930  
Ngaatjatjara people  
*Mukata [beanie]* 2003  
51.4 x 26.0 cm  
2004.144.3

*Mukata [beanie]* 2003  
wool, synthetic polymer  
paint on gum nuts  
21.0 x 30.0 cm  
2003.144.9

*Mukata [beanie]* 2003  
wool, synthetic polymer  
paint on gum nuts  
32.0 x 30.0 cm  
2004.144.16

*Mukata [beanie]* 2003  
wool, gum nut, emu feathers  
32.0 x 29.0 cm  
2004.144.19

**MARALNGURRA, Josie**

born Australia 1952  
Wardjak, Kunwinjku people  
*Handbag* 2002  
pandanus, natural dyes  
37.0 x 34.4 x 11.4 cm  
2003.280

**MARALNGURRA, Joslyn**

born Australia 1975  
Ngalngbali, Kunwinjku people  
*Dilly bag* 2002  
pandanus, natural dyes  
45.0 x 13.6 x 12.8 cm  
2003.276

**NADJAMERREK, Stephanie**

born Australia 1939  
Kunwinjku people  
*Handbag* 2002  
pandanus, natural dyes  
31.4 x 34.4 x 2.0 cm  
2003.273

**NAIN, Clinton**

born Australia 1971  
Erub, Meriam Mer, Ku Ku people  
*7 days of blue #5* 2001  
bleached Indian cotton  
183.0 x 91.7 cm  
2004.20

**NAWIRRIDJ, Grace**

born Australia 1950  
Ngalngbali, Kunwinjku people  
*String bag* 2002  
bush string, natural dyes  
63.0 x 50.4 x 4.0 cm  
2003.272

**NGANJMIRRA**

**(NAMARNYILK), Jill**  
born Australia 1954  
Bularhdja, Kunwinjku people  
*Dilly bag* 2002  
pandanus, natural dyes  
36.0 x 26.0 x 34.0 cm  
2003.279

**STANLEY, Nungalka**

born Australia 1943  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
wool, synthetic polymer  
paint on gum nuts  
24.0 x 29.0 cm  
2004.144.1

*Mukata [beanie]* 2003  
wool, emu feathers  
51.4 x 26.0 cm  
2004.144.2

*Mukata [beanie]* 2003  
wool, feathers, synthetic  
polymer paint on  
gum nuts  
28.0 x 26.0 cm  
2004.144.17

**TAPAYA, Tjunkaya**

born Australia 1947  
Pitjantjatjara people  
*Mukata [beanie]* 2003  
wool  
48.0 x 25.0 cm  
2004.144.7



*Mukata [beanie]* 2003  
wool, hand-painted gum nut,  
emu feathers  
40.0 x 34.0 cm  
2004.144.14

*Mukata [beanie]* 2003  
wool  
32.0 x 32.0 cm  
2004.144.18

*Mukata [beanie]* 2003  
wool, emu feather, synthetic  
polymer paint on gum nuts  
28.0 x 28.0  
2004.144.20

*Mukata [beanie]* 2003  
wool  
37.0 x 30.0 cm  
2004.144.21

### **UNGAKINI, Tjangala**

born Australia 1934  
Ngatatjara people  
*Mukata [beanie]* 2003  
wool, emu feathers, seeds, gum nuts  
34.0 x 30.0 cm  
2004.144.6

*Mukata [beanie]* 2003  
wool, emu feathers  
43.0 x 27.0 cm  
2004.144.13

### **UNKNOWN**

probably Jirrbal people  
*Jawun (bicornual basket)*  
c.late 19th century  
lawyer cane  
30.0 x 37.5 x 29.4 cm  
2004.166

### **WURRKIDJ, Dobie**

born Australia 1924  
Djalama, Kunwinjku people  
*Handbag* 2002  
pandanus, natural dyes  
54.0 x 30.0 cm  
2003.283

*Bag* 2002  
pandanus, natural dyes  
16.0 x 34.0 x 6.6 cm  
2003.281

## **ABORIGINAL AND TORRES STRAIT ISLANDER DRAWING**

### **AH KEE, Vernon**

born Australia 1967  
Kuku Yalanji/Yidinji/Waanyi people  
*austracism* 2003  
ink on polypropylene  
120.0 x 180.0 cm  
2004.165

### **NADJAMERREK, Lofty Bardayal**

born Australia c. 1926  
Kundedjenghmi people  
*Karrakbarl II* 2003  
natural pigments on paper  
105.0 x 75.0 cm  
2003.367

*Ubarr I* 2002  
natural pigments on paper  
90.0 x 150.0 cm  
2003.368

*Wakkewakken honey spirit I* 2003  
natural pigments on paper  
105.0 x 75.0 cm  
2003.369

*Wakkewakken honey spirit III* 2003  
natural pigments on paper  
75.0 x 26.0  
2003.370

### **WEDGE, H.J.**

born Australia c.1958  
Wiradjuri people  
*Sad boy* 1990  
pencil on paper  
46.0 x 39.0 cm  
2004.160

*Dog and rock* 1990  
pencil on paper  
27.5 x 20.0 cm  
2004.161

*Skull and flag* 1990  
pencil on paper  
34.5 x 22.5 cm  
2004.162

*Totem pole* 1992  
pencil on paper  
42.0 x 29.5 cm  
2004.163

*Blue eyes* 1992  
pencil on paper  
42.0 x 29.5 cm  
2004.159

## **ABORIGINAL AND TORRES STRAIT ISLANDER PAINTING**

### **BAPTIST APUATIMI, Jean**

born Australia 1940  
Japajapunga people  
*Tunga and Pukumani pole* 2003  
natural pigments on canvas  
115.0 x 50.5 cm  
2003.364

**BEDFORD (NYUNKUNY), Paddy**

born Australia c.1922  
Kija/Gija people  
*Emu Dreaming* 2003  
natural pigments and binder on linen  
150.0 x 180.0 cm  
2004.109

*Untitled I* 2003  
gouache on crescent board  
76.0 x 51.0 cm  
2004.110

*Untitled II* 2003  
gouache on crescent board  
76.0 x 51.0 cm  
2004.111

*Untitled III* 2003  
gouache on crescent board  
76.0 x 51.0 cm  
2004.112

*Untitled IV* 2003  
gouache on crescent board  
76.0 x 51.0 cm  
2004.113

**BELL, Richard**

born Australia 1953  
Kamilaroi people  
*I am not a racist* 2003  
synthetic polymer paint and  
gravel on canvas  
150.0 x 90.0 cm  
2004.164

**BENNETT, Gordon**

born Australia 1955  
*(Series of four works on paper)* 1987–88  
synthetic polymer paint on craft paper  
*Torso I* 88.4 x 71.0 cm  
*Torso II* 88.4 x 72.0 cm  
*Torso III* 89.2 x 71.0 cm  
*Head* 89.0 x 72.0 cm  
2003.258.1–4

*Notes to Basquiat (Universal)* 1998  
synthetic polymer paint on paper  
106.0 x 75.0 cm  
2003.256

*Notes to Basquiat (Land of the free)* 1998  
synthetic polymer paint on paper  
106.0 x 75.0 cm  
2003.257

*Notes to Basquiat: 911 (pink)* 2002  
synthetic polymer paint on linen  
152.0 x 182.0 cm  
2003.255

**BROWN, Anmanari**

born Australia early 1930s  
Pitjantjatjara people  
*Kungkarrakalpa* 2002  
synthetic polymer paint on canvas  
134.0 x 118.0 cm  
2003.268

*Kungkarrakalpa* 2002  
synthetic polymer paint on canvas  
121.0 x 139.0 cm  
2003.433

**CHEREL JANANGOO, Butcher**

born Australia c.1920  
Jangkarti people  
*Bush leaves* 2002  
synthetic polymer paint on paper  
76.0 x 56.0 cm  
2003.451

*Girili* 2002  
synthetic polymer paint on paper  
76.0 x 56.0 cm  
2003.452

*Girndi Manyi* 2003  
synthetic polymer paint on canvas  
99.0 x 80.0 cm  
2003.449

*Tharloo and Garn.gi* 2003  
synthetic polymer paint on paper  
99.0 x 80.0 cm  
2003.450

**CHUGUNA, Mona Jukuna**

born Australia 1933  
Walmajarri people  
**SKIPPER, Pijaju Peter**  
born Australia 1929  
Walmajarri/Juwaliny people  
*Jamirlangu [husband and wife]* 2003  
synthetic polymer paint on canvas  
182.0 x 151.0 cm  
2004.22

**COOPER, Kuntjil**

born Australia c.1920  
Pitjantjatjara people  
*Kata Kati* 2002  
synthetic polymer paint on canvas  
158.0 x 178.0 cm  
2003.432

**DOWLING, Julie**

born Australia 1969  
Badimaya, Yamatji people  
*Playing dead* 2003  
synthetic polymer paint, red ochre on canvas  
91.0 x 122.0 cm  
2003.365

**JANDANY, Hector**

born Australia 1929  
Kija/Gija people  
*Purnululu Ngarrgooroon country* 2000  
natural pigments on canvas  
140.0 x 100.0 cm  
2003.448

**KOOMEETA, Craig**

born Australia 1977  
Wik-Alkan people  
*Freshwater crocodile* 2002  
synthetic polymer paint and natural  
ochre on milk wood  
21.4 x 19.2 x 115.8 cm  
2003.366

**MacDONALD, Norma**

born Australia 1943  
Yindjbarndi, Yamatji people  
*Time frame* 2002  
oil and synthetic polymer paint on canvas  
110.0 x 85.0 cm  
2003.371

**MARAWILI, Djambawa**

born Australia 1953  
Madarrpa people  
*Minytji* 2002  
natural pigments on eucalyptus bark  
193.0 x 101.0 cm  
2003.263

**MARIKA, Wanyubi**

born Australia 1967  
Rirratjingu people  
*Burnt honey* 2003  
natural pigments on eucalyptus bark  
228.0 x 75.0 cm  
2003.264

**MITCHELL, Angkaliya**

born Australia c.1940  
Pitjantjatjara people  
*Minymaku* 2002  
synthetic polymer paint on canvas  
118.0 x 145.0 cm  
2003.271

**NANGALA JUGADAI, Narputta**

born Australia 1933  
Pintupi, Pitjantjatjara people  
*Karrkurutintya* 2003  
synthetic polymer paint on canvas  
153.0 x 122.0 cm  
2003.269

**NAPANANGKA, Lorna**

born Australia 1961  
Pintupi people  
*Untitled* 2002  
synthetic polymer paint  
on canvas  
153.0 x 90.0 cm  
2003.376

**OLODOODI TJUNGURRAYI, Patrick**

born Australia c.1935  
Kukatja, Pintupi people  
*Mylilly* 2002  
synthetic polymer paint on linen  
300.0 x 130.0 cm  
2003.266

**PEASE, Christopher**

born Australia 1969  
Minang/Wardandi/Balardung/Nyoongar people  
*Hunting party* 2003  
oil on canvas  
128.0 x 210.0 cm  
2004.21

**PWERLE NGALE, Angelina**

born Australia c.1952  
Alyawarr people  
*Bush plum I* 2002  
synthetic polymer paint on canvas  
122.0 x 109.0 cm  
2004.23

*Bush plum II* 2002

synthetic polymer paint on canvas  
122.0 x 109.0 cm  
Gift of Annette Reeves,  
Melbourne 2004  
2004.3

**STOKES, Joan Nancy**

born Australia 1961  
Warrmungu people  
*Time to muster them* 2002  
synthetic polymer paint on canvas  
120.0 x 161.0 cm  
2003.372

*The black riders are stuntmen* 2002  
synthetic polymer paint on paper  
77.0 x 57.0 cm  
2003.373

*The stock yard story* 2002  
synthetic polymer paint on canvas  
125.0 x 165.0 cm  
2003.374

*The black and white ringers* 2002  
synthetic polymer paint on canvas  
134.0 x 82.0 cm  
2003.375

**TJAPANANGKA, Tjumbo**

born Australia c.1929  
Kukatja people  
*Wati Kutjarra* 2002  
synthetic polymer paint on linen  
180.0 x 120.0 cm  
2003.265

**TJUNGURRAYI, George  
(Hairbrush)**

born Australia c.1945  
Pintupi people  
*Untitled* 2002  
synthetic polymer paint  
on canvas  
183.0 x 244.0 cm  
2003.348

**WATSON, Judy**

born Australia 1959  
Waanyi people  
*canyon* 1997  
pigment, pastel and ink  
on canvas  
595.0 x 180.0  
2003.254

*two halves with bailer shell* 2002  
pigment and synthetic polymer  
paint on canvas  
194.0 x 108.0 cm  
2003.267

**WATSON, Nyunkulya**

born Australia c.1938  
Pitjantjatjara people  
*Tjukula Tjuta* 2002  
synthetic polymer paint  
on canvas  
79.0 x 118.0 cm  
2003.270

**WATSON, Tommy**

born Australia c.1935  
Pitjantjatjara people  
*Karrtjana* 2002  
synthetic polymer paint  
on canvas  
110.0 x 84.0 cm  
2003.259

*Walpa* 2002  
synthetic polymer paint  
on canvas  
181.0 x 178.0 cm  
2003.260

*Mangu* 2002  
synthetic polymer paint  
on canvas  
87.5 x 90.5 cm  
2003.261

*Untjulalkatja* 2002  
synthetic polymer paint  
on canvas  
176.0 x 121.0 cm  
2003.262

**WEDGE, H.J.**

born Australia c.1958  
Wiradjuri people  
*Lazy Sunday afternoon* 1998  
synthetic polymer paint  
on paper  
35.0 x 25.0 cm  
2004.149

*Going with Auntie* 1998  
synthetic polymer paint  
on paper  
35.0 x 25.0 cm  
2004.150

*Breakaway I* 1998  
synthetic polymer paint  
on paper  
35.0 x 25.0 cm  
2004.151

*Breakaway II* 1998  
synthetic polymer paint  
on paper  
35.0 x 25.0 cm  
2004.152

*Not fuckin' again* 1998  
synthetic polymer paint  
on paper  
41.0 x 31.0 cm  
2004.153

*Waste of a life—what a story I* 1998  
synthetic polymer paint  
on paper  
41.0 x 31.0 cm  
2004.154

*Cous* 1998  
synthetic polymer paint  
on paper  
41.0 x 31.0 cm  
2004.155

*Soaking wet* 1998  
synthetic polymer paint  
on paper  
50.0 x 35.5 cm  
2004.156

*Coopapedy* 2001  
synthetic polymer paint  
on paper  
100.0 x 70.0 cm  
2004.148

*Where all the fish went to I* 2001  
synthetic polymer paint on paper  
100.0 x 70.0 cm  
2004.157

*Where all the fish went to II* 2001  
synthetic polymer paint on paper  
100.0 x 70.0 cm  
2004.158

## ABORIGINAL AND TORRES STRAIT ISLANDER PRINTS

### HAYWARD/POOARAAR, Bevan

Australia 1939–2004  
Goreng/Minang, Nyoongar people  
*The Spirit catchers* 1988  
linocut, on paper  
printed image 51.0 x 38.6 cm  
sheet 77.0 x 57.2 cm  
2003.453

*Mubborn Spirits & anthropomorphic (Yonga tribe)* 1988  
etching, on paper  
plate-mark 27.0 x 19.4 cm  
sheet 53.4 x 39.2 cm  
2003.455

*Yongas (Kangaroos) spiritual concerns* 1988  
lithograph, on paper  
printed image 36.4 x 25.6 cm  
sheet 57.6 x 38.0 cm  
2003.457

*Ancestral Guardian Spirits* 1988  
linocut, printed in black ink, from one block,  
on paper  
printed image 33.4 x 51.0 cm  
sheet 48.6 x 62.2 cm  
2003.460

*Anthropomorph midst rock arrangements* 1989  
linocut, on paper  
printed image 44.8 x 36.2 cm  
sheet 57.2 x 46.8 cm  
2003.454

*Ancestral Spirits and Yonga anthropomorph* 1989  
stencil, screenprint, on paper  
printed image 55.8 x 42.4 cm  
sheet 76.6 x 56.2 cm  
2003.456

*Tweret Spirits, Njoorum Spirits & Anthropomorphs of Aboriginal life* 1990  
etching, on paper  
8 images on one sheet, each 10.6 x 7.0 cm  
printed image overall 26.0 x 48.2 cm  
sheet 53.8 x 79.2 cm  
2003.459

*Tweret Spirits* 1991  
lithograph, on paper  
printed image 36.8 x 50.8 cm  
sheet 56.0 x 72.2 cm  
2003.461

*Aboriginal Australian rock art* 1991  
lithograph, on paper  
printed image 18.4 x 23.8 cm  
sheet 38.2 x 57.4 cm  
2003.458

### MIWULKU, Kate

born Australia c.1950  
Ndjébbana people  
*Waramalèla [Fish traps II]* 2002  
drypoint, chine collé, on paper  
printed image 25.0 x 25.0 cm  
sheet 39.0 x 36.5 cm  
2004.17

*Waramalèla [Fish traps III]* 2002  
drypoint, chine collé, on paper  
printed image 25.0 x 25.0 cm  
sheet 39.0 x 36.5 cm  
2004.18

*Beya [Dilly bag]* 2002  
etching and chine collé, on paper  
printed image 25.0 x 20.0 cm  
sheet 39.0 x 36.5 cm  
2004.19

## ABORIGINAL AND TORRES STRAIT ISLANDER SCULPTURE

### MALANGI DAYMIRINGU, David

Australia 1927–1999  
Manharrngu people  
*Gurrmirringu and his wife [Pair of figures]* c.1961  
natural pigments on wood  
(1) 54.6 x 24.0 x 11.6 cm  
(2) 53.0 x 26.4 x 12.4 cm  
2003.253 A–B

## AUSTRALASIAN PRINTS

**ARAGO, Jacques Etienne Victor** print after  
France 1790–1855  
Australia, Brazil 1817–20

**COUTANT, Jean Louis Denis** engraver  
France 1776–1831  
*Nlle Hollande Port-Jackson: Sauvages des environs de Sydney. 1. Nani; 2. Taran; 3. Abinghou; 4. Broten; 5. Timbéré* 1825  
from Louis de Freycinet, *Voyage autour du monde. Atlas historique*, Paris: 1825  
engraving, printed in black ink, from one plate,  
on buff chine collé, on thick white wove paper  
plate-mark 23.8 x 31.4 cm  
sheet 31.7 x 47.2 cm  
2003.302

### ARNOLD, Raymond

born Australia 1950  
*Maria Island double test* 1995  
from *Maria Island Double* 1995  
drypoint, etching, printed in black ink with plate tone,  
from one copper plate, on white wove paper on  
stretched canvas  
plate-mark 49.8 x 39.2 cm  
sheet 49.8 x 39.2 cm  
canvas 50.6 x 40.4 cm  
impression: artist's proof  
Gordon Darling Australasian Print Fund 2003  
2004.42

*Source—after Courbet* 1998–2000  
etching, printed in black ink, from one plate, on white wove BFK Rives paper  
plate-mark 69.6 x 69.8 cm  
sheet (deckle-edged) 90.0 x 90.0 cm  
impression: 10/10  
Gordon Darling Australasian Print Fund 2003  
2004.43

*Searching for immortality in the mountains—  
Mount Ventoux / after Petrarch* 2001  
from *Searching for Immortality in the Mountains—  
Mount Ventoux / after Petrarch* 2001  
etching, roulette, printed in blackish-gold ink with plate tone, from one copper plate, on white wove paper  
plate-mark 69.2 x 69.6 cm  
sheet (deckle-edged) 210.4 x 84.0 cm  
impression: artist's proof 3  
Gordon Darling Australasian Print Fund 2003  
2004.41

#### **ASHTON, Julian**

England 1851–Australia 1942  
France 1869; Australia from 1878  
*Cumberland Street, The Rocks, Sydney* 1893  
etching, printed in brown sepia ink with plate tone, from one plate, on ivory wove paper  
printed image 26.0 x 17.2 cm  
plate-mark 30.2 x 20.0 cm  
sheet (irregular) 34.2 x 23.8 cm  
impression: working proof  
2003.467

*Cumberland Street, The Rocks, Sydney* 1893  
etching, printed in dark brown ink, from one plate, on cream wove paper  
printed image 26.6 x 17.2 cm  
plate-mark 30.1 x 20.0 cm  
sheet (irregular) 35.8 x 25.4 cm  
backing paper 38.2 x 29.0 cm  
impression: working proof  
2003.468

*Gloucester Street, The Rocks, Sydney* 1893  
etching, printed in brown ink, from one plate, on ivory wove paper  
printed border line 23.5 x 15.5 cm  
plate-mark 30.4 x 20.0 cm  
sheet (irregular) 33.2 x 22.4 cm  
impression: working proof  
2003.469

*Gloucester Street, The Rocks, Sydney* 1893  
etching, printed in black ink, from one plate, on cream laid paper  
printed border line 23.6 x 15.6 cm  
plate-mark 30.4 x 20.0 cm  
sheet (irregular) 36.7 x 25.4 cm  
impression: working proof  
2003.470

*Lower Fort Street, The Rocks, Sydney* 1893  
etching, printed in black ink, from one plate, on cream wove paper  
printed border line 27.2 x 17.6 cm  
plate-mark 30.2 x 20.0 cm  
sheet (irregular) 37.8 x 26.0 cm  
impression: working proof  
2003.471

*Lower Fort Street, The Rocks, Sydney* 1893  
etching, printed in dark brown ink, from one plate, on cream wove paper  
printed border line 27.2 x 17.6 cm  
plate-mark 30.3 x 20.0 cm  
sheet (irregular) 37.0 x 25.4 cm  
backing sheet 38.8 x 27.8 cm  
impression: working proof  
2003.472

*Study of a head* 1893  
etching, printed in black ink, from one plate, on cream laid paper  
plate-mark 16.4 x 11.9 cm  
sheet 24.2 x 20.4 cm  
impression: 9/14  
2003.473

#### **BACKEN, Earle**

born Australia 1927  
England 1954–55; France 1956–59  
*Landscape with fire* 1962  
etching, aquatint and engraving, printed in colour, from one plate, on cream wove paper  
plate-mark 34.4 x 49.4 cm  
sheet 41.8 x 55.6 cm  
impression: 10/25  
Gift of Wm S. Hamilton 2004  
2004.5

#### **BIRD MPETYANE, Lyndsay**

born Australia 1935  
Aboriginal Australian, Anmatyerr people  
**NORTHERN EDITIONS PRINT WORKSHOP**  
established Australia 1993  
*not titled* 2001  
in *Men's Etchings* 2001  
etching and aquatint, printed in yellow and ochre ink, from two plates, on chine collé of thin buff paper, on cream wove paper  
plate-mark 33.0 x 39.4 cm  
sheet (deckle-edged) 53.2 x 70.4 cm  
impression: 8/50  
Gordon Darling Australasian Print Fund 2003  
2003.317

**BOAG, Yvonne**

born Scotland 1954

Australia from 1964

*Metro* 1994

linocut, printed in black ink, from one block, on thin white wove paper

printed image 47.0 x 29.8 cm

sheet (deckle-edged) 75.8 x 56.8 cm

impression: 1/6

Gift of the Silk Cut Foundation 2004

2004.49.67

*Spaces between* 1996

linocut, printed in colour, from multiple blocks, with chine collé, on thin white wove paper

printed image 60.3 x 44.9 cm

sheet 73.0 x 53.6 cm

impression: artist's proof

Gift of the Silk Cut Foundation 2004

2004.49.25

**BOT, G.W.**

born Pakistan 1954

Australia from 1955

*Washing* 1996

linocut, printed in black ink, from one block, on paper

60.0 x 42.0 cm (sight)

impression: artist's proof

Gift of the Silk Cut Foundation 2004

2004.49.1

*Entrance I* 2000

linocut, printed in colour, from multiple blocks, on paper

91.0 X 52.0 cm (sight)

impression: 3/25

Gift of the Silk Cut Foundation 2004

2004.49.2

**BOWEN, Dean**

born Australia 1957

*Country drive* 1996

linocut, printed in black ink, from one block, on cream wove paper

printed image 29.8 x 30.1 cm

sheet (deckle-edged) 56.4 x 38.5 cm

impression: 1/25

Gift of the Silk Cut Foundation 2004

2004.49.44

**BRUCE, Charles**

Scotland 1807–Australia 1851

Australia from 1829

*Hobart Town chain gang* c.1831

etching, printed in black ink, from one plate, on thin wove paper

plate-mark 11.4 x 33.8 cm

sheet 14.4 x 35.8 cm

2003.310

**BRUSEY, Anne-Louise**

working Australia 1996

*Seeing our own views* 1996

linocut, printed in black ink, from one block, on thick white wove paper

printed image 43.8 x 30.0 cm

sheet (deckle-edged) 76.4 x 56.8 cm

impression: 1/20

Gift of the Silk Cut Foundation 2004

2004.49.45

**BRYANT, Darren**

born Australia 1971

*Travellers' tales* 1998

linocut, printed in colour, from multiple blocks,

blind embossing, on paper

7 panels, each 29.5 x 30.0 cm

overall 29.5 x 210.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.37

*Boundaries of the self* 1996

linocut, printed in black and white ink, from multiple blocks, embossing, on two sheets of thick black wove paper and one sheet of thick blue wove paper adhered to thick cream mount board.

printed image (1) 30.2 x 21.8 cm

printed image (2) 30.2 x 22.0 cm

printed image (3) 30.2 x 22.0 cm

printed image overall 30.2 x 66.0 cm

sheet overall 42.6 x 78.6 cm

Gift of the Silk Cut Foundation 2004

2004.49.46

**BURGESS, Peter**

born Australia 1952

USA from 1977

*Art & letters, Part 1* 2001

26 inkjet prints, printed in colour, from digital file,

on thick white wove Arches 88 paper

each sheet 35.5 x 28.4 cm

Gordon Darling Australasian Print Fund 2003

2003.307.1–26

*Art & letters, Part 2* 2001

26 inkjet prints, printed in colour, from digital file,

on thick white wove Arches 88 paper

each sheet 35.5 x 28.4 cm

Gordon Darling Australasian Print Fund 2003

2003.308.1–26

**CARTER, Raymond**

born Australia 1945

*A narrative on a 19th century incident in which Grace was delayed* 1998

linocut, printed in black ink, from one block, on paper

printed image 70.5 x 100.5 cm

sheet 70.5 x 100.5 cm

impression: 1/5

Gift of the Silk Cut Foundation 2004

2004.49.36

**CAVALIERI, Angela**

born Australia 1962  
*Racconto* 2000  
 linocut, printed in colour, from one block, on canvas  
 printed image 162.0 x 141.0 cm  
 sheet 162.0 x 141.0 cm  
 impression: 3/3  
 Gift of the Silk Cut Foundation 2004  
 2004.49.3

**CHARUK, Peter**

born Australia 1951  
*Men's work: 2/lung cancer—father* 1996  
 linocut, printed in colour, from multiple blocks, with  
 collaged elements, on thin transparent paper adhered  
 to cream wove paper  
 printed image 71.2 x 51.5 cm  
 sheet 71.2 x 51.5 cm  
 impression: artist's proof  
 Gift of the Silk Cut Foundation 2004  
 2004.49.47

**CHEREL JANANGO, Butcher**

born Australia c.1920  
 Aboriginal Australian, Jangkarti people  
 Goonyandi people  
*Untitled* 1999  
 linocut, printed in black ink, from one block, on paper  
 100.0 x 74.0 cm (sight)  
 impression: 4/30  
 Gift of the Silk Cut Foundation 2004  
 2004.49.28

**CININAS, Jazmina**

born Australia 1965  
*Lycanthropy survival* 2001  
 linocut, printed in colour, on paper  
 printed image 14.0 x 84.0 cm  
 Gift of the Silk Cut Foundation 2004  
 2004.49.26

**CININAS, Jazmina**

born Australia 1965

**AUSTRALIAN PRINT WORKSHOP**

established Australia 1989  
*Who's Afraid of the Big Bad Wolf?*, Melbourne: Jazmina  
 Cininas, 1996–97  
 96 etchings, lithographs, linocuts, solvent  
 transfers and typesetting, printed in colour, from  
 multiple plates and blocks, pencil, on grey wove khadi  
 watercolour paper and transparent laid tissue paper  
 sheet (deckle-edged) 24.0 x 32.0 cm  
 book closed 25.2 x 33.5 x 2.5 cm  
 book open 25.2 x 67.0 x 2.0 cm  
 impression: 1/2  
 Gordon Darling Australasian Print Fund 2004  
 2004.40.1–96

**CLARKE, Cuthbert Charles** print after

Turkey 1818–Australia 1863  
 Aotearoa New Zealand 1849–60,  
 Australia from 1851

**GILKS, Edward** publisher, lithographer

England c.1822–after 1886  
 Australia 1853–86  
*Commissioner's Camp, Castlemaine, in 1852,*  
*(Mount Alexander)* c.1853  
 lithograph, printed in black ink, from one stone,  
 hand-coloured, on paper  
 printed image 26.5 x 38.4 cm  
 sheet 31.0 x 40.0 cm  
 2003.466

**CLUB, Paddy**

Aboriginal Australian

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993  
*not titled* 2001  
 in *Men's Etchings* 2001  
 etching and aquatint, printed in colour, from one plate,  
 on cream wove paper  
 plate-mark 24.6 x 32.8 cm  
 sheet (deckle-edged) 39.3 x 50.9 cm  
 impression: 8/50  
 Gordon Darling Australasian Print Fund 2003  
 2003.321

**COLEING, Tony**

born Australia 1942  
 England 1963–68; USA 1989  
*Hello Andy* 2002  
 digital inkjet print, on white vinyl  
 printed image 250.0 x 600.0 cm  
 sheet 250.0 x 600.0 cm  
 Gordon Darling Australasian Print Fund 2003  
 2004.44

**CONDER, Charles**

England 1868–1909  
 Australia 1884–90  
*Harlequin's courtship* c.1905  
 lithograph, printed in sepia ink, from one stone, on  
 cream wove paper  
 printed image 25.5 x 35.0 cm  
 2003.474

**CROOKE, Ray**

born Australia 1922  
*not titled [Queensland landscape]* 1957  
 screenprint, printed in black ink, from one stencil,  
 hand-coloured, on dark cream wove paper  
 printed image 34.2 x 43.6 cm  
 sheet 34.2 x 43.6 cm  
 2004.177

**CROOKES, Susan**

born Australia 1973  
*Love* 1994  
 linocut, printed in black ink, from one block,  
 on paper  
 45.0 x 33.0 cm (sight)  
 Gift of the Silk Cut Foundation 2004  
 2004.49.68



**DAVIDSON, Barbara**

born Australia 1928

USA 1961–63

*Illusion* 1968

lithograph, printed in colour, from one stone, on cream wove paper

plate-mark (irregular) 48.4 x 27.6 cm

sheet 56.6 x 38.5 cm

impression: 5/6

Gordon Darling Australasian Print Fund 2003

2003.324

*Appian Way 1907* 1979

etching, printed in warm black ink, from one plate,

on cream wove Fabriano paper

plate-mark 12.8 x 49.4 cm

sheet (deckle-edged) 25.0 x 62.0 cm

impression: 5/15

Gordon Darling Australasian Print Fund 2003

2003.325

*Redfern 3* 1984

etching, printed in warm black ink, from one plate, hand-coloured, on three sheets of blue wove paper

each plate-mark 60.4 x 41.6 cm

sheet (1) (deckle-edged) 70.8 x 51.4 cm

sheet (2) (deckle-edged) 70.4 x 49.8 cm

sheet (3) (deckle-edged) 70.2 x 49.6 cm

impression: 5/10

Gordon Darling Australasian Print Fund 2003

2003.326

*Kirribilli 3* 1981, 1985

etching, hand-coloured, on two sheets of paper

each plate-mark 49.2 x 32.4 cm

sheet (1) (deckle-edged) 64.8 x 46.2 cm

sheet (2) (deckle-edged) 64.6 x 46.0 cm

Gordon Darling Australasian Print Fund 2003

2003.327

**DENCH, Marieke**

working Australia 1997

*Untitled* 1997

linocut, embossing and flocking, on paper

3 panels, each 22.0 x 42.0 cm

overall 66.0 x 42.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.11

*To feel one's way* 2002

linocut, embossing with dry pigment,

on paper on organza

9 panels, overall 200.0 x 200.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.80

**DE SAINSON, Louis**

France 1801–1887

worked Australia

*Hobart-town. Vue prise d'un ravin au nord*

(*Van Diemen*) c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour du monde*, Paris: 1834–35

lithograph, printed in black ink, from one stone,

on cream wove paper

printed image 21.2 x 33.6 cm

sheet 34.3 x 54.6 cm

2003.423

*Vue d'Hobart-Town, prise de l'est (Ile Van Diemen)*

c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour du monde*, Paris: 1834–35

lithograph, printed in black ink, from one stone, on

cream wove paper

printed image 25.8 x 43.1 cm

sheet 34.0 x 54.6 cm

2003.424

*Vue des d'efrichemens. Au pied du Mont Wellington*

(*Ile Van Diemen*) c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour*

*du monde*, Paris: 1834–35

lithograph, printed in black ink, from one stone, on buff

wove paper

printed image 22.4 x 33.2 cm

sheet 34.4 x 54.6 cm

2003.425

*Tonga-Tabou. Vadodai vient demander la fin des hostiles*

c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour*

*du monde*, Paris: 1834–35

lithograph, printed black ink, from one stone,

on cream wove paper

printed image 22.5 x 32.4 cm

sheet 35.3 x 52.5 cm

2003.426

*Incendie des cabanes du Chef Tahofa, sur l'île Oneata*

c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour du*

*monde*, Paris: 1834–35

lithograph, printed in black ink, from one stone,

on cream wove paper

printed image 21.4 x 30.7 cm

sheet 35.0 x 54.6 cm

2003.427

**DE SAINSON, Louis** print after

France 1801–1887  
worked Australia

**NOËL, Alexis**

**BÈS, A.** lithographer

**TASIU, J.** editor

*Hobart-Town. Vue du côté des casernes. Ile Van-Diemen*  
c.1834–35

from Dumont d'Urville, *Voyage pittoresque autour*  
*du monde*, Paris: 1834–35

lithograph, printed in black ink, from one stone,  
on buff wove paper

printed image 24.6 x 40.9 cm

sheet 34.5 x 54.8 cm

2003.295

**DIXON PETYARRE, Henry**

born Australia c.1954

Aboriginal Australian, Anmatyerr people

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993

*not titled* 2001

in *Men's Etchings* 2001

etching and aquatint, printed in brown–black ink,

from one plate, on cream wove paper

plate-mark 24.6 x 32.8 cm

sheet (deckle-edged) 39.8 x 50.6 cm

impression: 8/50

Gordon Darling Australasian Print Fund 2003

2003.319

**DOBER, Mark**

working Australia 1998

*Barricade at East Swanson Dock* 1998

linocut, printed in black ink, from one block,

on cream mould-made Lana paper

printed image 6.9 x 14.2 cm

sheet 27.8 x 38.0 cm

impression: artist's proof

Gift of the Silk Cut Foundation 2004

2004.49.27

**DUXBURY, Lesley**

born England 1950

Australia from 1983

*Untitled 1* 2002

2 inkjet and relief prints, archival lamination on

aluminium and aluminium dust on aluminium,

on Somerset cotton rag paper

each sheet 60.0 x 80.0 cm

overall 60.0 x 165.0 cm

Gordon Darling Australasian Print Fund 2003

2003.323

**EYRE, John** print after

England 1771–after 1812

Australia 1801–12

**PRESTON, Walter** engraver

England 1777–Australia 1819

Australia from 1812

**WEST, Absolum** publisher

England 177?–after 1814

Australia 1798–1814

*View of Part of Sydney, the Capital of New South Wales*

*taken from Dawes Point* c.1812

engraving, printed in black ink, from one copper plate,

on paper

printed image 21.8 x 36.2 cm

plate-mark 28.6 x 42.6 cm

sheet 31.0 x 47.2 cm

impression: proof

2003.475

**FOUNTAIN, Janet**

born Australia 1956

*Leanne's ugg boots* 1997

linocut, printed in black ink, from one block, on thin

white wove paper hand-sewn to thin cream card

printed image 20.5 x 8.6 cm

sheet 30.6 x 20.8 cm

Gift of the Silk Cut Foundation 2004

2004.49.12

*Mirror image* 2002

linocut, printed in black ink, from one block, on thin

white wove paper

printed image (irregular) 28.6 x 24.8 cm

sheet 43.1 x 38.2 cm

impression: 2/11

Gift of the Silk Cut Foundation 2004

2004.49.79

**FRANSELLA, Graham**

born England 1950

Australia from 1975

*Beach* 1996

linocut, printed in brown and black ink, from multiple

blocks, on thick white wove paper adhered to cream

mount board

printed image 56.0 x 76.0 cm

sheet (deckle-edged) 56.0 x 76.0 cm

support 63.4 x 83.8 cm

impression: artist's proof

Gift of the Silk Cut Foundation 2004

2004.49.48

**GORRING, Jackie**

born Australia 1953

*Running deer meets Pontiac* 1997

linocut, printed in colour, from multiple blocks, on paper

printed image 78.0 x 113.0 cm

sheet 78.0 x 113.0 cm

impression: 3/5

Gift of the Silk Cut Foundation 2004

2004.49.13

**GOUGH, Craig**

born Australia 1938  
*The Esplanade—St Kilda* 1997  
linocut, printed in black ink, from one block, on cream wove paper  
printed image 49.1 x 71.6 cm  
sheet (deckle-edged) 70.0 x 90.0 cm  
impression: 3/20  
Gift of the Silk Cut Foundation 2004  
2004.49.14

**GOUPIL, Jules Adolphe**

working France 1840s  
*Incendie du village de Piva. (Iles Vite)*  
from *Voyage au pôle sud et dans l’océanie. Atlas pittoresque*, Paris: 1842–47  
lithograph, printed in colour, from one stone, on cream wove paper  
printed image 24.6 x 42.5 cm  
sheet 32.4 x 47.8 cm  
2003.428

**GOWER, Elizabeth**

born Australia 1952  
*September 14 1901–September 11 2001* 2001  
inkjet prints, printed in black ink, from digital files, on seven panels of drafting film  
overall 380.0 x 70.0 cm  
2003.246.A–G

**GREEN, Kaye**

born Australia 1953  
*Hear the wind blow shadows and the eye of a day* 1996  
linocut, printed in colour, from multiple blocks, with collage and embossing, on cream wove paper  
printed image 16.8 x 11.0 cm  
sheet (deckle-edged) 28.0 x 12.8 cm  
impression: 4/4  
Gift of the Silk Cut Foundation 2004  
2004.49.24

**HAAS, Juli**

born Australia 1952  
*Book for Brides* 1998  
linocuts, printed in colour, from multiple blocks, netting and satin ribbon, on paper  
book closed 43.0 x 31.5 x 3.5 cm  
impression: 1/3  
Gift of the Silk Cut Foundation 2004  
2004.49.38

**HALL, Rita**

born Australia 1947  
*Horse rug* 1996  
linocut, printed in colour, from multiple blocks, on thick white wove paper  
printed image 52.0 x 68.1 cm  
sheet (deckle-edged) 57.4 x 76.2 cm  
impression: 1/5  
Gift of the Silk Cut Foundation 2004  
2004.49.40

**HAMM, Treahna**

born Australia 1965  
Aboriginal Australian, Yorta Yorta people  
*Bush bride* 1997  
linocut, printed in red and black ink, from two blocks, on thick white wove paper  
printed image (irregular) 49.0 x 53.4 cm  
sheet 84.2 x 59.8 cm  
impression: 8/60  
Gift of the Silk Cut Foundation 2004  
2004.49.15

**HARDING, Richard**

born Australia 1959  
*Victoria loses her crown* 1997  
linocut, printed in black ink, from one block, on thin yellow wove paper  
printed image 54.0 cm (diameter)  
sheet (deckle-edged) 58.0 cm (diameter)  
impression: artist’s proof  
Gift of the Silk Cut Foundation 2004  
2004.49.16

**HARTMAN, Joan**

working Australia 1996  
*As in life, in death they soar on wings* 1996  
linocut, printed in colour, from multiple blocks, with gold leaf, on cream wove BFK Rives paper  
printed image 28.9 x 50.4 cm  
sheet (deckle-edged) 57.0 x 76.0 cm  
impression: 1/10  
Gift of the Silk Cut Foundation 2004  
2004.49.49

**HENG, Euan**

born Scotland 1945  
Australia from 1977  
*Patriot* 1995  
linocut, printed in black ink, from one block, on thick cream wove paper  
printed image (irregular) 60.3 x 36.6 cm  
sheet (deckle-edged) 66.8 x 47.8 cm  
impression: artist’s proof  
Gift of the Silk Cut Foundation 2004  
2004.49.69

**HEYSEN, Hans**

Germany 1877–Australia 1968  
Australia from 1884; Europe, England 1899–1903  
*The bridge* 1920  
etching, printed in black ink, from one plate, on paper plate-mark 14.8 x 19.7 cm  
impression: 14/30  
2004.173

**HONEY, Bevan**

born Australia 1968  
*Taken the self out of portrait* 1996  
linocut, printed in colour, from multiple plates, on cream wove paper  
printed image 73.3 x 51.1 cm  
sheet (deckle-edged) 73.3 x 51.1 cm  
impression: artist’s proof  
Gift of the Silk Cut Foundation 2004  
2004.49.50

**HUTCHISON, Wendy**

working Australia 1998  
*Active strands* 1998  
linocut, printed in colour, from multiple plates,  
with printed netting, on paper  
188.0 x 50.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.39

**JANGALA, Abie**

Australia 1919–2002  
Aboriginal Australian, Warlpiri people  
**FERGUSON, Stuart Blain** printer  
*Ngapa Dreaming* 2000  
screenprint, printed in colour, from multiple screens,  
on white thick wove BFK Rives paper  
printed image 95.0 x 47.6 cm  
sheet 105.0 x 74.4 cm  
impression: 5/99  
Gordon Darling Australasian Print Fund 2003  
2004.47

**JONES KNGWARREY, Lennie**

Aboriginal Australian  
**NORTHERN EDITIONS PRINT WORKSHOP**  
established Australia 1993  
*not titled* 2001  
in *Men's Etchings* 2001  
etching and aquatint, printed in ochre ink, from one  
plate, on cream wove paper  
plate-mark 24.6 x 32.8 cm  
sheet (deckle-edged) 39.4 x 50.8 cm  
impression: 8/50  
Gordon Darling Australasian Print Fund 2003  
2003.313

**KAHLER, Carl** print after

Austria 1855–USA 1906  
Australia 1885–?  
**GOUPIL & CIE** engraver  
France  
*The Derby Day at Flemington* 1890  
photogravure, printed in black ink, from one plate, on  
buff chine collé, on thick white wove paper  
printed image 49.4 x 79.4 cm  
chine 59.6 x 87.5 cm  
plate-mark 62.0 x 89.0 cm  
sheet 88.0 x 121.0 cm  
2003.293

**KAVANAGH, Helen**

working Australia 1996  
*Talking about age 3* 1996  
linocut, printed in colour, from multiple  
blocks, on paper  
printed image 26.0 x 20.0 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.51

*The night of the flying cat* 1997

linocut, on paper  
14.0 x 17.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.77

**KEIGHERY, Michael**

working Australia 1998  
*The archaeology of memory* 1998  
computer-generated etched linocut, printed in black ink,  
from 36 blocks, on thick cream wove paper  
36 panels, overall 200.0 x 200.0 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.4

**KENNEDY, Peter C.**

born Australia 1945  
*View from Westgate* 1996  
linocut, printed in colour, from multiple blocks, on paper  
printed image 30.0 x 33.0 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.52

**KENNEDY, Roy**

born Australia 1934  
Aboriginal Australian, Wiradjuri people  
*Movement on the Murrumbidgee River* 2003  
etching, printed in black ink, from one plate, on paper  
plate-mark 19.2 x 45.2 cm  
sheet 24.0 x 49.2 cm  
2003.379

**KLEIN, Deborah**

born Australia 1951  
England 1973–80  
*Mildred Pierce on St Kilda Pier* 1995  
linocut, printed in black ink, from one block, on thin  
cream wove paper  
printed image 61.0 x 45.8 cm  
sheet (deckle-edged) 74.2 x 53.4 cm  
impression: artist's proof  
Gift of the Silk Cut Foundation 2004  
2004.49.70

*The lair of the lyrebird* 1997

linocut, white and grey interfacing with hand-sewing,  
on paper  
64.0 x 74.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.10

*Reflections* 1996

linocut, printed in colour, from one block, on paper  
46.5 x 60.5 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.53

**KOMIS, Van**

working Australia 1995  
*Precious* 1995  
linocut, printed in black ink, from one block, on white  
wove paper  
printed image 60.5 x 34.4 cm  
sheet 75.8 x 53.8 cm  
impression: artist's proof  
Gift of the Silk Cut Foundation 2004  
2004.49.71

**LAW, Benjamin** print after  
England 1807–Australia 1882  
Australia from 1834

**BISSON** photographer

**LEVEILLE, Auguste-Hilaire** lithographer  
working France 1840s

**THIERRY FRERES** printer

*Guenney [and] Timmey c.1842–47*

from *Voyage au pôle sud et dans l'océanie. Atlas d'histoire naturelle anthropologie. Livraison 1.*

*Van Diémen (Mélanésie)*, Paris: 1842–47

lithograph after photograph, printed in black ink,  
from one stone, on chine collé of thin buff paper,  
on white wove paper

printed image 20.8 x 29.8 cm

chine 29.4 x 34.4 cm

sheet 35.9 x 54.8 cm

2003.422

**LETI, Bruno**

born Italy 1941

Australia from 1950

Europe, England 1967–69; Canada, USA 1970–71;

Italy 1978, 1983, 1991

*The Neilson lines* 1997

linocut, printed in colour, from multiple blocks,  
on chine collé, on thick light grey paper

printed image 20.8 x 41.0 cm

sheet (deckle-edged) 38.2 x 56.0 cm

impression: artist's proof III

Gift of the Silk Cut Foundation 2004

2004.49.17

**LEVEILLE, Auguste-Hilaire** lithographer

working France 1840s

*Worraddey, chef a l'île Bruny [and] Trouggamanna  
c.1842–47*

from *Voyage au pôle sud et dans l'Océanie. Atlas d'histoire naturelle anthropologie. Livraison 1.*

*Van Diémen (Mélanésie)*, Paris: 1842–47

lithograph, printed in black ink, from one stone, on buff

laid chine collé, on white wove paper

printed image 21.6 x 34.6 cm

chine 30.0 x 38.0 cm

sheet 36.0 x 55.0 cm

2003.305

**LONG AKEMARR, Roley**

Aboriginal Australian

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993

*not titled* 2001

in *Men's Etchings* 2001

etching and aquatint, printed in ochre ink, from one  
plate, on cream wove paper

plate-mark 24.5 x 32.8 cm

sheet (deckle-edged) 39.4 x 50.4 cm

impression: 8/50

Gordon Darling Australasian Print Fund 2003

2003.314

**LORD, Anne**

born Australia 1953

*Reflections* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.4 x 5.4 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.335

*Doorway* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.8 x 5.8 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.336

*Slant* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 5.3 x 6.5 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.337

*Strings* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.3 x 5.2 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.338

*The tunnel* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.4 x 5.6 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.339

*The nixie* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.8 x 5.6 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.340

*Into the deep* 1988

wood-engraving, printed in black ink, from one block,  
on white Arches 88 300gsm wove paper

printed image 4.8 x 5.2 cm

sheet 19.2 x 27.0 cm

impression: 10/15

Gordon Darling Australasian Print Fund 2003

2003.341

*Animal* 1989

wood-engraving, printed in black ink, from one block, on white Arches 88 300gsm wove paper  
printed image 6.2 x 7.2 cm  
sheet 19.2 x 27.0 cm  
impression: 10/15  
Gordon Darling Australasian Print Fund 2003  
2003.328

*Parting* 1989

wood-engraving, printed in black ink, from one block, on white Arches 88 300gsm wove paper  
printed image 4.8 x 5.4 cm  
sheet 19.2 x 27.0 cm  
impression: 10/15  
Gordon Darling Australasian Print Fund 2003  
2003.329

*Fist* 1999

wood-engraving, printed in black ink, from one block, on white Aquarelle Arches satine hotpressed 300gsm wove paper  
printed image 5.2 x 4.6 cm  
sheet 19.2 x 27.0 cm  
impression: 2/25  
Gordon Darling Australasian Print Fund 2003  
2003.330

*Subdue* 1999

wood-engraving, printed in black ink, from one block, on white Aquarelle Arches satine hotpressed 300gsm wove paper  
printed image 4.5 x 5.5 cm  
sheet 29.0 x 25.8 cm  
impression: 2/25  
Gordon Darling Australasian Print Fund 2003  
2003.331

*Buddha* 1999

wood-engraving, printed in black ink, from one block, on white Aquarelle Arches satine hotpressed 300gsm wove paper  
printed image 5.4 x 4.8 cm (irregular)  
sheet 28.4 x 26.0 cm  
impression: 2/25  
Gordon Darling Australasian Print Fund 2003  
2003.333

*Buddhist nun* 1999

wood-engraving, printed in black ink, from one block, on white Aquarelle Arches satine hotpressed 300gsm wove paper  
printed image 4.0 x 4.0 cm (irregular)  
sheet 29.0 x 25.4 cm  
impression: 2/25  
Gordon Darling Australasian Print Fund 2003  
2003.334

*Arrest* 2000

wood-engraving, printed in black ink, from one block, on white Aquarelle Arches satine hotpressed 300gsm wove paper  
printed image 8.8 x 7.8 cm  
sheet 29.0 x 25.4 cm  
impression: 2/25  
Gordon Darling Australasian Print Fund 2003  
2003.332

**LYCETT, Joseph** print after

England 1775–1828

Australia 1814–22

**SCHARF, George** lithographer

Bavaria 1788–England 1860

England from 1816

**HULLMANDEL, Charles Joseph** printer

England 1789–1850

*View of the country round Hobart Town, in Van Diemen's Land* c.1823

lithograph, printed in black ink, from one zinc plate, hand-coloured, on thick cream paper  
printed image 22.9 x 83.0 cm  
sheet 30.0 x 86.8 cm  
2003.294

**LYTRAS, Katerina**

working Australia 1994

*Katakrihti* 1994

linocut, printed in black ink, from one block, on paper 65.0 x 50.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.72

**McKENNA, Noel**

born Australia 1956

*Trunk* 1977

etching, printed in green ink, from one plate, on white wove paper  
plate-mark 14.4 x 15.8 cm  
sheet 27.7 x 29.4 cm  
impression: 6/6  
Gift of Margaret McKenna 2004  
2004.223

*Fence U–V* 1977

etching, printed in green ink, from one plate, on thick white wove paper  
plate-mark 13.4 x 30.6 cm  
sheet 30.6 x 44.3 cm  
impression: 3/4  
Gift of Margaret McKenna 2004  
2004.226

*The 2 cars burst through the rail* 1978

etching and aquatint, printed in black ink with plate tone, from one plate, on thick white wove paper  
plate-mark 24.0 x 24.8 cm  
sheet 34.0 x 34.2 cm  
impression: 6/6  
Gift of Margaret McKenna 2004  
2004.227

*W* 1978

etching, printed in black ink with plate tone, from one plate, on thick white wove paper  
plate-mark 17.4 x 15.6 cm  
sheet 35.4 x 30.4 cm  
impression: 2/7  
Gift of Margaret McKenna 2004  
2004.228

*Japanese battleship* 1978

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 4.9 x 11.4 cm  
sheet 27.9 x 31.4 cm  
impression: 5/7  
Gift of Margaret McKenna 2004  
2004.229

*Around the ring* 1978

etching, printed in black ink, from one plate, on textured cream wove paper  
plate-mark 25.2 x 29.4 cm  
sheet 35.4 x 40.2 cm  
impression: 2/3  
Gift of Margaret McKenna 2004  
2004.230

*Terminus under bridge* 1978

etching, printed black ink, from one plate, on thick white wove paper  
plate-mark 9.8 x 9.7 cm  
sheet 22.2 x 29.8 cm  
impression: 6/8  
Gift of Margaret McKenna 2004  
2004.231

*The audience* 1978

etching, printed in black ink with plate tone, from one plate, on thick white wove Fabriano paper  
plate-mark 20.6 x 19.8 cm  
sheet 32.8 x 30.4 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.232

*Lot 197* 1978

etching, printed in black ink with plate tone, from one plate, on thick cream wove paper  
plate-mark 20.2 x 20.0 cm  
sheet 34.2 x 27.8 cm  
impression: Artist proof  
Gift of Margaret McKenna 2004  
2004.233

*not titled* 1979

etching and aquatint, printed in black, from one plate, on thick cream wove paper  
plate-mark 20.4 x 19.8 cm  
sheet 34.9 x 35.0 cm  
impression: 10/10  
Gift of Margaret McKenna 2004  
2004.234

*Travel notes 2* 1981

etching and aquatint, printed in black ink, from one plate, on thick white wove paper  
plate-mark 25.2 x 24.6 cm  
sheet 39.0 x 42.4 cm  
impression: 7/10  
Gift of Margaret McKenna 2004  
2004.235

*Hurdle 1* 1982

lithograph, printed in black ink, from one stone, on thick white wove paper  
printed image 26.0 x 26.4 cm  
sheet 37.6 x 44.6 cm  
impression: 6/11  
Gift of Margaret McKenna 2004  
2004.236

*Crisp falling* 1983

lithograph, printed in black ink, from one stone, on thick white wove paper  
printed image 20.0 x 24.6 cm  
sheet 35.6 x 43.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.237

*At Manambah* 1983

etching, printed in warm black ink, from one plate, on cream wove Arches paper  
plate-mark 20.8 x 20.1 cm  
sheet 32.2 x 34.0 cm  
impression: 3/10  
Gift of Margaret McKenna 2004  
2004.238

*Girl out riding* 1983

etching and aquatint, printed in warm black ink, from one plate, on thick textured cream wove paper  
plate-mark 17.1 x 22.4 cm  
sheet 27.6 x 40.6 cm  
impression: 2/10  
Gift of Margaret McKenna 2004  
2004.239

*Annandale scene* 1983

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 17.0 x 22.4 cm  
sheet 34.1 x 42.5 cm  
impression: 8/10  
Gift of Margaret McKenna 2004  
2004.240

*Annandale scene 2* 1983

etching, printed in black ink with plate tone, from one plate, on white wove paper  
plate-mark 22.8 x 32.2 cm  
sheet 32.9 x 42.8 cm  
impression: 3/10  
Gift of Margaret McKenna 2004  
2004.241

*Dog* 1983

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 22.5 x 23.4 cm  
sheet 35.0 x 44.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.242

*Centennial park 1* 1983

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 25.1 x 32.2 cm  
sheet 38.4 x 43.0 cm  
impression: 3/10  
Gift of Margaret McKenna 2004  
2004.243

*Showjumper* 1983

etching, printed in black ink with plate tone, from one plate, on white wove paper  
plate-mark 7.8 x 9.0 cm  
sheet 24.2 x 35.6 cm  
impression: 4/5  
Gift of Margaret McKenna 2004  
2004.244

*Showjumper* 1983

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 7.8 x 9.2 cm  
sheet 20.6 x 29.2 cm  
impression: 4/10  
Gift of Margaret McKenna 2004  
2004.245

*Showjumper* 1983

etching and aquatint, printed in colour, from one plate, on thick cream wove paper  
plate-mark 7.8 x 9.2 cm  
sheet 23.0 x 21.8 cm  
impression: 4/5  
Gift of Margaret McKenna 2004  
2004.246

*Hurdle 1* 1983

etching, printed in black ink, from one plate, on thick white wove paper  
plate-mark 7.6 x 10.2 cm  
sheet 24.1 x 23.0 cm  
impression: 1/10  
Gift of Margaret McKenna 2004  
2004.247

*Horse + rider* 1983

etching, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 8.0 x 9.3 cm  
sheet 22.7 x 25.4 cm  
impression: 4/10  
Gift of Margaret McKenna 2004  
2004.248

*Brisbane park* 1984

etching, printed in black ink, from one plate, on thick white wove paper  
plate-mark 21.6 x 22.4 cm  
sheet 30.8 x 32.6 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.264

*St Peter's players* 1986

etching and aquatint, printed in black ink, from one plate, on thick white wove Fabriano paper  
plate-mark 9.4 x 13.2 cm  
sheet 27.9 x 33.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.222

*Horse in yard* 1986

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 9.4 x 13.2 cm  
sheet 22.4 x 25.2 cm  
impression: 4/5  
Gift of Margaret McKenna 2004  
2004.249

*Lithgow incident* 1986

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 9.5 x 17.3 cm  
sheet 25.2 x 36.4 cm  
impression: 6/6  
Gift of Margaret McKenna 2004  
2004.250

*La Perouse factory* 1986

etching, printed in black ink, from one plate, on cream wove paper  
plate-mark 9.4 x 17.6 cm  
sheet 21.4 x 27.8 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.251

*New York building* 1987

etching and aquatint, printed in black ink, from one plate, on thick cream wove paper  
plate-mark 25.3 x 33.2 cm  
sheet 36.0 x 43.2 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.262

*Shark washed up Coney Island* 1987

etching and aquatint, printed in black ink, from one plate, on cream wove Fabriano paper  
plate-mark 21.2 x 22.6 cm  
sheet 34.6 x 40.0 cm  
impression: 3/4  
Gift of Margaret McKenna 2004  
2004.265



*St Peter's station* 1988

etching and aquatint, printed in black ink, from one plate, on cream wove paper  
plate-mark 15.0 x 18.2 cm  
sheet 22.2 x 25.8 cm  
impression: 1/5  
Gift of Margaret McKenna 2004  
2004.261

*Bird liberator* 1988

etching and drypoint, printed in black ink, from one plate, on thick white wove paper  
plate-mark 25.4 x 29.6 cm  
sheet 37.8 x 46.2 cm  
impression: 2/4  
Gift of Margaret McKenna 2004  
2004.224

*Boy watching fair* 1988

etching, printed in black ink, from one plate, on thick white wove paper  
plate-mark 15.3 x 20.0 cm  
sheet 22.0 x 26.0 cm  
impression: 5/8  
Gift of Margaret McKenna 2004  
2004.225

*Man in room* 1988

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 14.9 x 17.9 cm  
sheet (deckle-edged) 32.4 x 38.8 cm  
impression: 5/6  
Gift of Margaret McKenna 2004  
2004.253

*Factory by river* 1988

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 14.8 x 18.0 cm  
sheet (deckle-edged) 32.8 x 40.6 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.254

*Night rider* 1988

etching, printed in black ink, from one plate, on white wove paper  
plate-mark 14.8 x 18.0 cm  
sheet (deckle-edged) 32.6 x 36.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.252

*Children's ride* 1989

etching, printed in black ink with plate tone, from one plate, on white wove paper  
plate-mark 14.5 x 20.0 cm  
sheet 27.4 x 35.8 cm  
impression: 2/6  
Gift of Margaret McKenna 2004  
2004.266

*Boy dressed as Batman* 1991

linocut, printed in black ink, from one block, hand-coloured with yellow pencil, on thick cream wove paper  
printed image 14.4 x 21.2 cm  
sheet 26.6 x 36.6 cm  
impression: 4/7  
Gift of Margaret McKenna 2004  
2004.263

*Single swing* 1991

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 22.8 x 29.2 cm  
sheet 30.4 x 39.0 cm  
impression: 2/7  
Gift of Margaret McKenna 2004  
2004.267

*A woman's dream* 1991

etching, printed in black ink, from one plate, on white wove paper  
plate-mark 19.2 x 22.3 cm  
sheet 30.4 x 41.5 cm  
impression: 1/5  
Gift of Margaret McKenna 2004  
2004.218

*Forest's edge* 1991

etching, printed in black ink, from one plate, on white wove paper  
plate-mark 26.1 x 15.0 cm  
sheet 43.4 x 36.6 cm  
impression: 5/6  
Gift of Margaret McKenna 2004  
2004.219

*Tethered dog* 1991

etching and aquatint, printed in black ink, from one plate, on white wove paper  
plate-mark 14.8 x 29.6 cm  
sheet 26.8 x 41.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.220

*Skipping girl from* 1991

from *The Play* series  
linocut, printed in warm black ink, from one block, on thick white wove paper  
printed image 8.8 x 14.8 cm  
sheet 21.4 x 30.0 cm  
impression: 8/9  
Gift of Margaret McKenna 2004  
2004.268

*Jumping pet* 1991

from *The Play* series  
linocut, printed in warm black ink, from one block, on thick white wove paper  
printed image 14.8 x 9.0 cm  
sheet 30.2 x 23.0 cm  
impression: 8/9  
Gift of Margaret McKenna 2004  
2004.269

*Boy jumping to the father* 1991  
from *The Play* series  
linocut, printed in warm black ink, from one block,  
on thick white wove paper  
printed image 8.6 x 14.6 cm  
sheet 30.2 x 23.0 cm  
impression: 8/9  
Gift of Margaret McKenna 2004  
2004.215

*Boy with train* 1991  
from *The Play* series  
linocut, printed in warm black ink, from one block,  
on thick white wove paper  
printed image 8.7 x 14.6 cm  
sheet 30.2 x 23.0 cm  
impression: 8/9  
Gift of Margaret McKenna 2004  
2004.216

*Running boys* 1991  
from *The Play* series  
linocut, printed in warm black ink, from one block,  
on thick white wove paper  
printed image 9.0 x 15.4 cm  
sheet 30.4 x 23.0 cm  
impression: 8/9  
Gift of Margaret McKenna 2004  
2004.217

*Man with crate* 1992  
etching, printed in black ink, from one plate, on white  
wove paper  
plate-mark 7.4 x 11.8 cm  
sheet (deckle-edged) 25.2 x 32.2 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.221

*Man up tree* 1992  
lithograph, printed in black ink, from one stone,  
on thick white wove paper  
printed image 16.6 x 20.0 cm  
sheet 31.2 x 38.6 cm  
impression: 3/5  
Gift of Margaret McKenna 2004  
2004.255

*Light-house night* 1996  
etching, drypoint and aquatint, printed in black ink,  
from one plate, on paper  
plate-mark 13.5 x 24.8 cm  
sheet 31.4 x 38.2 cm  
impression: 1/6  
Gift of Margaret McKenna 2004  
2004.257

*Man juggling* 1996  
drypoint and aquatint, printed in black ink, from one  
plate, on thick white wove paper  
plate-mark 15.0 x 19.8 cm  
sheet 21.7 x 28.6 cm  
impression: 9/10  
Gift of Margaret McKenna 2004  
2004.258

*Surprised man* 1996  
etching and drypoint, printed in black ink, from one  
plate, on white wove paper  
plate-mark 24.8 x 11.2 cm  
sheet (deckle-edged) 46.8 x 32.2 cm  
impression: 1/3  
Gift of Margaret McKenna 2004  
2004.259

*Light-house* 1996  
etching and drypoint, printed in black ink, from one  
plate, on thick white wove Magnani paper  
plate-mark 13.5 x 24.8 cm  
sheet 25.2 x 33.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.256

*Figure with ball* 1998  
linocut, printed in black ink, from one block,  
over watercolour, on thick cream wove paper  
printed image 19.6 x 21.4 cm  
sheet 27.4 x 28.6 cm  
impression: 1/2  
Gift of Margaret McKenna 2004  
2004.260

*Big mower, Beerwah, Qld* 2003  
etching, printed in black ink, from one plate, on white  
wove paper  
plate-mark 29.6 x 39.8 cm  
sheet (deckle-edged) 43.4 x 60.2 cm  
impression: 2/10  
Gift of Margaret McKenna 2004  
2004.214

*Dog* 1991  
24-page book  
photocopy, printed in black ink, from hand-drawn  
artwork, hand-coloured with pencil, on thin textured  
white paper; staple-bound, green card cover,  
thin white paper and clear plastic dustjackets  
book (closed) 21.0 x 15.0 x 0.4 cm  
book (open) 21.0 x 30.0 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.197

*Great lake* 1992  
20-page book  
computer-generated, printed in black ink,  
from original drawing and text captured digitally;  
staple bound, soft white card cover, printed grey paper  
dustjacket  
book (closed) 20.8 x 14.8 x 0.2 cm  
book (open) 20.8 x 29.6 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.201

*LKME* 1993

16-page book  
computer-generated, printed in colour, from digital files, on thin white paper; stitch-bound, thick green card cover, yellow tissue dustjacket  
book (closed) 15.0 x 10.2 x 0.2 cm  
book (open) 15.0 x 20.4  
impression: 1/4  
Gift of Margaret McKenna 2004  
2004.193

*KDKC* 1993

16-page book  
computer-generated, printed in colour, from digital files, on thin white paper; staple-bound, thick green card cover, yellow tissue dustjacket  
book (closed) 15.0 x 11.0 x 0.2 cm  
book (open) 15.0 x 22.0 cm  
impression: 4/4  
Gift of Margaret McKenna 2004  
2004.206

*OBAN* 1993

16-page book  
computer-generated, printed in colour, from digital files, on thin white paper; staple-bound, thick green card cover, yellow tissue dustjacket  
book (closed) 15.0 x 10.8 x 0.2 cm  
book (open) 15.0 x 21.6 cm  
impression: 4/4  
Gift of Margaret McKenna 2004  
2004.207

*K* 1994

16-page book  
computer-generated, printed in colour, from original drawing captured in digital file, on white wove paper, blue tissue paper; staple-bound, soft green card cover, hand-drawn brown paper dustjacket  
book (closed) 21.0 x 14.8 x 0.3 cm  
book (open) 21.0 x 29.6 cm  
impression: 3/4  
Gift of Margaret McKenna 2004  
2004.202

*Noel McKenna Selected Prints, 1977–1997 and*

*Artist's Books, 1989–1997* 1997

8-page book  
computer-generated, printed in black ink, from original drawing and text captured in digital files, collage, on thin white paper; staple-bound, soft olive green card cover, printed white paper and clear plastic dustjackets  
book (closed) 21.0 x 14.2 x 0.3 cm  
book (open) 21.0 x 28.4 cm  
impression: 32/60  
Gift of Margaret McKenna 2004  
2004.213

*Poison fungi* 1998

12-page book  
computer-generated, printed in colour, from digital files, on thin white paper; staple-bound, thick yellow paper cover  
book (closed) 14.4 x 14.2 cm  
book (open) 14.4 x 28.4 cm  
impression: 5/10  
Gift of Margaret McKenna 2004  
2004.210

**McKENNA, Noel**

born Australia 1956

**MALOUF, David** author

*Bicycle* 1993

8-page book  
computer-generated, printed in black ink, from original drawing and text captured in digital file, on glossy white paper; string-bound, soft white card cover, printed mottled brown paper dustjacket  
book (closed) 21.0 x 14.4 x 0.2 cm  
book (open) 21.0 x 28.8 cm  
impression: artist's proof  
Gift of Margaret McKenna 2004  
2004.270

**McKENNA, Noel**

born Australia 1956

**GARRY ANDERSON GALLERY** publisher

*A to Z* 1989

56-page book  
photocopy, printed in black ink, from original drawing, text, on thin white paper; staple-bound, soft pale green card cover, white tissue paper dustjacket  
book (closed) 21.8 x 14.4 x 0.4 cm  
book (open) 21.8 x 28.8 cm  
impression: 91/100  
Gift of Margaret McKenna 2004  
2004.205

**McKENNA, Noel**

born Australia 1956

**ANIMATED FIGURE** publisher

*Two apostrophes* 2000–01

24-page book  
linocut, printed in ochre ink, from one block, computer-generated from digital files, printed in black ink, on thin white paper; string-bound, navy card cover, cream wove paper dustjacket  
book (closed) 20.6 x 14.8 x 0.3 cm  
book (open) 20.6 x 29.6 cm  
impression: 12/60  
Gift of Margaret McKenna 2004  
2004.196

**McKENNA, Noel**

born Australia 1956

**BORNHOLDT, Jenny** author

**O'BRIEN, Gregory** author

**ANIMATED FIGURE** publisher

*Caravan* 1998

24-page book

letterpress, printed in red ink, computer-generated, printed in colour, from digital file, photocopy, printed in black ink, from hand-drawn artwork, text, on thin white and cream paper; string-bound, thin white paper cover, textured cream Cansom card dustjacket

book (closed) 21.0 x 15.0 x 0.4 cm

book (open) 21.0 x 30.0 cm

impression: 64/75

Gift of Margaret McKenna 2004

2004.208

**McKENNA, Noel**

born Australia 1956

**BORNHOLDT, Jenny** author

**O'BRIEN, Gregory** author

**THINKING FISHERMAN PUBLICATIONS** publisher

*Caravan* 1998

24-page book

computer-generated, printed in colour, from digital files, on white paper; string-bound, thick lemon card cover, clear plastic dustjacket

book (closed) 20.8 x 15.2 x 0.4 cm

book (open) 20.8 x 30.4 cm

impression: 4/9

Gift of Margaret McKenna 2004

2004.209

**McKENNA, Noel**

born Australia 1956

**THINKING FISHERMAN PUBLICATIONS** publisher

*Bicycle* 1993

8-page book

computer-generated, printed in black ink, from original drawing and text captured in digital file, colour pencil, white correction fluid, on thin white paper; string-bound, soft green card cover, printed white paper and clear plastic dustjackets

book (closed) 21.2 x 14.8 x 0.3 cm

book (open) 21.2 x 28.6 cm

impression: artist's proof

Gift of Margaret McKenna 2004

2004.212

*Broken arm* 1996

20-page book

photocopy, printed in black ink, from hand-drawn artwork, on thin blue paper; staple-bound, green card cover, thin blue paper dustjacket

book (closed) 20.0 x 13.0 x 0.2 cm

book (open) 20.0 x 26.0 cm

impression: 37/50

Gift of Margaret McKenna 2004

2004.211

*6 horses* 1997

8-page book

photocopy, printed in black ink, from hand-drawn artwork, on thin yellow paper; string-bound, grey card cover, thin white paper dustjacket

book (closed) 21.0 x 15.0 cm

book (open) 21.0 x 30.0 cm

impression: 7/20

Gift of Margaret McKenna 2004

2004.198

*6 birds* 1997

20-page book

photocopy, printed in black ink, from hand-drawn artwork, on thin yellow paper; staple-bound, grey card cover, thin white paper dustjacket

book (closed) 21.2 x 14.8 cm

book (open) 21.2 x 29.6 cm

impression: 15/20

Gift of Margaret McKenna 2004

2004.199

*7 fish* 1997

16-page book

photocopy, printed in black ink, from hand-drawn artwork, on thin yellow paper; staple-bound, grey card cover, thin white paper dustjacket

book (closed) 21.1 x 14.8 x 0.2 cm

book (open) 21.1 x 29.6 cm

impression: 6/20

Gift of Margaret McKenna 2004

2004.200

*Budgerigars* 1997

16-page book

computer-generated, printed in colour, from original artwork captured in digital file, on thin white paper; staple-bound, soft green card cover, white paper and clear plastic dustjackets

book (closed) 14.6 x 19.2 x 0.2 cm

book (open) 14.6 x 38.4 cm

impression: 20/20

Gift of Margaret McKenna 2004

2004.203

*Budgerigars* 1997

20-page book

computer-generated, printed in colour, from original artwork captured in digital file, hand-coloured with pencil, drawing in colour pencil, on thin white paper; staple-bound, soft green card cover, printed brown paper and clear plastic dustjackets

book (closed) 14.8 x 19.2 x 0.2 cm

book (open) 14.8 x 38.4 cm

impression: 19/20

Gift of Margaret McKenna 2004

2004.204

*Barilla book (A)* 1998

12-page book  
collage, black ink, red pencil, on thick white wove paper;  
staple-bound, buff card cover, thin white paper and  
clear plastic dustjackets  
book (closed) 13.0 x 19.2 x 0.6 cm  
book (open) 13.0 x 38.4 cm  
impression: 1/4  
Gift of Margaret McKenna 2004  
2004.194

*Surf book 3* 1998

12-page book  
computer-generated, printed in colour, from digital file,  
colour pencil, lead pencil, felt-tip pen, on white paper;  
staple-bound, white card cover, white paper and clear  
plastic dustjackets  
book (closed) 14.8 x 11.8 x 0.6  
book (open) 14.8 x 23.6  
impression: 5/10  
Gift of Margaret McKenna 2004  
2004.195

**McPHERSON, Megan**

born Australia 1967  
*Red sky at night, sailor's delight, red sky at morning  
shepherd's warning* 1996  
woven linocut, printed in colour, from multiple  
blocks, on white wove paper adhered to thick  
white card  
3 panels, each 24.8 x 10.6 cm  
impression: 1/3  
Gift of the Silk Cut Foundation 2004  
2004.49.56

**MARSHALL, Jennifer**

born Australia 1944  
Europe 1974–75; Germany 1978; Great Britain 1982–83  
*Bruny* 1997  
linocut, printed in colour, from multiple blocks,  
on paper  
61.0 x 142.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.18

*Maria—moonlight* 1996

linocut, printed in black ink, from one block,  
on paper  
printed image 76.0 x 35.0 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.55

*Moonlight VI* 1995

linocut, printed in black ink, from multiple  
blocks, on cream wove paper  
printed image 51.1 x 76.7 cm  
sheet (deckle-edged) 56.0 x 76.7 cm  
impression: artist's proof  
Gift of the Silk Cut Foundation 2004  
2004.49.65

**MAULDAY, Erin**

working Australia 1994  
*Faces* 1994  
linocut, on paper  
53.0 x 73.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.75

**MAY NGARRALJA, Tommy**

born Australia 1935  
Aboriginal Australian  
*Pulkarrju* 1996  
linocut, printed in black ink, from one block, on  
thick buff wove Arches paper  
printed image 64.8 x 44.2 cm  
sheet (deckle-edged) 75.8 x 56.2 cm  
impression: 1/15  
Gift of the Silk Cut Foundation 2004  
2004.49.54

**MEEKS, Arone Raymond**

born Australia 1957  
Aboriginal Australian  
India 1985; France 1989, 1992

**TREMBLAY, Theo** printer

born USA 1952  
Australia from 1977  
*Celebration* 2001, September  
linocut, printed in black ink, from one block,  
on  
thick white wove French Velin Arches 300gsm cotton  
paper  
printed image 119.5 x 170.0 cm  
sheet 122.0 x 180.0 cm  
impression: 8/35  
Gordon Darling Australasian Print Fund 2003  
2003.311

**MUELLER, Helen**

working Australia 1998  
*Water's edge* 1998  
multiple linocuts, with embossing, printed in black ink,  
from one block, on thick white wove paper  
each 9.4 x 13.4 cm  
installation 10.4 x 14.6 x 19.6 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.5

**NGAL, Motorbike Paddy**

Aboriginal Australian  
**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993  
*not titled* 2001  
*in Men's etchings* 2001  
etching and aquatint, printed in brown ink, from one  
plate, on cream wove paper  
plate-mark 32.6 x 24.6 cm  
sheet (deckle-edged) 50.8 x 39.8 cm  
impression: 8/50  
Gordon Darling Australasian Print Fund 2003  
2003.31

**PAYNE, Patsy**

born England 1955  
Australia from 1960  
*Sky* 1996  
linocut, printed in black ink, from one block, on white  
wove Arches paper  
printed image 76.2 x 56.6 cm  
sheet 76.2 x 56.6 cm  
impression: artist's proof  
Gift of the Silk Cut Foundation 2004  
2004.49.19

**PERCIVAL, C.H.**

Australia 1891–1940  
*The last tram* c.1925  
etching, printed in black ink, from one plate, on cream  
wove paper  
plate-mark 20.8 x 36.4 cm  
sheet 22.6 x 38.0 cm  
impression: 1/10  
2004.176

**PETROW, Angela**

working Australia 1996  
*Ectopic heart* 1996  
linocut, printed in black ink, from one block, on white  
wove paper  
printed image 62.2 x 42.2 cm  
sheet 75.6 x 55.9 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.57

**PIRON** print after

Australia 1792–93; died Dutch East Indies 1796

**COPIA, Jacques Louis**

Germany 1764–France 1799

**LABILLARDIERE, Jacques** author

France

*Sauvages du Cap de Diemen* 1817  
from Jacques Labillardière, *Atlas de la relation  
du voyage à la recherche de La Pérouse*, Paris: Chez Dabo,  
1817

engraving, printed in black ink, from one plate,  
on paper  
plate-mark 30.2 x 44.0 cm  
2003.429

*Femme du Cap de Diemen* 1817

from Jacques Labillardière, *Atlas de la relation du voyage à  
la recherche de La Pérouse*, Paris: Chez Dabo, 1817  
engraving, printed in black ink, from one plate,  
on paper  
plate-mark 44.0 x 30.2 cm  
2003.430

**PURVIS PETYARRE, Greeny**

born Australia c.1930  
Aboriginal Australian  
**NORTHERN EDITIONS PRINT WORKSHOP**  
established Australia 1993  
*not titled* 2001  
in *Men's Etchings* 2001  
etching, printed in ochre ink, from one plate, on chine  
collé of thin buff paper on cream wove paper  
plate-mark 33.0 x 39.4 cm  
sheet (deckle-edged) 53.2 x 70.4 cm  
impression: 8/50  
Gordon Darling Australasian Print Fund 2003  
2003.316

**RODOREDA, Pamela**

working Australia 2002  
*Dusk to dawn* 2002  
printed image 100.0 x 76.0 cm  
Gift of the Silk Cut Foundation 2004  
2004.49.43

**ROSE, Jacqueline**

born South Africa 1967  
Australia from 1989  
**LOANE, John** printer  
born Australia 1950  
*Josephine's song (red shadow)* 2001  
etching, printed in black and red ink with plate tone,  
from two plates, on thick ivory wove paper  
plate-mark 59.8 x 79.0 cm  
sheet (deckle-edged) 80.0 x 100.0 cm  
impression: 4/15  
Gordon Darling Australasian Print Fund 2003  
2004.45

*Josephine's song* 2001

etching and aquatint, printed in black ink, from one  
plate, on thick ivory wove paper  
plate-mark 59.8 x 79.0 cm  
sheet (deckle-edged) 80.0 x 100.0 cm  
impression: 8/15  
Gordon Darling Australasian Print Fund 2003  
2004.46

**RYRIE, John**

born Australia 1961  
*Aesop sleeping* 2001  
linocut, printed in black ink, from one block, on paper  
75.0 x 45.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.78

**SANDOVER, Simon**

Aboriginal Australian

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993

*not titled* 2001

in *Men's etchings* 2001

etching and aquatint, printed in brown-black ink, from

one plate, on cream wove paper

plate-mark 24.6 x 32.8 cm

sheet (deckle-edged) 39.5 x 50.6 cm

impression: 8/50

Gordon Darling Australasian Print Fund 2003

2003.312

**SCHARF, Theo**

Australia 1899–Germany 1987

Germany from 1914; Australia 1950–56

*Saunders & Son—Malt Extract* 1913

etching, printed in brown ink with plate tone, from one

plate, on cream laid paper

plate-mark 16.0 x 11.8 cm

sheet (irregular) 22.7 x 16.6 cm

impression: not known

2003.476

**SEYMOUR, Robert** engraver

England 1798–1836

**McLEAN, Thomas** publisher

*Cousin Thomas, or the Swan River job* June 1829

etching, printed in black ink, from one plate, hand-

coloured, on thick cream wove paper

plate-mark 34.8 x 25.0 cm

sheet 40.8 x 28.2 cm

2004.48

**SHIMMEN, Heather**

born Australia 1957

*Delayed birdsong* 2000

linocut, printed in colour, from multiple blocks, on paper

on organza

printed image 135.0 x 136.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.29

*Valentine—a rival in the field* 1998

linocut, printed in colour, from multiple blocks, on paper

on organza

20 panels, each 30.0 x 30.0 cm

overall 150.0 x 120.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.34

*She can jump* 2002

linocut, printed in black ink, from three blocks, on paper

on organza, netting overlays

2 panels, each 65.0 x 120.0 cm

1 panel 55.0 x 120.0 cm

overall 185.0 x 120.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.42

**SKINNER, Johnny**

Aboriginal Australian

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993

*not titled* 2001

in *Men's etchings* 2001

etching and aquatint, printed in colour, from one plate,

on cream wove paper

plate-mark 32.6 x 49.2 cm

sheet (deckle-edged) 53.0 x 70.0 cm

impression: 8/50

Gordon Darling Australasian Print Fund 2003

2003.315

**STEWART, Elizabeth**

working Australia 1995

*Me and Heath* 1995

linocut, printed in black ink, from one block, on thick

white wove paper

printed image 78.0 x 54.8 cm

sheet 81.0 x 56.0 cm

impression: 1/5

Gift of the Silk Cut Foundation 2004

2004.49.73

*Balance* 1996

linocut, printed in black ink, from one block, on thick

white wove paper

printed image 76.0 x 54.9 cm

sheet (deckle-edged) 76.0 x 54.9 cm

impression: 1/25

Gift of the Silk Cut Foundation 2004

2004.49.81

**THOMPSON, Peter**

working Australia 1995

*Petter* 1995

linocut, printed in black ink, from one block, on cream

wove paper

printed image 30.2 x 42.2 cm

sheet (deckle-edged) 37.8 x 56.2 cm

impression: 1/10

Gift of the Silk Cut Foundation 2004

2004.49.64

**THOMPSON, Tricia**

working Australia 1996

*Blood red fakery and invention* 1996

linocut, printed in colour, from multiple blocks, on thin

cream wove paper

printed image 54.6 x 40.0 cm

sheet (deckle-edged) 64.4 x 56.0 cm

impression: 1/1

Gift of the Silk Cut Foundation 2004

2004.49.58

**TOSCA, Floria**

working Australia 2002

*Allemande* 2002

linocut, on white feathers

2 panels, each 25.0 x 20.0 cm

overall 25.0 x 40.0 cm

Gift of the Silk Cut Foundation 2004

2004.49.41

**TRAILL, Jessie**

Australia 1881–1967  
England, Europe frequently 1906–  
*not titled [policeman]* c.1910  
etching, printed in black ink, from one plate, on paper  
plate-mark 22.4 x 12.2 cm  
sheet 23.4 x 13.4 cm (sight)  
2004.175

**TREMLETT, Clayton**

working Australia 1994  
*Homage to water* 1994  
linocut, printed in colour, from multiple blocks, on thick  
cream wove paper  
printed image 42.0 x 30.8 cm  
sheet 59.8 x 48.8 cm  
impression: 1/4  
Gift of the Silk Cut Foundation 2004  
2004.49.74

**TROEDEL, Charles**

Germany 1835–Australia 1906  
Australia from 1860

**COGNE, François**

France 1829–1883  
Australia 1856–64  
*The Melbourne Album* 1863–64  
bound book of 24 lithographs and accompanying text  
book closed 42.0 x 51.0 cm  
2003.241.1–24

**WALLACE, Carmel**

working Australia 1997  
*Heritage totem* 1997  
linocut, printed in black ink, from one block, on paper  
161.0 x 41.5 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.20

**WEBBER, John** print after

England 1751–1793

**CALDWALL, J.** engraver

England  
*A woman of Van Diemen's Land* 1784  
from *Voyage to the Pacific Ocean undertaken ... for  
making discoveries in the Northern Hemisphere*, London:  
Nicol and Cadell, 1784  
engraving, printed in black ink, from one plate, on cream  
laid paper  
printed image 22.9 x 17.8 cm  
plate-mark 28.4 x 22.2 cm  
sheet 54.4 x 40.0 cm  
2003.303

*A man of Van Diemen's Land* 1784

from *Voyage to the Pacific Ocean undertaken ... for making  
discoveries in the Northern Hemisphere*, London: Nicol and  
Cadell, 1784  
engraving, printed in black ink, from one plate, on cream  
laid paper  
printed image 22.6 x 17.8 cm  
plate-mark 28.6 x 22.4 cm  
sheet 54.4 x 40.0 cm  
2003.304

**WILCOCK, Andrea**

working Australia 1996  
*One o'clock at the Sushi Bar* 1996  
linocut, printed in colour, from multiple blocks,  
on paper  
33.0 x 22.0 cm (sight)  
Gift of the Silk Cut Foundation 2004  
2004.49.61

**WOODTHORPE, Vincent** engraver

England 1799–1824

**JONES, Maurice** publisher

Sydney 1802  
from George Barrington, *The History of New South Wales*,  
London: M. Jones, 1802  
engraving, printed in black ink, from one copper plate,  
hand-coloured, on cream wove paper  
printed image 7.9 x 14.6 cm  
border 8.2 x 15.0 cm  
plate-mark 11.8 x 19.4 cm  
sheet 12.4 x 21.6 cm  
2003.296

*South view of Sydney* 1803

from George Barrington, *An Account of a Voyage to New  
South Wales*, London: M. Jones, 1803  
engraving, printed in black ink, from one copper plate,  
hand-coloured, on cream wove paper  
printed image 7.9 x 14.4 cm  
border 7.9 x 14.4 cm  
plate-mark 11.6 x 19.4 cm  
sheet 11.6 x 21.0 cm  
2003.297

*Garden Island* 1803

from George Barrington, *An Account of a Voyage to New  
South Wales*, London: M. Jones, 1803  
engraving, printed in black ink, from one copper plate,  
hand-coloured, on cream wove paper  
printed image 7.9 x 14.5 cm  
border 8.2 x 15.0 cm  
plate-mark 11.6 x 19.6 cm  
sheet 12.0 x 21.0 cm  
2003.298

*Town & Cove of Sydney* 1803

from George Barrington, *An Account of a Voyage to New  
South Wales*, London: M. Jones, 1803  
engraving, printed in black ink, from one copper plate,  
hand-coloured, on cream wove paper  
printed image 7.9 x 14.4 cm  
border 8.2 x 14.7 cm  
plate-mark 11.4 x 17.7 cm  
sheet 12.8 x 20.0 cm  
2003.299



*Entrance of Paramatta River* 1803  
from George Barrington, *An Account of a Voyage to New South Wales*, London: M. Jones, 1803  
engraving, printed in black ink, from one copper plate, hand-coloured, on cream wove paper  
printed image 7.9 x 14.4 cm  
border 8.2 x 14.7 cm  
plate-mark 11.4 x 18.2 cm  
sheet 12.6 x 21.5 cm  
2003.300

*Pinchgut Island* 1803  
from George Barrington, *An Account of a Voyage to New South Wales*, London: M. Jones, 1803  
engraving, printed in black ink, from one copper plate, hand-coloured, on cream wove paper  
printed image 7.9 x 14.5 cm  
border 8.2 x 14.8 cm  
plate-mark 11.4 x 17.6 cm  
sheet 12.2 x 21.4 cm  
2003.301

**YOUNG, Don**

Aboriginal Australian

**NORTHERN EDITIONS PRINT WORKSHOP**

established Australia 1993

*not titled* 2001

in Men's etchings 2001

etching and aquatint, printed in brown ink, from one

plate, on cream wove paper

plate-mark 24.5 x 32.6 cm

sheet (deckle-edged) 39.2 x 50.4 cm

impression: 8/50

Gordon Darling Australasian Print Fund 2003

2003.320

**YOUNGHUSBAND, Adele**

New Zealand 1878–1969

Australia 1937–39

*Anzac Memorial Sydney* 1937

linocut, printed in black ink, from one block, on thin

cream wove paper

printed image 34.4 x 27.0 cm

sheet 40.0 x 31.0 cm

impression: 14/30

2004.174

**ZULUMOVSKI, Vera**

born Australia 1962

*Veiled woman on a balance beam* 1996

linocut, printed in black ink, from one block, on white

wove paper

printed image 71.4 x 54.2 cm

sheet 74.6 x 56.0 cm

impression: 1/10

Gift of the Silk Cut Foundation 2004

2004.49.59

**UNKNOWN**

*not titled [possum]* 1840

engraving, roulette and aquatint, printed in black ink,

from one plate, on thick white wove paper

plate-mark 41.0 x 27.4 cm

sheet 56.0 x 37.4 cm

2003.431

**AUSTRALIAN DECORATIVE ARTS AND DESIGN**

**AMENOMORI-SCHMEISSER, Keiko**

born Japan 1949

Australia from 1978

*Undercurrents* 2002

dye and paint on Polish linen; *shibori*

185.0 x 145.0 cm

2003.288

*Ripples* 2003

dye and paint on Polish linen; *shibori*

173.0 x 65.0 x 25.0 cm

2003.289

**BLYFIELD, Julie**

born Australia 1957

*Vessel* 2003

fine silver, chased

7.0 x 11.0 x 11.0 cm

2004.131

*Vessel* 2003

fine silver, chased and oxidised

15.0 x 7.0 x 7.0 cm

2004.132

*Vessel* 2003

copper, chased and oxidised

9.0 x 6.5 x 6.5 cm

2004.133

*Vessel* 2003

fine silver, chased

9.0 x 7.0 x 7.0

2004.134

**BOMFORD, Anthony**

Great Britain 1927–Australia 2003

Australia from 1958

*Rug eight* 1978–80

wool and cotton hooked rug

265.0 x 325.0 cm

Gift of the Estate of Anthony Gerald Bomford 2003

2003.353

*Rug fifteen* 1985–86

wool and cotton hooked rug

3.0 x 218.4 x 218.4 cm

Gift of the Estate of Anthony Gerald Bomford 2003

2003.354

**BRITTON, Helen**

born Australia 1966

to Germany 1999

*Bubble cloud with jelly brooch* 2002

silver, plastics, glass and paint

6.6 x 3.0 x 1.5 cm

2003.342

*Flat bracelet* 2002

silver, plastics and paint

19.0 x 3.5 x 0.5 cm

2003.343

*Purple and yellow brooch* 2002  
silver, plastics, resin and pearls  
10.0 x 4.0 x 2.3 cm  
2003.344

**CHASELING, Scott**

born Australia 1962  
*Absent memories* 2004  
blown, fused, wheel-cut, painted and ground Bullseye  
glass  
60.7 x 50.0 x 50.0 cm  
2004.135

**DALY, Greg**

born Australia 1954  
*Quad vase* 2001  
glazed porcelain  
26.5 x 15.0 x 15.5 cm  
Gift of Greg Daly 2003  
2003.359

**DRAPER, Lynda**

born Australia 1962  
*Untitled* 2003  
glazed stoneware  
60.0 x 26.0 x 30.0 cm  
2004.24

**DUNN, Jan**

Australia 1940–2002  
*Vase* c.1988  
porcelain with lustre glaze  
60.0 x 11.0 cm (diameter)  
Gift from the Estate of Jan Dunn 2003  
2003.355

*Vase* c.1993  
porcelain with lustre glaze  
31.0 x 16.0 (diameter)  
Gift from the Estate of Jan Dunn 2003  
2003.357

*Sunflower vase* c.1998  
porcelain with lustre glaze  
43.0 x 16.0 cm (diameter)  
Gift from the Estate of Jan Dunn 2003  
2003.356

*Untitled* 2001  
porcelain with dry glaze  
23.0 x 32.0 cm (diameter)  
Gift from the Estate of Jan Dunn 2003  
2003.358

**ESSON, Merran**

born Australia 1950  
*Doubleshot 2* 2004  
glazed stoneware  
68.5 x 35.0 x 55.0 cm  
2004.136

**FRASER, Simone**

born Australia 1951  
*Ceramic form* 2004  
stoneware with dry glaze and 24 carat gold leaf  
59.5 x 26.0 x 26.0 cm  
2004.137

**HERMAN, Samuel**

born USA 1936  
England 1967; Australia 1974–80  
*Vase* 1976  
blown glass with lustre decoration  
25.5 x 14.0 x 11.0 cm  
Gift of Pat Corbett 2003  
2003.361

**KIRK, Valerie**

born England 1957  
Australia from 1979  
*Polka dots and carp* 2003  
wool and cotton, high-warp woven tapestry  
120.0 x 150.0 cm  
2004.25

**LINTON, James Walter Robert**

England 1869–Australia 1947  
Australia from 1896  
*Chest* 1915  
oak with brass mounts  
54.0 x 122.0 x 55.0 cm  
2003.434

**LUECKENHAUSEN, Helmut**

born Germany 1950  
Australia from 1954  
*Ark of the Law (Aron Hakodesh)* 1999  
blackwood (Acacia) case with book-matched blackwood  
veneers and anodised, engraved and paint-filled  
aluminium plates  
214.5 x 198.0 x 66.0 cm  
2003.251

**MARSLAND, Sally**

born Australia 1969  
*Almost black [brooch]* 2002  
925 silver, cast and oxidised  
12.5 x 4.5 x 3.5 cm  
2003.345

**RIDGEWELL, Brenda**

born Australia 1948  
*Space edifice [armband]* 2002  
925 silver and 9 carat gold  
14.0 x 14.0 x 1.5 cm  
2003.287

**ROBERTSON, Jennifer**

born England 1962  
Australia from 1986  
*Hairy saltbush* 2004  
merino wool, doublecloth-woven  
200.0 x 65.0 cm  
2004.141

*Scarf* 2004

merino wool, doublecloth-woven  
142.0 x 33.5 cm  
2004.142

*Scarf* 2004

merino wool, doublecloth-woven  
152.6 x 34.5 cm  
2004.143

*Scarf* 2004

merino wool, doublecloth-woven  
156.0 x 33.0 cm  
2004.144

*Gimlet* 2004

merino wool, triplecloth-woven  
200.0 x 65.0 cm  
2004.138

*Lake Gilmore* 2004

merino wool, triplecloth-woven  
200.0 x 65.0 cm  
2004.139

*Rienitsia spatulata* 2004

merino wool, doublecloth-woven  
200.0 x 65.0 cm  
2004.140

**ROJAS, Pilar**

born Spain 1964  
Australia 1993–2001

**MOLINA, Jorge** wood turner  
Spain

*En Jarras* 2000

earthenware, wood, embroidered cotton  
131.0 x 67.0 x 67.0 cm  
Gift of Pilar Rojas 2003  
2003.360.A–C.1–5

**RYE, Owen**

born Australia 1944

*Jar* 2002

glazed stoneware  
46.5 x 32.0 cm (diameter)  
2003.286

**SAMUELS, Bill**

born Australia 1944

*Studio Road 2* 2004

stoneware with gravel glaze  
16.0 x 55.0 x 55.0 cm  
2004.167

**SCHLABOWSKY, Beatrice**

born West Germany 1958  
Australia from 1960

*Pool* 2002

stainless steel, 925 silver, float glass  
5.0 x 50.0 x 48.0 cm  
2004.168

**WEST, Margaret**

born Australia 1936

*Watching the sky* 1998

Thassos marble, paint and 925 silver  
6.0 x 6.0 x 0.5 cm  
2004.29

*Air* 1998

Thassos marble, paint and 925 silver  
6.0 x 6.0 x 0.5 cm  
2004.28

*Episode* 1998

Zimbabwe granite, paint and 925 silver  
7.0 x 7.0 x 0.5 cm  
2004.27

*Cumulus Pentapetalum* 1998

Carrara marble and linen cord  
6.0 x 6.0 x 2.7 cm  
2004.26

*Burnt even* 1999

basalt, paint and 925 silver  
5.9 x 5.9 x 0.4 cm  
2004.31

*Trope* 1999

Carrara marble, paint and 925 silver  
5.8 x 6.0 x 0.5 cm  
2004.30

*Quatrefoil II* 1999

Azul macubas granite and 925 silver  
6.0 x 6.0 x 0.5 cm  
2004.32

**WHITE, Kevin**

born England 1954

Australia from 1985

*Vessel* 2003

porcelain with underglaze decal decoration  
17.0 x 19.0 x 19.0 cm  
2003.380

**AUSTRALIAN DRAWINGS**

**BALSON, Ralph**

England 1890–Australia 1964

Australia from 1913; Great Britain, France, USA 1960–61

*Pastel* 1959

pastel on paper  
image 76.5 x 51.0 cm  
sheet 76.5 x 51.0 cm  
2004.97

**BRACK, John**

Australia 1920–1999

*The hands, the feet, the faces* 1969

watercolour, pen and ink, on paper  
63.6 x 45.4 cm (sight)  
Elizabeth Summons Bequest 2003  
2004.120

*Study for the painting* Legs on a red floor 1969  
conté crayon on paper  
39.4 x 55.8 cm (sight)  
Elizabeth Summons Bequest 2003  
2004.119

**CANT, James**

Australia 1911–1982  
Great Britain, Europe 1932–39; Great Britain 1949–55  
*The murder house* 1946  
wax crayon, watercolour, gouache, pen and ink,  
on paper  
image 37.2 x 50.4 cm  
sheet 39.8 x 50.4 cm (sight)  
2004.98

**CASSAB, Judy**

born Austria 1920  
Australia from 1951  
*Pompidou funnels* 1989  
brush and Indian ink, gouache, on thick white wove  
watercolour paper  
image 76.0 x 56.8 cm  
sheet (deckle-edged) 76.0 x 56.8 cm  
Gift of Lou Klepac 2003  
2003.444

*View from Musée Pompidou* 1989  
brush and Indian ink, gouache, on thick white wove  
watercolour paper  
image 57.0 x 77.0 cm  
sheet 57.0 x 77.0 cm  
Gift of Lou Klepac 2003  
2003.443

**COX, Steve**

born England 1958  
Australia from 1967  
*Ecstatic dancer* 2000  
watercolour, pencil, on paper  
image 21.0 x 14.0 cm  
sheet 21.0 x 14.0 cm  
The Rotary Collection of Australian Art Fund 2004  
2004.172

*Curtis dancing on E* 2003  
watercolour, pencil, on paper  
image 75.0 x 58.0 cm  
sheet 75.0 x 58.0 cm  
The Rotary Collection of Australian Art Fund 2004  
2004.171

**de MEDICI, eX**

born Australia 1959  
*Hate machine, mindless virtuosity [brown luger]* 2002  
watercolour, white gouache, on vellum  
image 46.8 x 81.4 cm  
sheet (irregular) 62.3 x 93.0 cm  
2003.306

**GOWER, Elizabeth**

born Australia 1952  
*Chance or design* 1995  
collage of cut magazine illustrations, on drafting film  
image 200.0 x 95.0 cm  
sheet 240.0 x 110.0 cm  
Gift of the artist 2003  
2003.249

*One stop shopping* 1983  
from the *City* series  
collage of shredded billboards and  
packaging, on paper  
image 300.0 x 200.0 cm  
sheet 300.0 x 200.0 cm  
2003.245

**HALPERN, Stacha**

Poland 1919–Australia 1969  
Australia from 1939; Great Britain, Europe 1951–66  
*Self-portrait* 1960  
oil on paper  
image 27.0 x 21.0 cm  
sheet 27.0 x 21.0 cm  
2004.169

**LOOBY, Keith**

born Australia 1940  
Europe, Great Britain 1960–67; USA 1981; Philippines  
1994–95  
*not titled [Study for the painting Resurrection]* 1963  
pencil on paper  
sheet 80.2 x 114.0 cm (sight)  
2004.170

**ROET, Lisa**

born Australia 1967  
*Young chimp foot* 2002  
charcoal on silk paper  
sheet 132.0 x 155.0 cm (sight)  
2004.100

*Gorilla hand* 2002  
charcoal on rice paper  
sheet 148.0 x 144.0 cm (sight)  
2004.101

*Orangutan male index right hand* 2000–01  
charcoal on rice paper  
image 227.0 x 74.0 cm  
sheet 247.2 x 124.0 cm  
2004.99

**SWANN, Heather B.**

born Australia 1961  
*Drawings for sculpture 'Herd'* 2001  
ink, pen and brush, on cardboard  
sheet (1) 41.8 x 59.4 cm  
sheet (2) 41.8 x 59.4 cm  
sheet (3) 41.8 x 59.4 cm  
Gift of the artist 2003  
2003.248.1–3

**TUCKSON, Tony**

Egypt 1921–Australia 1973

Australia from 1946

Europe, USA 1967–68

*Tony Tuckson Sketchbook no.1* (1942)

pencil, blue and green ink and pen, crayon,

charcoal, on paper

sheet 20.6 x 27.0 cm

cover 20.6 x 27.0 cm

Gift of Margaret Tuckson AM 2004

2004.50.1–30

*Tony Tuckson Sketchbook no.2* (1942)

pencil on paper

sheet 31.0 x 25.8 cm

cover 31.0 x 25.8 cm

Gift of Margaret Tuckson AM 2004

2004.51.1–2

*Tony Tuckson Sketchbook no.3* (1945–49)

pencil on paper, cardboard

sheet 13.2 x 18.2 cm

cover 13.2 x 18.2 cm

Gift of Margaret Tuckson AM 2004

2004.52.1–58

*Tony Tuckson Sketchbook no.4* (1942–43)

pencil, ink, pen and brush, watercolour, on paper,

cardboard

sheet 27.2 x 37.2 cm

cover 27.2 x 37.2 cm

Gift of Margaret Tuckson AM 2004

2004.53.1–20

*Tony Tuckson Sketchbook no.5* (1942–43)

pencil, ink, pen and wash, on paper

sheet 18.0 x 25.6 cm

Gift of Margaret Tuckson AM 2004

2004.54.1–12

*Tony Tuckson Sketchbook no.6* (1945)

coloured pencil, pencil, ink and pen, on paper, cardboard

sheet 27.4 x 37.8 cm

cover 27.6 x 37.8 cm

Gift of Margaret Tuckson AM 2004

2004.55.1–31

*Tony Tuckson Sketchbook no.7* (1945–46)

pencil, watercolour, ink and pen, coloured pencil, crayon,

on paper, cardboard

sheet 27.8 x 22.3 cm

cover 27.8 x 22.3 cm

Gift of Margaret Tuckson AM 2004

2004.56.1–90

*Tony Tuckson Sketchbook no.8* (1946–49)

pencil, ink, pen and brush, on paper, cardboard

sheet 27.4 x 37.5 cm

cover 27.4 x 37.5 cm

Gift of Margaret Tuckson AM 2004

2004.57.1–38

*Tony Tuckson Sketchbook no.9* (1946–49)

pencil, watercolour, on paper, cardboard

sheet 25.2 x 36.8 cm

cover 25.2 x 36.8 cm

Gift of Margaret Tuckson AM 2004

2004.58.1–14

*Tony Tuckson Sketchbook no.10* (1946–49)

pencil, ink and pen, on paper, cardboard

sheet 27.3 x 37.6 cm

cover 27.3 x 37.6 cm

Gift of Margaret Tuckson AM 2004

2004.59.1–32

*Tony Tuckson Sketchbook no.11* (1946–47)

pencil, ink, pen and brush, watercolour, crayon, on

paper, cardboard

sheet 27.7 x 38.1 cm

cover 27.7 x 38.1 cm

Gift of Margaret Tuckson AM 2004

2004.60.1–35

*Tony Tuckson Sketchbook no.12* (1947)

pencil, watercolour, gouache, ink, pen and wash, on

paper, cardboard

sheet 18.2 x 25.4 cm

cover 18.2 x 25.4 cm

Gift of Margaret Tuckson AM 2004

2004.61.1–58

*Tony Tuckson Sketchbook no.13* (1946–49)

pencil, ink, pen and brush, watercolour, on paper,

cardboard

sheet 27.6 x 37.6 cm

cover 27.6 x 37.6 cm

Gift of Margaret Tuckson AM 2004

2004.62.1–37

*Tony Tuckson Sketchbook no.14* (1946–49)

pencil, gouache, watercolour, charcoal, on paper

sheet 27.6 x 37.6 cm

cover 27.6 x 37.6 cm

Gift of Margaret Tuckson AM 2004

2004.63.1–37

*Tony Tuckson Sketchbook no.15* (c.1947–49)

pencil, ink and pen, coloured pencil, on paper

sheet 18.4 x 25.4 cm

cover 18.4 x 25.6 cm

Gift of Margaret Tuckson AM 2004

2004.64.1–54

*Tony Tuckson Sketchbook no.16* (c.1950)

pencil, ink and pen, charcoal, on paper

sheet 27.2 x 37.6 cm

cover 27.2 x 37.6 cm

Gift of Margaret Tuckson AM 2004

2004.65.1–39

*Tony Tuckson Sketchbook no.17* (c.1948)

pencil, ink and brush, watercolour, on paper

sheet 22.8 x 17.4 cm

cover 22.8 x 17.4 cm

Gift of Margaret Tuckson AM 2004

2004.66.1–107

*Tony Tuckson Sketchbook no.18* (1948–early1950s)  
pencil, ink and pen, on paper, cardboard  
sheet 12.7 x 17.6 cm  
cover 13.1 x 18.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.67.1–40

*Tony Tuckson Sketchbook no.19* (c.1948–49)  
pencil, ink and pen, watercolour, gouache, on paper,  
cardboard  
sheet 25.0 x 27.6 cm  
cover 25.0 x 27.6 cm  
Gift of Margaret Tuckson AM 2004  
2004.68.1–58

*Tony Tuckson Sketchbook no.20* (c.1948–49)  
pencil, watercolour, ink and brush, on paper  
sheet 12.8 x 17.6 cm  
cover 13.2 x 18.3 cm  
Gift of Margaret Tuckson AM 2004  
2004.69.1–20

*Tony Tuckson Sketchbook no.21* (1948–49)  
ink, pen and brush, watercolour, charcoal, crayon, on  
paper  
sheet 27.4 x 37.6 cm  
cover 27.4 x 38.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.70.1–56

*Tony Tuckson Sketchbook no.22* (c.1949–50)  
pencil, watercolour, on paper, cardboard  
sheet 27.8 x 37.4 cm  
cover 27.8 x 37.4 cm  
Gift of Margaret Tuckson AM 2004  
2004.71.1–64

*Tony Tuckson Sketchbook no.23* (c.1949–50)  
pencil, charcoal, on paper  
sheet 23.1 x 17.2 cm  
cover 23.1 x 17.4 cm  
Gift of Margaret Tuckson AM 2004  
2004.72.1–30

*Tony Tuckson Sketchbook no.24* (1949–54)  
pencil, ink and pen, on paper, cardboard  
sheet 12.7 x 17.8 cm  
cover 13.2 x 18.4 cm  
Gift of Margaret Tuckson AM 2004  
2004.73.1–55

*Tony Tuckson Sketchbook no.25* (c.1949–53)  
pencil, watercolour, charcoal, ink, on paper  
sheet 27.4 x 37.0 cm  
cover 27.4 x 37.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.74.1–62

*Tony Tuckson Sketchbook no.26* (c.1950–54)  
pencil, ink and pen, coloured pencil, on paper  
sheet 22.9 x 17.7 cm  
cover 22.9 x 17.7 cm  
Gift of Margaret Tuckson AM 2004  
2004.75.1–136

*Tony Tuckson Sketchbook no.27* (c.1950–52)  
pencil on paper, cardboard  
sheet 18.3 x 25.1 cm  
cover 18.3 x 25.1 cm  
Gift of Margaret Tuckson AM 2004  
2004.76.1–46

*Tony Tuckson Sketchbook no.28* (c.1951–52)  
pencil on paper, cardboard  
sheet 13.6 x 18.8 cm  
cover 13.6 x 18.8 cm  
Gift of Margaret Tuckson AM 2004  
2004.77.1–28

*Tony Tuckson Sketchbook no.29* (c.1952–54)  
pencil, ink and pen, on paper  
sheet 42.6 x 34.0 cm  
cover 42.6 x 34.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.78.1–20

*Tony Tuckson Sketchbook no.30* (c.1954)  
charcoal on paper  
sheet 12.2 x 17.2 cm  
cover 12.6 x 17.7 cm  
Gift of Margaret Tuckson AM 2004  
2004.79.1–5

*Tony Tuckson Sketchbook no.31* (c.1952–54)  
pencil on paper  
sheet 23.2 x 17.5 cm  
cover 23.2 x 17.5 cm  
Gift of Margaret Tuckson AM 2004  
2004.80.1–42

*Tony Tuckson Sketchbook no.32* (c.1952–56)  
pencil, ink and pen, ballpoint pen, crayon, on paper,  
cardboard  
sheet 23.0 x 17.4 cm  
cover 23.0 x 17.4 cm  
Gift of Margaret Tuckson AM 2004  
2004.81.1–152

*Tony Tuckson Sketchbook no.33* (c.1952–56)  
pencil on paper, cardboard  
sheet 23.0 x 17.2 cm  
cover 23.0 x 17.2 cm  
Gift of Margaret Tuckson AM 2004  
2004.82.1–49

*Tony Tuckson Sketchbook no.34* (c.1952–56)  
pencil on paper, cardboard  
sheet 23.0 x 17.2 cm  
cover 23.0 x 17.2 cm  
Gift of Margaret Tuckson AM 2004  
2004.83.1–47

*Tony Tuckson Sketchbook no.35* (c.1956)  
pencil, conte, on paper, cardboard  
sheet 14.0 x 20.2 cm  
cover 14.0 x 20.2 cm  
Gift of Margaret Tuckson AM 2004  
2004.84.1–12

*Tony Tuckson Sketchbook no.36* (1956–57)  
pencil, ink and brush, charcoal, on paper  
sheet 24.0 x 27.6 cm  
cover 24.0 x 27.6 cm  
Gift of Margaret Tuckson AM 2004  
2004.85.1–50

*Tony Tuckson Sketchbook no.37* (c.1958–59)  
pencil, ink, pen and brush, watercolour, on paper,  
cardboard  
sheet 27.4 x 38.0 cm  
cover 27.4 x 38.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.86.1–45

*Tony Tuckson Sketchbook no.41* (1963–65)  
crayon, pen and green ink, on paper, cardboard  
sheet 17.8 x 24.6 cm  
cover 17.8 x 24.6 cm  
Gift of Margaret Tuckson AM 2004  
2004.87.1–35

*Tony Tuckson Sketchbook no.42* (1963–65)  
charcoal, pastel, pencil, fibre-tipped pen, on paper,  
cardboard  
sheet 32.9 x 20.4 cm  
cover 32.9 x 20.4 cm  
Gift of Margaret Tuckson AM 2004  
2004.88.1–92

*Tony Tuckson Sketchbook no.43* (1972–73)  
pencil, pastel, watercolour, ink and brush, crayon, on  
paper  
sheet 27.6 x 37.5 cm  
cover 27.6 x 37.5 cm  
Gift of Margaret Tuckson AM 2004  
2004.89.1–19

*Tony Tuckson Sketchbook no.44* (1969–73)  
charcoal, gouache, pencil, ballpoint pen, on paper  
sheet 29.8 x 21.0 cm  
cover 30.2 x 21.6 cm  
Gift of Margaret Tuckson AM 2004  
2004.90.1–40

*Tony Tuckson Sketchbook no.45* (1969–72)  
pencil on paper, cardboard  
sheet 24.8 x 27.0 cm  
cover 24.8 x 27.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.91.1–10

*Tony Tuckson Sketchbook no.46* (1965–66)  
black crayon on paper, cardboard  
sheet 17.8 x 24.6 cm  
cover 17.8 x 24.6 cm  
Gift of Margaret Tuckson AM 2004  
2004.92.1–12

*Tony Tuckson Sketchbook no.47* (c.1970–72)  
pencil, blue ballpoint pen, on paper  
sheet 24.8 x 27.0 cm  
cover 24.8 x 27.0 cm  
Gift of Margaret Tuckson AM 2004  
2004.93.1–12

*Tony Tuckson Sketchbook no.48* (1965)  
fibre-tipped pen on paper  
sheet 10.1 x 15.9 cm  
Gift of Margaret Tuckson AM 2004  
2004.94.1–13

#### **VASSILIEFF, Danila**

Russia 1897–Australia 1958  
Australia from 1923  
Central and South America, Europe, Great Britain  
1929–35  
*Myself* 1941  
watercolour, on thin cream paper  
image 33.5 x 25.6 cm  
sheet (irregular) 33.5 x 25.6 cm  
2003.309

#### **WILLIAMS, Fred**

Australia 1927–1982  
Great Britain 1951–56  
*Blue & orange landscape* 1967  
gouache, on Arches paper  
72.0 x 53.2 cm (sight)  
Elizabeth Summons Bequest 2003  
2004.122

#### **AUSTRALIAN PAINTINGS**

##### **BEARD, John**

born Wales 1943  
Australia 1983–86; India 1986; resident USA, Australia,  
Europe from 1986  
*Head—Self-portrait 11* 2001–02  
oil and wax on canvas  
180.0 x 180.0 cm  
2003.349

##### **BOWEN, Stella**

Australia 1893–England 1947  
England, Europe from 1914; USA 1932  
*Mary Widney* 1927  
oil on wood panel  
46.0 x 37.5 cm  
2004.104

##### **BOYNES, Robert**

born Australia 1942

##### **HAGERTY, Marie**

born Australia 1964  
*Go between* 2003  
synthetic polymer paint on two canvases  
overall 120.0 x 240.0 cm  
2003.464

##### **BRYANS, Lina**

Germany 1909–Australia 2000  
Australia from 1910  
*Nina Christesen* 1947  
oil on board  
79.8 x 58.5 cm  
Bequest of Nina and Clem Christesen 2004  
2004.4

**DAWSON, Janet**

born Australia 1935  
England 1957–59; Italy, France 1959–60  
*Dawn cloud, January 2000* 2000  
oil on canvas  
122.0 cm (diameter)  
2003.437

*Cloud over Barry's Hill, 2000* 2000  
oil on canvas  
122.0 cm (diameter)  
2003.438

*Moon at dawn through a telescope, January 2000* 2000  
oil on canvas  
122.0 cm (diameter)  
2003.439

**FRIEND, Donald**

Australia 1915–1989  
Europe, Africa, SE Asia 1936–40; Australia 1940–67; Bali  
1967–80;  
Australia from 1980  
*Girl, London* 1950  
oil on canvas  
51.0 x 60.0 cm  
2004.271

**GUAN WEI**

born China 1957  
Australia from 1990  
*Dow: Island* 2002  
synthetic polymer paint on 48 canvases  
each approx. 101.5 x 50.5 cm  
overall 317.0 x 913.0 cm  
2003.436.1–48

**JACKSON, Roy**

born England 1944  
Australia from 1959  
*Soft—red country* 2003  
synthetic polymer paint on canvas  
165.4 x 95.4 cm  
2003.477

**KIRWAN-WARD, Jeremy**

born Australia 1949  
*Untitled* 2000  
synthetic polymer paint on three canvases  
overall 230.0 x 510.0  
2003.440

**McCAHON, Colin**

New Zealand 1919–1987  
*Crucifixion: the apple branch* 1950  
oil on canvas  
89.0 x 117.0  
Purchased with funds from the Sir Otto and Lady  
Margaret Frankel Bequest 2004  
2004.1

**McCRAE, Georgiana**

England 1804–Australia 1890  
Australia from 1841  
*Miss Agnes Morison* c.1830  
oil on canvas  
91.5 x 71.3 cm  
2003.435

**MAUDSLEY, Helen**

born Australia 1927  
*Into the coat* 1997  
oil on wood panel  
39.0 x 28.0 cm  
Elizabeth Summons Bequest 2003  
2004.121

**MERCER, Mary Cockburn**

Scotland 1882–France 1963  
Australia c.1882–c.1900, 1938–52  
*Proseпина returns to earth* c.1940  
oil on canvas on board  
54.0 x 48.0 cm  
2003.290

**NELSON, Jan**

born Australia 1955  
*Walking in tall grass, Carter* 2001  
oil on linen  
71.0 x 56.0 cm  
2004.102

*Walking in tall grass, Tim* 2003  
oil on linen  
72.5 x 57.0 cm  
2004.103

**RISKE, Jan**

born The Netherlands 1932  
Australia from 1952  
*Yellow command* 1988–89  
oil on canvas  
183.0 x 193.0 cm  
Gift of Lydia and Arthur D. Emil, USA, 2003  
2003.322

**ROBINSON, William**

born Australia 1936  
*Creation landscape—fountains of the earth* 2002  
oil on linen  
167.5 x 488.0 cm  
Purchased with the assistance of the Masterpieces for  
the Nation Fund 2003  
2003.250



**SMART, Jeffrey**

born Australia 1921  
USA, Europe 1948–50; Europe 1962–65; Italy from 1965  
*On the periphery* 2003  
oil on canvas  
100.0 x 100.0 cm  
Purchased in June 2004 for the National Gallery of Australia in honour of Dr Brian Kennedy, Director 1997–2004, with contributions from Members of the National Gallery of Australia Council and Foundation: Terrey and Anne Arcus; Philip Bacon AM; Tony Berg AM and Carol Berg; Graham Bradley; Michael Chaney AO; Charles Curran AO; Ashley Dawson-Damer; Robert Champion de Crespigny AC; Peter Farrell AM; Andrew and Hiroko Gwinnett; Catherine Harris PSM; Virginia Henderson AM; John and Rosanna Hindmarsh; Peter Jopling QC; Lee Liberman; Peter Lundy; Harold Mitchell AO; Rupert and Annabel Myer; Elizabeth Nosworthy; Roslyn Packer; John Prescott AC and Jennifer Prescott; Carol Schwartz; Penelope Seidler; Kerry Stokes AO; Lyn Williams AM  
2004.278

**SOUTHERN, Clara**

Australia 1861–1940  
*The old shed* c.1900  
oil on canvas  
35.0 x 26.6 cm  
2004.123

**TABACCO, Wilma**

born Italy 1953  
Australia from 1957; Italy 1990  
*Coming and going* 2002  
oil on linen  
112.0 x 165.0 cm  
2003.463

**WARREN, Guy**

born Australia 1921  
Europe, England 1951–60; England, USA 1967–68;  
England, Europe, USA 1980, 1982–83; France 1990  
*Gaia at Badgery's* 1990  
synthetic polymer paint on linen  
247.0 x 274.0 cm  
2003.483

**AUSTRALIAN PHOTOGRAPHY****BARDWELL, William H.**

working Australia 1858–95  
*[Ballarat panorama]* 1872  
10 panels on five sheets, two images each sheet, making  
360° view; two additional images verso  
albumen silver photographs  
each image 16.5 x 20.0 cm  
2004.179.1–12

**BROWN, Lyndell**

born Australia 1961

**GREEN, Charles**

born Australia 1953  
*Sleep 2* 2000–01  
digitally printed photograph on Duraclear film  
image 104.0 x 104.0 cm  
2004.108

**DREW, Marian**

born Australia 1960  
*Pelican with turnips* 2003  
from the *Australiana* series 2003  
pigment inkjet on cotton paper  
image 72.0 x 90.0 cm  
sheet 92.0 x 110.0 cm  
2004.35

*Crow with salt* 2003  
from the *Australiana* series 2003  
pigment inkjet on cotton paper  
image 72.0 x 90.0 cm  
sheet 92.0 x 110.0 cm  
2004.34

*Possum with five birds* 2003  
from the *Australiana* series 2003  
pigment inkjet on cotton paper  
image 72.0 x 90.0 cm  
sheet 92.0 x 110.0 cm  
2004.33

**GOSTELOW, Philip**

born Australia 1962  
England, Europe, Middle East 1986–88; Canada 1988–91;  
Japan 1991–96  
*Josephine Quigley with her grandson Aaron at the site of  
their burnt out home  
in Warragamba, NSW* 2002  
gelatin silver photograph  
image 38.8 x 38.6 cm  
sheet 50.4 x 40.6 cm  
2003.382

**KIMBER, Mark**

born Australia 1953  
*Suburban nights 1* 2001  
Type C colour photograph  
image 100.2 x 100.7 cm  
sheet 102.8 x 103.3 cm  
2004.36

*Night falls #1* 2002  
Polaroid photograph  
image 64.6 x 53.0 cm  
sheet 82.2 x 55.9 cm  
2004.37

**LOFTS, Pamela**

born Australia 1949  
*Mound (or portrait of the artist as a young landscape)* 1998  
from the *Interventions* series 1998–  
montage of two colour photographs  
81.6 x 120.0 cm  
2004.284

**MOORE, David**

Australia 1927–2003  
*'Port Brisbane', Pyrmont* 1947  
gelatin silver photograph  
image 32.8 x 32.8 cm  
sheet 48.1 x 38.0 cm  
2003.393

*'Titan', floating crane, Darling Harbour* c.1947  
gelatin silver photograph  
image 33.2 x 32.8 cm  
sheet 47.6 x 37.6 cm  
2003.391

*Departure of the 'Orcades', Pyrmont* c.1948  
gelatin silver photograph  
image 33.2 x 32.9 cm  
sheet 47.8 x 37.8 cm  
2003.392

*'Himalaya' and Fort Denison* 1950  
gelatin silver photograph  
image 30.9 x 43.0 cm  
sheet 37.2 x 48.0 cm  
2003.394

*Refrigerated cargo stowage, 'Himalaya', Sydney* 1950  
gelatin silver photograph  
image 43.0 x 30.9 cm  
sheet 48.2 x 36.4 cm  
2003.395

*Departure of the 'Himalaya', Sydney* 1950  
gelatin silver photograph  
image 32.9 x 43.0 cm  
sheet 38.5 x 47.2 cm  
2003.396

*Stonehenge 2* c.1953  
direct positive colour photograph  
image 30.2 x 43.4 cm  
sheet 35.4 x 49.1 cm  
2003.383

*Bookmakers and tic-tac men at race meeting, UK* c.1954  
direct positive colour photograph  
image 29.4 x 43.4 cm  
sheet 35.7 x 49.1 cm  
2003.384

*St Paul's Cathedral and Waterloo Bridge* c.1955  
direct positive colour photograph  
image 43.1 x 29.6 cm  
sheet 48.6 x 37.6 cm  
2003.385

*Opera House under construction, Sydney* 1966  
direct positive colour photograph  
image 29.8 x 44.3 cm  
sheet 39.0 x 50.7 cm  
2003.387

*Drought, Cairo Station, western New South Wales* 1966  
direct positive colour photograph  
image 28.3 x 43.2 cm  
sheet 36.9 x 48.0 cm  
2003.386

*Sheet series 2 (no.1)* 1974  
gelatin silver photograph  
image 30.2 x 20.3 cm  
sheet 32.2 x 22.8 cm  
2003.399

*Self-portrait* 1976  
gelatin silver photograph  
image 23.6 x 16.7 cm  
sheet 30.8 x 21.4 cm  
2003.398

*Sunset on Empire State Building* 1976  
Type C colour photograph  
image 45.0 x 29.9 cm  
sheet 51.4 x 36.4 cm  
2003.388

*'Columbus Australia' at dawn* 1979  
direct positive colour photograph  
image 29.3 x 44.1 cm  
sheet 37.2 x 49.4 cm  
2003.389

*Dusk, Lake Jindabyne, New South Wales* 1994  
direct positive colour photograph  
image 40.3 x 32.0 cm  
sheet 44.4 x 32.0 cm  
2003.390

*Anzac Bridge by night* 2001  
gelatin silver photograph  
image 31.0 x 42.9 cm  
sheet 35.8 x 47.2 cm  
2003.397

*Moon writing series* 2001  
assemblage of 6 gelatin silver photographs  
each image 20.3 x 30.2 cm  
each sheet 22.9 x 33.4 cm  
2003.400.1–6

#### **MULLER, Henry**

Germany 1810–?  
working Australia 1853–c.1877  
*[Aboriginal mother with her baby slung on her back, with another Aboriginal woman]* Queensland c.1865  
*carte-de-visite* albumen silver photograph  
6.0 x 10.0 cm  
2004.178.1

#### **PAAUWE, Deborah**

born USA 1972  
Australia from 1985  
*Play mates* 1999  
Type C colour photograph  
image 121.0 x 121.4 cm  
sheet 126.2 x 125.9 cm  
2004.39

*Porcelain mirror* 2002  
Type C colour photograph  
image 120.8 x 120.6 cm  
sheet 125.9 x 125.9 cm  
2004.38

**STACEY, Wesley**

born Australia 1941  
*Bermagui to Broome: Transcontinental Landscape Sequence* 1987–89  
album in two vols: (1) 32 plates; (2) 21 plates  
gelatin silver photographs  
each image 12.0 x 37.8 cm  
each sheet 38.2 x 56.0 cm  
2004.116.1–3V

*Mythical site, Glenrowan* 1989  
gelatin silver photograph  
image 32.3 x 99.3 cm  
sheet 61.0 x 126.5 cm  
2004.115

**TIPPING, Richard Kelly**

born Australia 1949  
*No understanding* 2001  
Type C photograph  
51.0 x 40.5 cm  
2003.479

**UNKNOWN**

working Australia c.1874  
*Pitt Street, Sydney* 1874  
albumen silver photograph  
21.9 x 28.1 cm  
2004.180

**UNKNOWN**

working Australia 1860s–70s  
*[Aboriginal mother and daughter]* Queensland 1865–75  
*carte-de-visite* albumen silver photograph  
6.0 x 10.0 cm  
2004.178.2

**VARIOUS PHOTOGRAPHERS**

Album page of 9 *carte-de-visites* of Aboriginal people and views, Queensland 1869–73  
albumen silver photographs

**BOAG, William**

Scotland? 1838–Australia 1878  
working Australia 1868  
2004.178.3.A

**BOAG, William**

Scotland? 1838–Australia 1878  
working Australia 1868

**MILLS, John H.**

England 1851–Australia 1919  
Australia from 1865

**Queensland Photographic Co.**

2004.178.3.B–G

**MULLER, Henry**

Germany 1810–?  
working Australia 1853–c.1877  
2004.178.3.H, I

**WOLDENDORP, Richard**

born The Netherlands 1927  
Australia from 1951  
*Nullarbor, Great Australian Bight* 1985  
direct positive colour photograph  
image 65.0 x 52.0 cm  
sheet 78.4 x 61.0 cm  
2003.381

**ZAHALKA, Anne**

born Australia 1957  
*Open air cinema* 1999  
from the *Leisureland* series  
Type C colour photograph  
image 115.0 x 242.0 cm  
2003.465

**AUSTRALIAN SCULPTURE****AMOR, Rick**

born Australia 1948  
*Study for The dog* 1989  
bronze, cast 2003  
80.0 x 60.0 x 16.0 cm  
Gift of the artist 2003  
2004.286

*The dog* 2002

bronze on cor-ten base, cast 2003  
110.0 x 100.0 x 72.0 cm

Purchased in June 2004 for the National Gallery of Australia in honour of Dr Brian Kennedy, Director 1997–2004, with the assistance of Members of the National Gallery of Australia Foundation: Mr Rick Allert AM and Mrs Barbara Allert; Mr Sam and Mrs Tania Brougham; Mr Julius and Mrs Pamela Colman; Mr Phillip and Mrs Caroline Cornish; Mr Chris Deutscher and Ms Karen Woodbury; Ms Michelle Gordon; Mr John Middleton QC and Mrs Judith Middleton; Mr John Prescott AC and Mrs Jennifer Prescott; Mr Michael and Mrs Veronica Roux; Mr John and Mrs Miriam Wylie  
2004.287

**BARTLETT, Geoffrey**

born Australia 1952  
*The Rose The Bullet The Window* 2001  
tin over lead, River Red Gum, New Guinea Rosewood, Ironbark  
253.0 x 380.0 x 85.0 cm  
2003.238.A–D

**IVIMEY, Linde**

born Australia 1965  
*Aquamanile: Cow* 2001  
steel armature, cotton fibre, fowl and cow bones, ostrich egg, ostrich feathers, string, earth  
56.0 x 76.0 x 32.0 cm  
2003.292

**JENSZ, David**

born Australia 1957  
*Continuum* 2003  
rubber, steel, compressed air  
90.0 x 250.0 x 250.0 cm  
2003.421

**KING, Inge**

born Germany 1918  
England 1939–49; Europe, USA 1949–50;  
Australia from 1951  
*Wandering angel* 2000  
welded bronze  
140.0 x 65.0 x 60.0 cm  
2003.240

**LESLIE, Andrew**

born Australia 1956  
*Mirror* 2002  
synthetic polymer paint on  
anodised aluminium  
300.0 x 640.0 x 5.0 cm  
Purchased with the assistance of  
Jennifer Prescott and John Prescott AC 2003  
2003.291

**MAIS, Hilarie**

born England 1952  
USA 1977–81; Australia from 1981  
*Doors: The maze* 1987  
oil paint on wooden construction, plastic chain  
204.0 x 223.0 x 9.0 cm  
Purchased in 2003  
2003.252.A–C

**ROBERTS, Neil**

Australia 1954–2002  
*Bachelor's kiss* 2000  
glass, copper foil, lead, wood  
74.0 x 96.0 cm  
Purchased with the assistance of Friends of  
Neil Roberts 2003  
2003.378

**ROET, Lisa**

born Australia 1967  
*Political ape* 2001–02  
cast bronze, sound recording  
7 elements, each approx. 27.0 x 35.0 x 16.0 cm  
Purchased with the assistance of Jennifer Prescott  
and John Prescott AC 2003  
2003.239.A–I

**ROGERS, Andrew**

born Australia 1947  
*Rhythms of life* 1996  
bronze with silver plating  
67.0 x 27.0 x 32.0 cm  
Gift of the artist 2004  
2004.95

**THOMSON, Ann**

born Australia 1933  
France 1978; Italy 1985; Great Britain, Europe,  
USA late 1980s  
*Muster* 1996  
wood, metal, rope, canvas and fleece  
268.0 x 195.0 x 8.0 cm  
Gift of the artist 2003  
2003.247

**TIPPING, Richard Kelly**

born Australia 1949  
*No understanding* 2001  
reflective tape on aluminium, galvanised steel pole,  
metal base  
300.0 x 90.0 x 15.0 cm  
2003.462

**ASIAN DECORATIVE ARTS AND DESIGN****IRAN**

*Tile* 17th century  
glazed earthenware  
31.0 x 31.0 x 1.5 cm  
Bequest of William F. Wells 2003  
2003.446

**ASIAN SCULPTURE****BHUTAN**

*Votive image of a bodhisattva* c.1850  
brass  
5.2 cm (height)  
Gift of Paul and Beryl Legge-Wilkinson 2003  
2003.363

**DADANG, Christanto**

born Indonesia 1957  
Australia from 1999  
*Red rain [Hujan Merah]* 2003  
mixed media, including wool, paper, gold, pigments  
400.0 x 900.0 x 500.0 cm  
Gift of Gene and Brian Sherman 2003  
2003.351

*Heads from the North* 2004

bronze  
66 heads, each 45.0 cm (height)  
2004.181

**GU, Wenda**

born China 1955  
USA from 1987  
*united nations: australia monument* 2001  
screens of human hair, adhesive  
716.0 x 976.0 x 1187.0 cm  
2003.350

**INDIA****Rajasthan, Mount Abu**

*Arch [parikara]* 1163 AD  
marble  
120.0 x 90.0 cm  
2003.441

*Seated Jina* 1163 AD

marble  
55.0 cm (height)  
Purchased 2003  
2003.478

**RAN**

*Astrolabe* 1713  
brass  
16.7 x 9.4 cm  
Bequest of William F. Wells 2003  
2003.445

**INTERNATIONAL DECORATIVE ARTS  
AND DESIGN****BALDWIN, Gordon**

born England 1932  
*Asymmetries III* 2004  
glazed stoneware  
58.5 x 36.5 x 24.0 cm  
2004.285

**BREUER, Marcel** designer

Hungary 1902–USA 1981

**ISOKON FURNITURE COMPANY** manufacturer

England established 1935  
*Long chair* c.1936  
bent and laminated plywood  
75.7 x 61.0 x 130.0 cm  
2004.272

**BRITTON, Alison**

born England 1948  
*Pores* 2003  
glazed stoneware  
58.5 x 36.5 x 24.0 cm  
2004.283

**BUTT, Harlan**

born USA 1950  
*Earth beneath our feet: Horizon #1* 2003  
silver, enamel, copper, paint  
28.0 x 18.0 x 18.0 cm  
2003.481.A–C

**EBERLE, Edward**

born USA 1944  
*Tin feathers metal wings* 2001  
porcelain with painted terra sigillata decoration  
51.0 x 40.5 x 35.5 cm  
2003.482

**KOPPEL, Henning** designer

Denmark 1918–1981

**GEORG JENSEN SILVERSMITHY** manufacturer

Denmark established 1904  
*Brooch. Model 323* 1956–70  
sterling silver and enamel  
5.7 x 6.3 x 0.8 cm  
Gift of Daniel McOwan 2003  
2003.362

**KRUGER, Daniel**

born South Africa 1951  
Germany from 1974  
*Necklace* 2004  
silver, turquoises, silk  
28.0 x 14.0 x 4.0 cm  
2004.281

**MARIMEKKO** manufacturer

Finland established 1951

**RIMALA, Annika** designer

born Finland 1936  
*Scarf* c.1965  
woven cotton, silkscreen printed  
61.0 x 57.0 cm  
Gift of Valli Moffitt 2004  
2004.128

*'Gallery' dress* c.1970

knitted cotton jersey, silkscreen printed  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.124

*Skirt* c.1970

woven cotton jersey  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.125

*Dress* c.1970

knitted cotton jersey, silkscreen printed  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.126

*Dress* c.1970

knitted cotton jersey, silkscreen printed  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.127

*Shirt* 1973

woven cotton, silkscreen printed, metal press studs  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.129

*Shirt and pants outfit* c.1973

woven cotton, silkscreen printed, metal press-studs  
dimensions variable  
Gift of Valli Moffitt 2004  
2004.130

**MARSDEN, Robert**

born Great Britain 1947

*Open to question* 2004  
brass, fabricated and patinated  
7.5 x 47.5 x 22.5 cm  
2004.282

**NAGLE, Ron**

born USA 1939

*Slade* 2003  
porcelain with overglaze enamel  
13.3 x 19.0 x 19.0 cm  
2004.273

*Prest in show* 2001

porcelain with sprayed overglaze enamel  
12.7 x 14.5 x 11.4 cm  
2004.274

*Bordeauxbloc* 2003  
porcelain with overglaze enamel  
11.8 x 12.0 x 9.8 cm  
2004.275

**NEKOVAR, Jiri**

born Czechoslovakia 1956  
*Arch 1* 2001  
cast glass  
74.0 x 78.0 x 31.0 cm  
Gift of David and Barbara Thomas 2003  
2003.447

**ROTHMANN, Gerd**

born Germany 1941  
*Ten fingers at the neck* 2004  
gold  
0.4 x 17.5 cm (diameter)  
2004.280

**ROWE, Michael**

born Great Britain 1948  
*Conditions for Ornament No.30* 1999  
brass with tin finish, fabricated  
47.5 x 18.0 x 35.0 cm  
2004.276

*Cornerwork: Candle/flower holder* 2004  
925 silver, fabricated  
63.0 x 34.0 x 41.0 cm  
2004.277

**SMITH, Martin**

born Great Britain 1950  
*Oscillate Series Blue #1* 2003  
ground and polished earthenware, platinum leaf and glass  
12.5 x 49.0 x 49.0 cm  
2004.279

**INTERNATIONAL DRAWINGS**

**BONNARD, Pierre**

France 1867–1947  
*Marthe au gant de crin [Marthe with a washer]* c.1920  
pencil  
sheet 15.5 x 10.5 cm  
framed 40.5 x 34.5 cm  
The Poynton Bequest 2003  
2003.347

**INTERNATIONAL PAINTINGS**

**FEDERLE, Helmut**

born Switzerland 1944  
*Delirious acceptance (The so-called many)* 2003  
synthetic polymer paint on linen  
330.0 x 550.0 cm  
2003.243

**KITAJ, R.B.**

USA 1932–England 1998  
England from 1958  
*Los Angeles # 20* 1990–2003  
oil on canvas  
152.4 x 153.0 cm  
2003.244

**RICHTER, Gerhard**

born Germany 1932  
*Juno* 1983  
oil on canvas  
300.0 x 250.0 cm  
2004.2

**SCULLY, Sean**

born Ireland 1945  
to England 1949; working USA, Spain, Germany  
*Wall of light desert day* 2003  
oil on linen  
274.3 x 335.3 cm  
Purchased in June 2004 for the National Gallery of Australia in honour of Dr Brian Kennedy, Director 1997–2004, with contributions from Members of the National Gallery of Australia Council and Foundation: Terrey and Anne Arcus; Philip Bacon AM; Tony Berg AM and Carol Berg; Graham Bradley; Michael Chaney AO; Charles Curran AO; Ashley Dawson-Damer; Robert Champion de Crespigny AC; Peter Farrell AM; Andrew and Hiroko Gwinnett; Catherine Harris PSM; Virginia Henderson AM; John and Rosanna Hindmarsh; Peter Jopling QC; Lee Liberman; Peter Lundy; Harold Mitchell AO; Rupert and Annabel Myer; Elizabeth Nosworthy; Roslyn Packer; John Prescott AC and Jennifer Prescott; Carol Schwartz; Penelope Seidler; Kerry Stokes AO; Lyn Williams AM  
2004.118

**INTERNATIONAL PHOTOGRAPHY**

**ANSCHUTZ, Ottomar**

Poland 1846–Berlin 1907  
Berlin from 1888  
*Bird Series: Turkey* 1886  
albumen silver photograph  
14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.16

*Bird Series: Bird of Paradise* 1886  
albumen silver photograph  
14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.14

*Bird Series: Domestic fowl* 1886  
albumen silver photograph  
14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.15

*Roe Deer Series* 1886  
19 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.7.1–19

*Monkey Series* 1886  
6 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.13.1–6

*Wolf Series* 1886

10 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.6.1–10

*Wild Pig Series* 1886

9 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.8.1–9

*Cat Series* 1886

8 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.10.1–8

*Fox Series* 1886

9 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.9.1–9

*Dog Series* 1886

16 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.11.1–16

*Horse and Carriage Series* 1886

5 albumen silver photographs  
each 14.7 x 19.2 cm  
Gift of Dr Dirk Spennemann 2004  
2004.12.1–5

**JASQUITH, Nathaniel**

USA 1849–after 1860  
(*Mother with child on lap*) 1860s  
1/4 plate daguerreotype, gilt, colour dyes  
hand-coloured daguerreotype in case  
image 7.4 x 6.0 cm  
case 9.4 x 7.0 cm  
2004.190

**MORLEY, Lewis**

born Hong Kong 1925  
to England 1946; Australia from 1971  
*Fashion model with umbrella and nun in the street, Paris*  
1950s  
gelatin silver photograph  
image 24.5 x 25.0 cm  
sheet 40.4 x 30.5 cm  
2003.411

*Rushing commuter at Victoria Station, London* 1958

gelatin silver photograph  
image 23.6 x 34.9 cm  
sheet 30.4 x 40.5 cm  
2003.401

*Black couple and carousel at Hampstead fun fair* c.1959

gelatin silver photograph  
image 24.0 x 35.8 cm  
sheet 30.4 x 40.4 cm  
2003.403

*Young boy protestor Alderminster 'Ban the Bomb' march*  
1960

gelatin silver photograph  
image 22.0 x 22.9 cm  
sheet 30.6 x 40.4 cm  
2003.406

*Dudley Moore, comedian, musician, Regent's Park* 1961

gelatin silver photograph  
image 31.8 x 29.2 cm  
sheet 40.4 x 30.4 cm  
2003.402

*Terence Geer outside Gare St Lazare* 1962

gelatin silver photograph  
image 29.1 x 36.8 cm  
sheet 30.4 x 40.2 cm  
2003.409

*Bowery scene [man crossing the street]* 1962

gelatin silver photograph  
image 27.6 x 27.4 cm  
sheet 40.4 x 30.4 cm  
2003.413

*Waiting for the Beatles, Birmingham* 1963

gelatin silver photograph  
image 29.2 x 32.5 cm  
sheet 30.5 x 40.4 cm  
2003.408

*Albert Finney actor in lead role of Billy Liar* 1963

gelatin silver photograph  
image 24.6 x 21.0 cm  
sheet 40.4 x 30.6 cm  
2003.404

*Christine Keeler at Morley's London studio* 1963

gelatin silver photograph  
image 37.0 x 29.0 cm  
sheet 40.6 x 30.3 cm  
NGA Photography Fund: Gift of Dr Peter Farrell AM 2003  
2003.414

*Billboard hoardings, Cardiff* 1964

gelatin silver photograph  
image 23.6 x 36.7 cm  
sheet 30.4 x 40.4 cm  
2003.405

*Activists Vanessa Redgrave, Tariq Ali and Noel Tovey at anti-Vietnam war protest in Trafalgar Square, London* 1968

gelatin silver photograph  
image 22.7 x 34.4 cm  
sheet 30.4 x 40.3 cm  
2003.407

*View of street of buildings in New York* 1976  
gelatin silver photograph  
image 37.0 x 27.7 cm  
sheet 40.5 x 30.4 cm  
2003.412

*Musée Rodin, Paris* 1980s  
gelatin silver photograph  
image 35.0 x 25.1 cm  
sheet 40.3 x 30.5 cm  
2003.410

**RUWEDEL, Mark**

born USA 1954  
Canada 1982–2002  
*Los Alamos; the secret on the hill* 1993  
2 gelatin silver photographs, pencil, on board  
image left, 37.4 x 48.0 cm  
image right, 37.4 x 47.9 cm  
overall composition 37.4 x 96.3 cm  
board 61.2 x 122.2 cm  
2004.107

*Central Pacific #18* 1994  
gelatin silver photograph, pencil, on board  
image 37.4 x 47.5 cm  
board 60.8 x 71.0 cm  
2004.106

*The witnesses* 1995  
gelatin silver photograph, on board  
image 37.6 x 48.4 cm  
board 61.0 x 71.1 cm  
2004.105

*Kettle Valley # 21* 1999  
gelatin silver photograph, pencil, on board  
image 38.1 x 48.2 cm  
board 60.8 x 71.0 cm  
Gift of the artist 2004  
2004.96

**UNKNOWN**

*[Pair of studio portraits of young and old couples]* 1850s  
1/4 plate ambrotypes, colour dyes, gilt  
2 images, each 7.4 x 6.0 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.192.A–B

**UNKNOWN**

*[Portrait of a woman in full crinoline holding her hat, with terrier dog seated on table]* 1850s  
1/4 plate ambrotype, gilt  
image 7.0 x 5.6 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.183

**UNKNOWN**

*[Studio portrait of a seated elderly man]* c.1858  
1/2 plate ambrotype  
image 15.0 x 11.0 cm  
2004.117

**UNKNOWN**

*[Portrait of two young women in matching crinolines, wearing gilt chains, standing with arms linked]* 1860  
1/4 plate daguerreotype, gilt,  
image 9.2 x 6.8 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.191

**UNKNOWN**

*[Portrait of two little girls with dolls]* 1860s  
1/4 plate ambrotype, colour dyes  
image 10.5 x 7.9 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.185

**UNKNOWN**

*[Portrait of little girl in check dress holding a doll and a basket of flowers]* 1860s  
1/4 plate ambrotype, colour dyes  
image 9.5 x 7.9 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.186

**UNKNOWN**

*[Portrait of two little girls [sisters?] in matching check frocks, with doll and basket]* 1860s  
1/4 plate ambrotype, colour dyes  
image 11.2 x 8.7 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.187

**UNKNOWN**

*Captain William Cargill, Agnes Moodie Cargill* 1860s  
1/2 plate ambrotype, on glass, colour dyes  
image 11.5 x 9.0 cm  
NGA Photography Fund; Farrell Family Foundation  
donation 2004  
2004.189

**WEINGARTEN, Robert**

born USA 1941  
*Water lilies, Hudson Valley, NY* 2000 1999  
colour pigment print  
67.4 x 100.14 cm  
Gift of Graham Howe 2003  
2003.419

*Dawn at Mont's lily pond, Giverny, France, Yosemite, CA*  
1999  
Iris colour print  
image 61.0 x 40.6 cm  
sheet 76.8 x 56.0 cm  
Gift of Graham Howe 2003  
2003.416



*Moon set at El Capitan, Yosemite, CA* 1999

Iris colour print  
image 49.6 x 30.4 cm  
sheet 60.0 x 41.0 cm  
Gift of Graham Howe 2003  
2003.418

*Branch abstract, Yosemite, CA* 1999

Iris colour print  
image 40.6 x 40.6 cm  
sheet 51.2 x 51.0 cm  
Gift of Graham Howe 2003  
2003.415

*Palouse pattern #19, Palouse, WA* 2001

Iris colour print  
image 61.0 x 60.4 cm  
sheet 76.4 x 75.8 cm  
Gift of Graham Howe 2003  
2003.417

## INTERNATIONAL PRINTS

### DIX, Otto

Germany 1891–1969  
*Der Krieg* 1924  
51 etchings, aquatints, on BSB-Maschinen-Butten paper  
image size various  
each sheet 35.3 x 47.5 cm  
The Poynton Bequest 2003  
2003.352.1–51

## INTERNATIONAL SCULPTURE

### KIEFER, Anselm

born Germany 1945  
*La vie secrète des plantes [The secret life of plants]* 2002  
lead, oil, chalk, pigment  
195.0 x 300.0 cm (diameter)  
2003.242

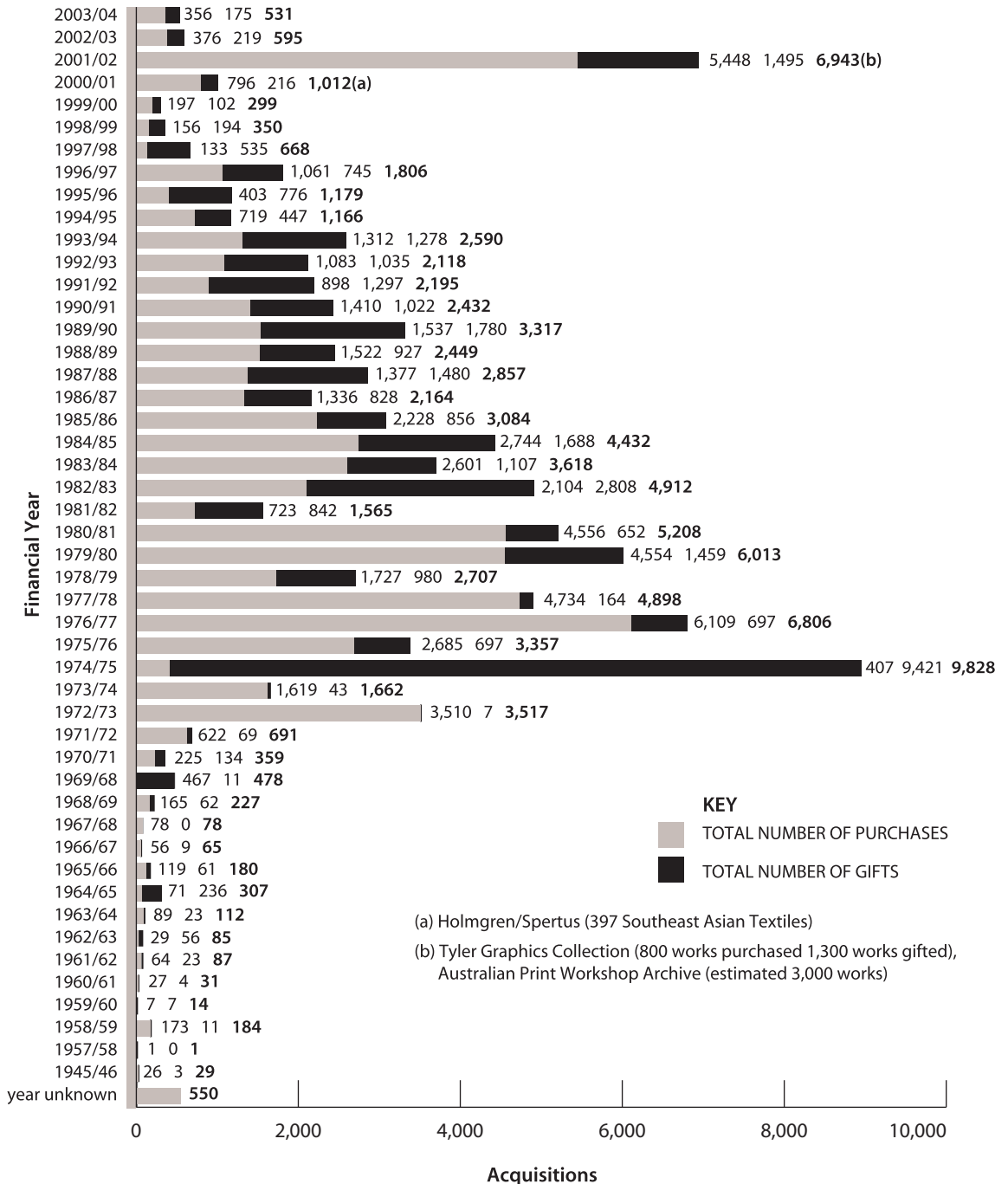
### OURSLER, Tony

born USA 1957  
*Incubator 2003* 2003  
fibre-glass sphere, dvd, data projector  
Sony VPL-CS5 projector  
installed (approx.) 30.0 x 100.0 x 130.0 cm  
28.0 x 48.2 x 34.0 cm  
2003.442

### TYKKA, Salla

born Finland 1973  
*Cave trilogy (Lasso, Thriller, Cave)* 2000–03  
video projection (35mm film with stereo sound  
transferred to video)  
Master Beta SP (NTSC)  
installation (variable) 300.0 x 500.0 x 600.0 cm  
duration 20.47 minutes  
2003.420

TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 1945–2004



## EXHIBITIONS AT THE NATIONAL GALLERY OF AUSTRALIA 2003–2004

***Crystal Clear: The architecture of the National Gallery of Australia***

5 October 2002–2 October 2003

***In the Box***

28 March–10 August 2003

***First Impressions; The early history of lithography—a comparative survey***

3 May–24 August 2003

***Tactility: Two centuries of Indigenous objects, textiles and fibre***

7 June–8 September 2003

***Sari to Sarong; Five hundred years of Indian and Indonesian textile exchange***

11 July–5 October 2003

**International art \***

Completed 2 August 2003

**Asian art \***

Completed 9 August 2003

**Australian art \***

Completed 16 August 2003

***Jump: Photographers get off the ground***

23 August–2 November 2003

***After Image: Screenprints of Andy Warhol***

6 September 2003–4 April 2004

**Aboriginal and Torres Strait Islander art \***

Completed 13 September 2003

**International art \***

Completed 4 October 2003

***Home Sweet Home: Works from the Peter Fay Collection***

11 October 2003–18 January 2004

***French Paintings from the Musée Fabre, Montpellier***

7 November 2003–15 February 2004

***Hard Edge: Geometry in design***

15 November 2003–11 January 2004

**Australian art Gallery 4 and 5 \***

Completed 12 December 2003

***Camera Work 1903–1917***

13 December 2003–26 January 2004

**Australian art Gallery 6 and 7 \***

Completed 16 January 2004

***Summer Scholarship Group***

24 January–29 February 2004

***place made: Australian Print Workshop***

31 January–1 April 2004

***Nam June Paik: A selection from 32 cars for the 20th century playing Mozart's Requiem quietly***

7 February–25 April 2004

**Asian art \***

Completed 27 February 2004

***The Edwardians: Secrets and desires***

12 March–14 June 2004

***Silk Cut***

15 March–2 April 2004

***Making Pictures***

13 March–30 May 2004

**International art Gallery 11 and 12 \***

Completed 22 March 2004

**Australian art Gallery 4 \***

Completed 2 April 2004

**Asian art \***

Completed 9 April 2004

***John Glover and the Colonial Picturesque***

24 April–18 July 2004

**Aboriginal and Torres Strait Islander Art \***

Completed 28 May 2004

**International art Gallery 2 and 3 \***

Completed 5 June 2004

***From little things, big things grow***

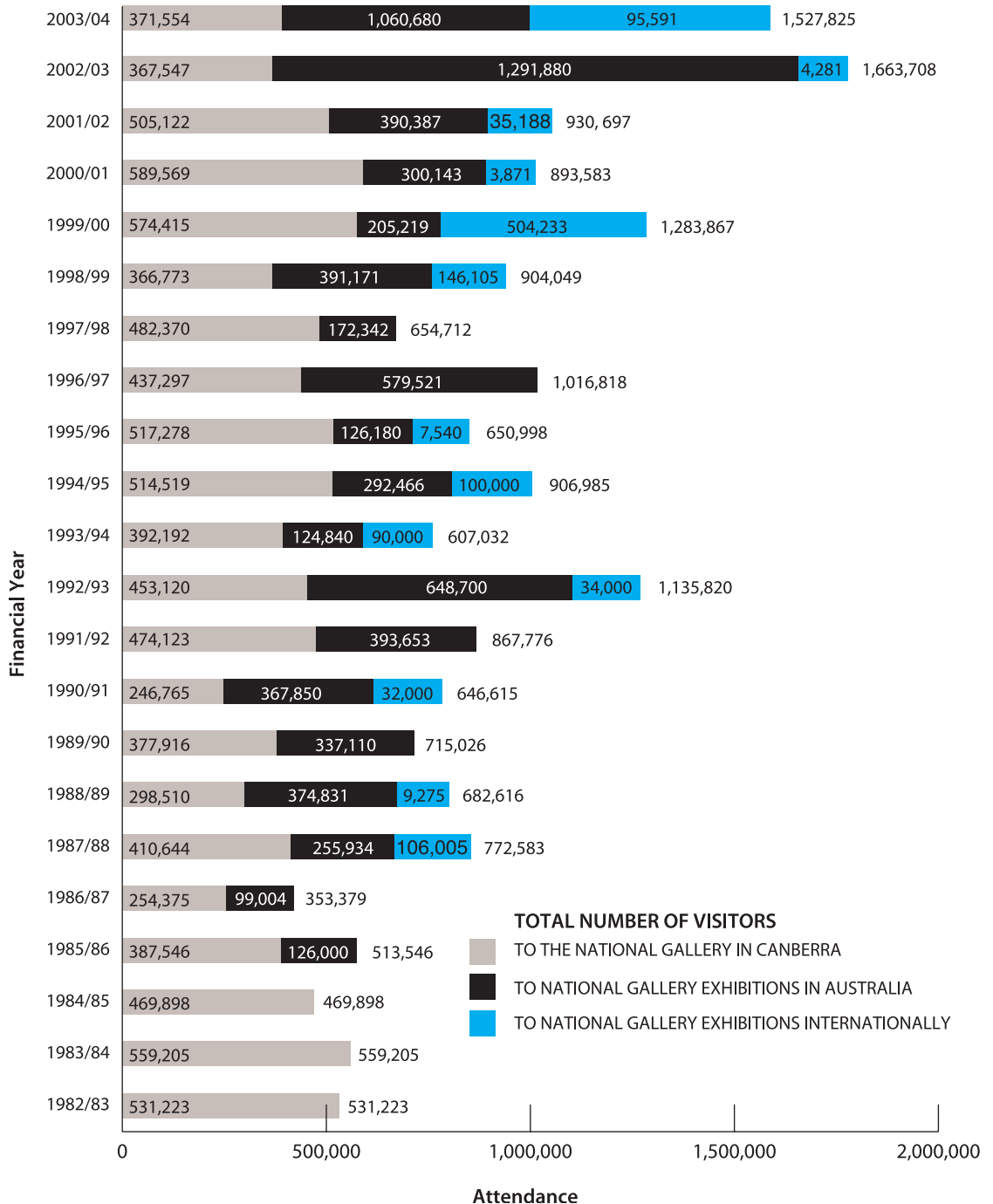
12 June–19 September 2004

***Celebrating the Centenary of Bloomsday***

16 June–ongoing

\* Denotes permanent collection or refurbishment rehang

ATTENDANCE 1982–2004



## TRAVELLING EXHIBITIONS 2003–2004

***Islands in the Sun: Prints by Indigenous artists of Australia and the Australasian region***

101 works (includes 2 inward loans)—Noumea  
 102 works (includes 2 inward loans)—New Zealand  
 Tour dates: 22 March 2002–1 February 2004  
 Tjibaou Cultural Centre, Noumea  
 4 June–27 July 2003  
 Christchurch Art Gallery Te Puna o Waiwhetu,  
 Christchurch NZ  
 31 October 2003–1 February 2004

***Life in the Emperor's Tomb: Ceramics from ancient China***

17 works (no inward loans)  
 Tour dates: 31 August 2002–7 October 2003  
 Tweed River Regional Art Gallery,  
 Murwillumbah NSW  
 14 June–3 August 2003  
 Stanthorpe Art Gallery, Stanthorpe Qld  
 29 August–7 October 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 2002–31 July 2003  
 Australian Parliament House, Canberra ACT  
 11–31 July 2003

***Rough Cuts: European figurative prints from Gauguin to Paladino***

84 works (no inward loans)  
 Tour dates: 22 July 2003–27 February 2005  
 Mornington Peninsula Regional Gallery,  
 Mornington Vic.  
 22 July–24 August 2003  
 Benalla Art Gallery, Benalla Vic.  
 31 October–14 December 2003  
 Campbelltown City Art Gallery,  
 Campbelltown NSW  
 1 February–28 March 2004  
 Lake Macquarie City Art Gallery,  
 Booragul NSW  
 8 April–23 May 2004  
 Perc Tucker Regional Art Gallery, Townsville Qld  
 4 June–8 August 2004

***Seeing the Centre: The art of Albert Namatjira 1902–1959***

104 works (including 72 inward loans)  
 Tour dates: 28 July 2002–2 November 2003  
 The Ian Potter Centre: NGV Australia, Federation  
 Square, Melbourne Vic.  
 24 May–27 July 2003  
 Queensland Art Gallery, Brisbane Qld  
 9 August–2 November 2003



At the opening of *Douglas Annand: The art of life* at the Australian National Maritime Museum: Guy Warren artist, Anne McDonald, Curator Australian Prints & Drawings, National Gallery, and Susan Sedgewick, Curator, Temporary & Travelling Exhibitions, Australian National Maritime Museum

***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  
Rockhampton City Art Gallery, Rockhampton Qld  
25 July–7 September 2003  
Swan Hill Regional Gallery of Contemporary  
Art, Swan Hill Vic.  
26 September–9 November 2003  
Orange Regional Gallery, Orange NSW  
21 November 2003–25 January 2004  
Gosford Regional Gallery & Arts Centre,  
Gosford NSW  
6 February–21 March 2004

***Douglas Annand: The art of life***

88 works (including 6 inward loans)  
Tour dates: 17 February 2003–9 May 2004  
Toowoomba Regional Art Gallery,  
Toowoomba Qld  
13 September–16 November 2003  
Australian National Maritime Museum,  
Sydney NSW  
3 March–9 May 2004

***Sari to Sarong: Five hundred years of  
Indian and Indonesian textile exchange***

123 works (5 inward loans)  
Tour dates: 2 April–4 July 2004  
Asian Civilisations Museum, Empress Palace,  
Singapore  
2 April–4 July 2004

***Home Sweet Home: Works from the  
Peter Fay Collection***

136 works (130 inward loans)  
Tour dates: 17 April 2004–18 September 2005  
(Australian tour)  
Academy Gallery, University of Tasmania,  
Launceston Tas.  
17 April–14 May 2004  
Plimsoll Gallery, University of Tasmania,  
Hobart Tas.  
29 May–20 June 2004  
New Zealand tour to be confirmed

***After Image: Screenprints of Andy Warhol***

82 works (20 inward loans)  
Tour dates: 21 May 2004–mid 2005  
Artspace Mackay, Mackay Qld  
21 May–11 June 2004

***The Elaine and Jim Wolfensohn Gift***

*Red Case: Myths and Rituals* and  
*Yellow Case: Form, Space and Design*  
14 works (no inward loans)  
The Walter Nicholls Memorial Gallery,  
Port Lincoln SA  
2 June–6 July 2003  
Coomoora Primary School, Coomoora Vic.  
14 July–8 August 2003  
Cowra Art Gallery, Cowra NSW  
21 August–13 October 2003  
Moriah College Main Campus, Bondi, NSW  
20 October–20 November 2003  
St Paul Apostle North, Endeavour Hills Vic.  
9 March–9 April 2004  
Gippsland Art Gallery, Sale Vic.  
19 April–4 July 2004

***Blue Case: Technology***

6 works (no inward loans)  
Bendigo Art Gallery, Bendigo Vic.  
8 March–2 May 2004  
Geelong Art Gallery, Geelong Vic.  
4 May–8 July 2004

***The 1888 Melbourne Cup***

1 work (no inward loans)  
Museum & Art Gallery of the Northern Territory,  
Darwin NT  
17 June – 17 August 2003  
River Lands Gallery, Berri NSW  
1 September–9 November 2003  
Broken Hill Regional Gallery, Broken Hill NSW  
1 January–13 March 2004  
Port Pirie Regional Art Gallery, Port Pirie SA  
15 March–2 May 2004  
Araluen Arts and Entertainment Centre,  
Alice Springs NT  
10 May–1 August 2004

***Out and About: The National Gallery tours  
Australia***

A collaboration between the Gallery's Travelling  
Exhibitions and Partnership programs

***Claude MONET, Meules milieu du jour  
[Haystacks midday] 1890***

Tour dates: 10 January–5 October 2003  
Art Gallery of South Australia, Adelaide SA  
30 July–5 October 2003



Maryanne Voyazis, Project Officer, National Gallery Travelling Exhibitions, condition reporting Andy Warhol's *Campbell's Soup* 1 1968 prior to the opening of *After Image: Screenprints of Andy Warhol* at Artspace Mackay

**Out and About (continued)**

**Andy WARHOL, *Elvis 1963***

Tour dates: 7 March–8 September 2003  
 New England Regional Art Museum,  
 Armidale NSW  
 16 May–6 July 2003  
 Riddoch Art Gallery, Mt Gambier SA  
 18 July–8 September 2003

**Henri MATISSE, *L'Enlèvement d'Europe* [The abduction of Europa] 1929**

Tour dates: 14 March–12 October 2003  
 The Walter Nicholls Memorial Gallery,  
 Pt Lincoln SA  
 5 September–12 October 2003

**Sidney NOLAN, *Ned Kelly series 1946–47***

No. of works: 26 (no inward loans)  
 Tour dates: 21 March–12 October 2003  
 Araluen Centre for Arts & Entertainment,  
 Alice Springs NT  
 24 May–13 July 2003  
 Bunbury Regional Art Galleries, Bunbury WA  
 25 July–24 August 2003  
 Albury Regional Art Gallery, Albury NSW  
 5 September–12 October 2003

**Arthur STREETON, *Golden Summer, Eaglemont 1889***

Tour dates: 5 September–12 October 2003  
 McClelland Gallery, Langwarrin Vic.  
 5 September–12 October 2003

**Eugène VON GUERARD, *North-east view from the northern top of Mount Kosciusko 1863***

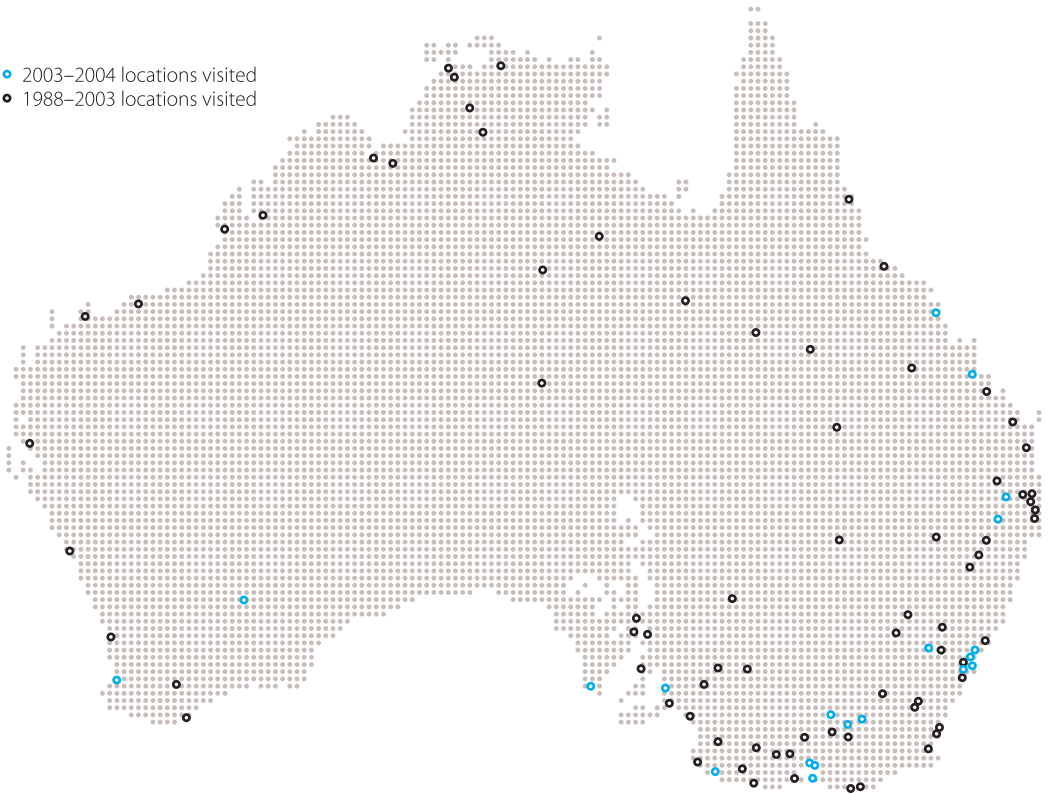
Tour dates: 17 November–14 December 2003  
 Goldfields Art Centre Gallery, Kalgoorlie WA  
 17 November–14 December 2003

**Jackson POLLOCK, *Number 11, 1952* [Blue poles] 1952**

Tour dates: 3 December 2003–22 February 2004  
 National Gallery of Victoria: International,  
 Melbourne Vic.  
 3 December 2003–22 February 2004

## LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2004

- 2003–2004 locations visited
- 1988–2003 locations visited

**ACT**

Canberra x 3  
Lanyon x 2

**NSW**

Albury x 6  
Armidale x 9  
Bathurst x 4  
Bourke x 1  
Broken Hill x 5  
Campbelltown x 7  
Dubbo x 2  
Eden x 1  
Gosford x 1  
Gymea x 1  
Lake Macquarie x 2  
Moree x 1  
Mudgee x 1  
Murwillumbah x 3  
Newcastle x 11  
Orange x 6  
Parkes x 1  
Penrith x 2  
Sydney x 30  
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 20  
Bundaberg x 2  
Cairns x 8  
Charleville x 1  
Emerald x 1  
Gladstone x 3  
Ipswich x 4  
Logan x 1  
Mackay x 3  
Mt Isa x 2  
Noosa x 3  
Rockhampton x 5  
Stanthorpe x 2  
Dalby x 1  
Surfers Paradise x 7  
Tewantin x 2  
Toowoomba x 4  
Townsville x 9  
Winton x 1

**SA**

Adelaide x 25  
Glossop x 1  
Goolwa x 1  
Kadina x 1  
Meningie x 1

Millicent x 3  
Mt Gambier x 4  
Naracoorte x 1  
Port Augusta x 1  
Port Lincoln x 1  
Port Pirie x 4  
Renmark x 2  
Whyalla x 3

**TAS**

Burnie x 1  
Devonport x 1  
Hobart x 22  
Launceston x 12

**VIC**

Ararat x 1  
Ballarat x 8  
Benalla x 3  
Bendigo x 8  
Castlemaine x 1  
Geelong x 6  
Hamilton x 3  
Langwarrin x 2  
Melbourne x 29  
Mildura x 1  
Mornington x 5  
Morwell x 2  
Mt Waverley x 4  
Sale x 5  
Shepparton x 1  
Swan Hill x 1  
Warnambool x 3

**WA**

Albany x 1  
Broome x 2  
Bunbury x 4  
Carnarvon x 2  
Derby x 1  
Geraldton x 9  
Kalgoorlie x 4  
Karratha x 1  
Katanning x 1  
Kununurra x 1  
Perth x 21  
Port Hedland x 1  
Wyndham x 1

**International**

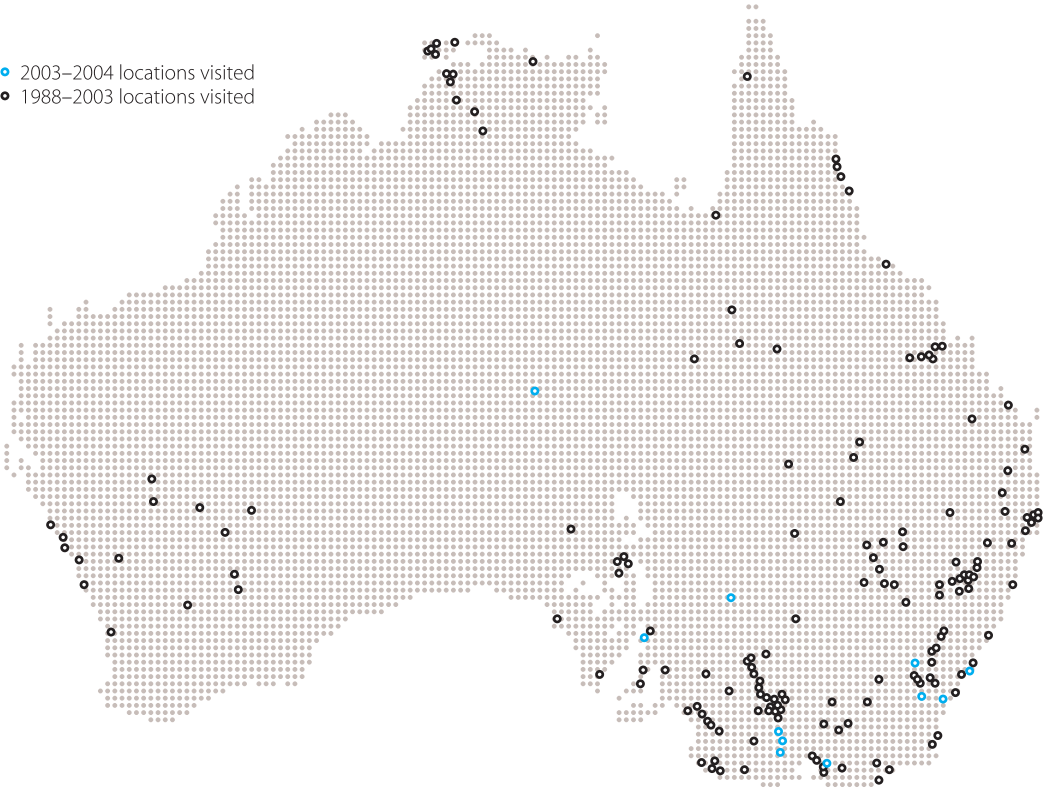
Auckland NZ x 2  
California USA x 1  
Christchurch NZ x 2  
Gifu Japan x 1  
London UK x 1  
Papua New Guinea x 1  
Singapore x 1  
Wellington NZ x 2  
Noumea NC x 1



## APPENDIX 8 (ii)

# LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1991–2004

- 2003–2004 locations visited
- 1988–2003 locations visited



### ACT

Ainslie  
Braddon  
Chisholm  
Curtin  
Parkes x 2  
Red Hill  
Symonston  
Woden  
Yarralumla

### NSW

Balranald  
Banora Point  
Barraba  
Bathurst  
Bega  
Bermagui  
Berri  
Borenore  
Bourke  
Bowling  
Brewarrina  
Broken Hill x 2  
Bungendore  
Byrock  
Campbelltown  
Cobar  
Condong  
Coolabah  
Coonamble  
Coraki Cudgen  
Cowra

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 x 2  
Tamworth  
Taree  
Trunkay Creek  
Tumbulgum  
Tweed Heads  
Tyalgum  
Uralla  
Wahroonga

Walcha  
Walgett  
Wallabadah  
Warren  
Wattle Flat  
Werris Creek  
Wahroonga  
Wollongong  
Woolbrook  
Yarrowitch

### NT

Adelaide River  
Alice Springs x 2  
Berrimah  
Darwin  
Howard Springs  
Katherine  
Larrakeyah  
Manningrida  
Millikapiti-Melville  
Island  
Nguiu-Bathurst  
Island Nightcliff  
Pine Creek  
Yirrkala

### QLD

Alexandra Hills  
Aughathella  
Boulia  
Brisbane  
Cairns

Charleville  
Cleveland  
Cooktown  
Cunnamulla  
Dows Creek  
Eton North  
Garrett  
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  
Port Pirie  
Rendelsham  
Beachport  
Roxby Downs  
Streaky Bay  
Tantanoola  
Tintinara  
Woomera  
Yorketown

Cooper Pedy  
Coomandook  
Coonalpyn  
Glossop  
Keith  
Leigh Creek  
Maitland  
Meningie  
Mount Burr  
Mount Gambier  
Port Lincoln  
Port Pirie  
Rendelsham  
Beachport  
Roxby Downs  
Streaky Bay  
Tantanoola  
Tintinara  
Woomera  
Yorketown

### TAS

Burnie  
Flinders Island  
Hobart  
Lindisfarne  
Queenstown  
Redpa  
Rosebery  
Strahan  
Waratah  
Zeehan



### VIC

Beverford  
Buronga  
Bairnsdale  
Benalla  
Bendigo  
Caulfield  
Coomoora  
Culgoa  
Endeavour Hills x 2  
Eumemmerring  
Geelong  
Hamilton  
Horsham  
Isik  
Lake Charm  
Lalbert  
Manangatang  
Melbourne  
Mildura  
Murrayville  
Nullawill  
Ouyen  
Orbost  
Pomonal  
Red Cliffs

Robinvale  
Sale x 2  
Sea Lake  
Shepparton  
Springvale  
Sunny Cliffs  
Swan Hill  
Tambo  
Upper Tempy  
Ultima  
Wangaratta  
Woomelang

### WA

Cue  
Dongara  
Eneabba  
Geraldton  
Kalbarri  
Kalgoorlie  
Laverton  
Leaman  
Leinster  
Leonora  
Morawa  
Mt Magnet  
Northampton  
Southern Cross  
West Kambalda  
International  
Norfolk Island  
Singapore

**(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  
Cairns Regional Gallery  
8 August–28 September 2003  
Grafton Regional Art Gallery  
10 October–7 December 2003  
Bathurst Regional Art Gallery  
16 December 2003–15 February 2004

**Canberra Museum and Gallery****Alan Watt Survey 3 works**

Canberra Museum and Gallery  
26 September–26 November 2003

**National Library of Australia****The Traveller's Art 5 works**

National Library of Australia  
11 June–21 September 2003

**National Portrait Gallery****Portrait Sculpture in Australia 19 works**

National Portrait Gallery  
21 August–16 November 2003

**The Drill Hall Gallery****Witnessing to Silence: Art and human rights 1 work**

The Drill Hall Gallery  
17 July–24 August 2003

**Hilarie Mais: Retrospective 1 work**

The Drill Hall Gallery  
20 May–4 July 2004

**The High Court of Australia****Centenary of the Court 6 works**

The High Court of Australia  
25 September–14 November 2003

**NEW SOUTH WALES****Art Exhibitions Australia Limited****John Glover and the Colonial****Picturesque 11 works**

Tasmanian Museum and Art Gallery  
28 November 2003–1 February 2004  
Art Gallery of South Australia  
19 February–12 April 2004  
National Gallery of Australia  
24 April–18 July 2004  
National Gallery of Victoria  
13 August–3 October 2004

**The Impressionists: Masterpieces from the Musée d'Orsay 4 works**

National Gallery of Victoria  
17 June–26 September 2004

**Art Gallery of New South Wales****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

**1 work**

Art Gallery of New South Wales  
6 February–18 April 2004  
Queensland Art Gallery  
8 May–18 July 2004  
National Gallery of Victoria  
7 August–17 October 2004

**Artspace****EMPATHY: Beyond the Horizon 3 works**

Artspace  
4–28 September 2003

**Australian Museum****Death...The Last Taboo 1 work**

Australian Museum  
10 May–3 November 2003

### **Australian National Maritime Museum**

#### **Sailor Style 7 works**

Australian National Maritime Museum  
27 May–17 October 2004

### **Bathurst Regional Art Gallery**

#### **Terrain 1 work**

Bathurst Regional Art Gallery  
2 April–9 July 2003

### **Biennale of Sydney, 2004**

#### **On Reason and Emotion 1 work**

Museum of Contemporary Art,  
4 June–15 August 2004

### **Gosford Regional Gallery**

#### **Through Their Lens 16 works**

Gosford Regional Gallery  
27 September–23 November 2003

### **Historic Houses Trust of New South Wales**

#### **Kings Cross—Bohemian Sydney 5 works**

Elizabeth Bay House  
30 May–21 September 2003

#### **Red Cedar in Australia 2 works**

Museum of Sydney  
8 May–15 August 2004

### **Ivan Dougherty Gallery**

#### **Larrikins in London: An Australian Presence in 1960s London 10 works**

Ivan Dougherty Gallery  
4 September–11 October 2003

### **Lake Macquarie City Art Gallery**

#### **Hunter Art 1 2004, Take the Pose 1 work**

Lake Macquarie City Art Gallery  
13 February–4 April 2004

### **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

Orange Regional Gallery

3 October–16 November 2003

Wollongong City Gallery

19 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

### **Joshua Smith Retrospective**

#### **Exhibition 2 works**

Manly Art Gallery & Museum

14 May–20 June 2004

### **Mosman Art Gallery & Community Centre**

#### **Presence and Landscape: Guy Warren in Retrospect 2 works**

Mosman Art Gallery & Community Centre

2 May–15 June 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

18 June–25 July 2004

#### **A Stitch in Time: Kerrie Lester's World 1 work**

Mosman Art Gallery & Community Centre

1 May–13 June 2004

### **Powerhouse Museum**

#### **Our Place: Indigenous Australia 4 works**

Benaki Contemporary Art Museum, Athens

1 July–31 August 2004

#### **Gambling in Australia 4 works**

Powerhouse Museum

1 April–30 October 2004

### **S.H. Ervin Art Gallery**

#### **La serenissima: The fascination of Venice 10 works**

S.H. Ervin Art Gallery

8 August–28 September 2003

**Broken Hill Regional Art Gallery**

**The Broken Hill Cup 1 work**

The Broken Hill Regional Art Gallery  
5 January–13 March 2004

**War Memorial Art Gallery, University of Sydney**

**The Way of the Brush 1 work**

War Memorial Art Gallery at the University of Sydney  
8 October–27 November 2003

**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

**Global Arts Link**

**Rubbish: recycling in art 3 works**

Global Arts Link  
21 February–16 May 2004

**Institute of Modern Art, Brisbane**

**Judy Watson Exhibition 1 work**

Institute of Modern Art  
18 March–24 April 2004

**Perc Tucker Regional Gallery**

**Pathway to Enlightenment 7 works**

Perc Tucker Regional Gallery  
5 September–2 November 2003

**Walk This Way 1 work**

Perc Tucker Regional Gallery, Townsville  
7 May–4 July 2004  
Rockhampton City Art Gallery  
30 July–29 August 2004

**Queensland Art Gallery**

**Story Place: Indigenous Art of Cape York and the Rainforest 6 works**

Queensland Art Gallery  
25 July–9 November 2003

**Pierre Bonnard: Observing Nature 15 works**

National Gallery of Australia  
7 March–9 June 2003  
Queensland Art Gallery  
4 July–28 September 2003

**Queensland University of Technology Art Museum**

**Architects of Glamour + Masters of Style: Excerpts from a Century of Fashion Photography 22 works**

Queensland University of Technology Art Museum  
27 June–7 September 2003

**University of Queensland Art Museum, Mayne Centre**

**Artist Self Portraiture in Australia—Survey Exhibition 12 works**

University of Queensland  
15 April–20 June 2004  
National Portrait Gallery, Canberra  
7 July–19 September 2004

**SOUTH AUSTRALIA**

**Art Gallery of South Australia**

**Clifford Possum Tjapaltjarri Retrospective 3 works**

Art Gallery of South Australia  
31 October 2003–26 January 2004  
Ian Potter Centre NGV.A  
24 March–3 May 2004  
Art Gallery of New South Wales  
14 May–11 July 2004  
Queensland Art Gallery  
7 August–24 October 2004

**VICTORIA**

**Asia Society/AustralAsia Centre**

**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

**Horsham Regional Art Gallery**

**Philip Hunter Exhibition 1 work**

Horsham Regional Art Gallery  
23 March–16 May 2004

### **McClelland Gallery**

#### **Works by Vincas Jomantas 4 works**

McClelland Gallery, Langwarren  
6 July–14 September 2003

### **Melbourne Museum**

#### **Windows on History 1 work**

Melbourne Museum  
21 October 2000–20 October 2004

### **Mornington Peninsula Regional Gallery**

#### **The artist's journey: Discovering the Victorian coastline 1840–1910 3 works**

Mornington Peninsula Regional Gallery  
14 December 2003–22 February 2004

#### **eX de Medici @MPRG 1 work**

Mornington Peninsula Regional Gallery  
10 April–30 May 2004

### **National Gallery of Victoria**

#### **Sidney Nolan: Desert and Drought 3 works**

National Gallery of Victoria  
6 June–17 August 2003

#### **Remembering William Barak 2 works**

National Gallery of Victoria  
15 August–19 October 2003

#### **Peter Booth Retrospective 11 works**

National Gallery of Victoria  
29 November 2003–29 February 2004

### **Victorian Arts Centre, George Adams Gallery**

#### **Creating a Scene: Australian Painters as stage designers 1940–60 12 works**

Victorian Arts Centre 13 February–11 April 2004

### **WESTERN AUSTRALIA**

#### **Art Gallery of Western Australia**

#### **Howard Taylor PHENOMENA 1 work**

Museum of Contemporary Art, Sydney  
17 September–23 November 2003  
Art Gallery of Western Australia  
5 February–16 May 2004

### **Heytesbury Pty Ltd, 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–6 June 2004  
Queensland College of Art Gallery  
25 June–8 August 2004

Art Gallery of South Australia  
24 September–28 November 2004  
Art Gallery of Western Australia  
18 December 2004–6 March 2005

### **The John Curtin Gallery, Curtin University of Technology**

#### **sacred ground beating heart (Country) 1 work**

The John Curtin Gallery, Curtin University of Technology  
26 September–9 November 2003

### **Loans to Exhibitions—Australia: 264**

## OUTWARD LOANS TO EXHIBITIONS : INTERNATIONAL

### UNITED KINGDOM

#### Tate Britain

##### **Bridget Riley 2 works**

Tate Britain

19 June–28 September 2003

### FRANCE

#### Musée national d'art moderne, Centre Georges Pompidou

##### **Joan Miro 1917–1934 1 work**

Musée national d'art moderne, Centre Georges Pompidou

3 March–28 June 2004

### GERMANY

#### Nationalgalerie im Hamburger Bahnhof

##### **Ron Mueck: Making Sculpture 1 work**

National Gallery, London

19 March–22 June 2003

Nationalgalerie im Hamburger Bahnhof

10 September–2 November 2003

Frans Hals Museum

15 November–18 January 2004

### ISRAEL

#### The Israel Museum

##### **Corpus Christi: Representations of Christ in Photography 1 work**

Hotel de Sully, Patrimoine Photographique

4 October 2002–5 January 2003

The Israel Museum

22 May–18 October 2003

Deichtorhallen Hamburg

19 December 2003–12 April 2004

### NEW ZEALAND

#### City Gallery, Wellington

##### **Rosalie Gascoigne Exhibition at City Gallery, Wellington 2 works**

City Gallery, Wellington

20 February–2 June 2004

### SPAIN

#### Museo Nacional Centro de Arte Reina Sofia, Madrid

##### **Hannah Höch Retrospective 2 works**

Museo Nacional Centro de Arte Reina Sofia,

Madrid 20 January–11 April 2004

### THE NETHERLANDS

#### Stedelijk Museum

##### **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

#### San Francisco Museum of Modern Art

##### **Diane Arbus Revelations 5 works**

San Francisco Museum of Modern Art

25 October 2003–8 February 2004

Los Angeles County Museum of Art

29 February–31 May 2004

The Museum of Fine Arts, Houston

27 June–6 September 2004

Metropolitan Museum of Art

28 February–29 May 2005

Museum Folkwang Essen

17 June–17 September 2005

Victoria and Albert Museum

13 October–15 January 2006

Fundacion 'la Caixa'

14 February–14 May 2006

Walker Art Center

16 July–15 October 2006

#### The Fine Arts Museums of San Francisco

##### **Courtly Art of the Ancient Maya 2 works**

National Gallery of Art, Washington

4 April–25 July 2004

Palace of the Legion of Honour

4 September 2004–2 January 2005

#### The Museum of Contemporary Art, Los Angeles

##### **A Minimal Future? Art as Object 1958–1968**

##### **1 work**

The Museum of Contemporary Art, Los Angeles

14 March–2 August 2004

### **The Art Institute of Chicago**

#### **Seurat and the Making of 'La Grande Jatte'**

##### **1 work**

The Art Institute of Chicago  
16 June–19 September 2004

### **The Asia Society**

#### **Montien Boonma: Temple of the Mind 1 work**

The Asia Society, New York  
3 February–11 May 2003  
Asian Art Museum of San Francisco  
25 February–23 May 2004  
National Gallery of Australia  
23 July–12 October 2004

### **Whitney Museum of American Art**

#### **Unrepentant Ego: The Self-Portraits of Lucas**

##### **Samaras 6 works**

Whitney Museum of American Art  
13 November 2003–8 February 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–2 April 2004

#### **Loans to Exhibitions—International: 28**

## SUMMARY OF OUTWARD LOANS

#### **Loans to Exhibitions—Australia 264**

Australian Capital Territory 39  
New South Wales 106  
Queensland 71  
South Australia 3  
Victoria 42  
Western Australia 3

#### **Loans to Exhibitions—International 28**

#### **Other New and Continuing Loans 1,293**

**National Gallery of Australia Travelling Exhibitions and Education Lending Programs 632**

**Total Outward Loans 2003–2004 2,217**

## INWARD LOANS 2003-2004

	National Gallery of Australia		Continuing	Total
	Exhibition	Travelling	loan	
Aboriginal and Torres Strait Islander Commission, Woden, Australian Capital Territory	-	-	6	6
Annandale Galleries, Annandale, New South Wales	-	10	-	10
Araluen Centre for Arts and Entertainment, Alice Springs, Northern Territory	-	1	-	1
Art Exhibitions Australia Limited, The Rocks, New South Wales	105	-	-	105
Art Gallery of New South Wales, Sydney, New South Wales	19	-	-	19
Art Gallery of South Australia, Adelaide, South Australia	15	-	-	15
Art Gallery of Western Australia, Perth, Western Australia	2	-	-	2
Ashmolean Museum of Art and Archaeology, Oxford, England	1	-	-	1
Australian Academy of Science, Canberra City, Australian Capital Territory	-	-	1	1
Australian Capital Equity Pty Ltd, West Perth, Western Australia	-	-	1	1
Australian Council of National Trusts, Campbell, Australian Capital Territory	-	-	1	1
Australian War Memorial, Mitchell, Australian Capital Territory	2	1	-	3
Ballarat Fine Art Gallery, Ballarat, Victoria	-	1	-	1
Banggu Minjaany Arts and Cultural Centre, Cairns TAFE, Cairns, Queensland	-	1	-	1
Benalla Regional Art Gallery, Benalla, Victoria	-	1	-	1
Canberra Museum and Gallery, Canberra City, Australian Capital Territory	-	1	-	1
Carrick Hill, Springfield, South Australia	1	-	-	1
Cartwright Hall Art Gallery, Bradford, England	2	-	-	2
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria	1	-	-	1
Chatsworth House, Bakewell, England	2	-	-	2
Fergusson Gallery, Perth, Scotland	1	-	-	1
Finke River Mission, Alice Springs, Northern Territory	1	-	-	1
Flinders University Art Museum, Bedford Park, South Australia	-	4	-	4
Fondation Bemberg, Toulouse, France	1	-	-	1
Foster's Group Ltd, Southbank, Victoria	1	-	-	1
Galerie Beres, Paris, France	5	-	-	5
Galerie Maeght, Paris, France	2	-	-	2
Geelong Art Gallery, Geelong, Victoria	1	-	-	1
Glasgow City Council Art Gallery and Museum, Glasgow, Scotland	2	-	-	2
Government Art Collection of the United Kingdom, London, England	2	-	-	2
Grainger Museum, Melbourne, Victoria	1	-	-	1
Heytesbury Pty Ltd, Perth, Western Australia	2	-	-	2
Honolulu Academy of Arts, Honolulu, United States of America	1	-	-	1
Hugh Lane Municipal Gallery of Modern Art, Dublin, Ireland	4	-	-	4
Ibiskus Commercial S.A., Panama, Basel, Switzerland	1	-	-	1
Kunstmuseum Winterthur, Winterthur, Switzerland	1	-	-	1
Laing Art Gallery, Newcastle upon Tyne, England	2	-	-	2
L'Annonciade, Musée de Saint-Tropez, Saint-Tropez, France	1	-	-	1
Leeds City Council, Leeds, England	1	-	-	1
Mildura Arts Centre, Mildura, Victoria	4	-	-	4
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

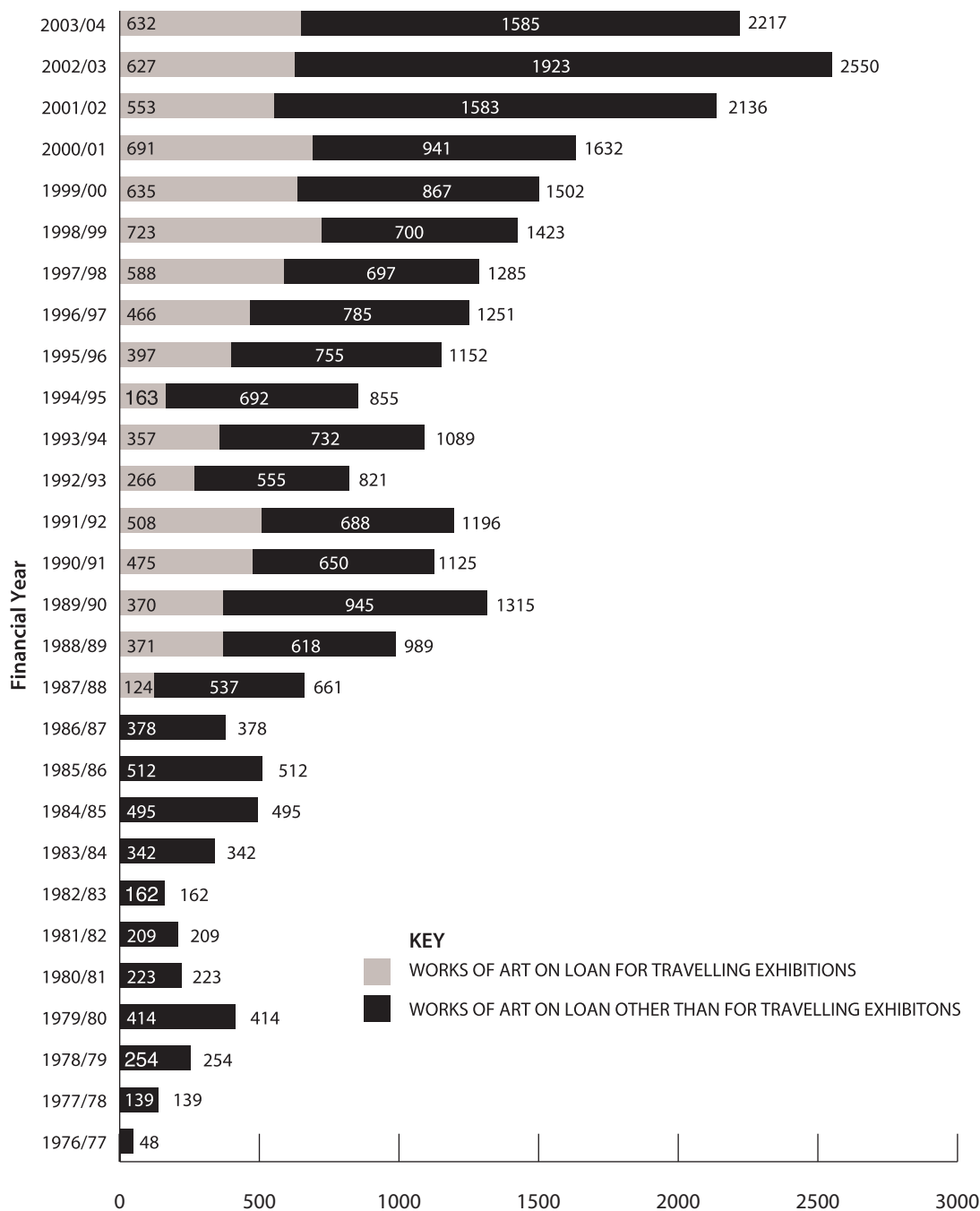


**INWARD LOANS 2003-2004 (CONTINUED)**

	National Gallery of Australia Continuing			Total
	Exhibition	Travelling	loan	
Musée Fabre, Montpellier, France	84	-	-	84
Musée national d'art moderne, Centre Georges Pompidou, Paris, France	4	-	-	4
Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory	-	5	-	5
Museum of New Zealand, Te Papa Tongarewa, Wellington, New Zealand	4	-	-	4
National Gallery of Art, Washington DC, United States of America	1	-	-	1
National Gallery of Canada, Ottawa, Canada	1	-	-	1
National Gallery of Victoria, North Melbourne, Victoria	19	1	-	20
National Gallery, London, England	1	-	-	1
National Library of Australia, Parkes, Australian Capital Territory	1	-	33	34
National Museum and Gallery, Cardiff, Wales	1	-	-	1
National Portrait Gallery, London, England	1	-	-	1
Newcastle Region Art Gallery, Newcastle, New South Wales	1	-	-	1
Ngurratjuta Pmara Ntjarra Aboriginal Corporation, Alice Springs, Northern Territory	-	6	-	6
Niigata City Art Museum, Niigata City, Japan	1	-	-	1
Odin's Restaurant, London, England	1	-	-	1
Parliament House Art Collection, Canberra, Australian Capital Territory	2	-	-	2
Philadelphia Museum of Art, Philadelphia, United States of America	1	-	-	1
Philip Bacon Galleries, Fortitude Valley, Queensland	2	-	-	2
Powerhouse Museum, Ultimo, New South Wales	-	2	-	2
Pyms Gallery, London, England	1	-	-	1
Queensland Art Gallery, Brisbane, Queensland	1	7	-	8
Rockhampton City Art Gallery, Rockhampton, Queensland	-	-	1	1
Royal Academy of Arts, Piccadilly, England	3	-	-	3
Samsung Foundation of Culture, Seoul, Korea	1	-	-	1
Singapore History Museum, Singapore	1	-	-	1
Sky City Adelaide (Adelaide Casino), Adelaide, South Australia	1	-	-	1
Southampton City Art Gallery, Southampton, England	2	-	-	2
Staatsgalerie Stuttgart, Stuttgart, Germany	1	-	-	1
Tasmanian Museum and Art Gallery, Hobart, Tasmania	-	1	-	1
Tate, London, England	8	-	-	8
The Art Institute of Chicago, Chicago, United States of America	1	-	-	1
The Asia Society, New York, United States of America	35	-	-	35
The Australian Province of the Society of Jesus, Lane Cove, New South Wales	-	-	1	1
The National Museum of Fine Arts, Stockholm, Sweden	2	-	-	2
The Sir Alfred Munnings Art Museum, Essex, England	1	-	-	1
Toowoomba Regional Art Gallery, Toowoomba, Queensland	1	-	-	1
Ulster Museum, Belfast, Northern Ireland	1	-	-	1
Victorian Arts Centre, Melbourne, Victoria	1	-	-	1
Walker Art Gallery, Liverpool, England	1	-	-	1
Wesfarmers Limited, Perth, Western Australia	1	-	-	1
Wildenstein & Co. Inc., New York, United States of America	3	-	-	3
Wollongong City Gallery, Wollongong, New South Wales	1	-	-	1
<b>Public lenders (87)</b>				<b>480</b>
<b>Private lenders (48)</b>				<b>565</b>
<b>Total</b>				<b>1,045</b>

Inward loans: 1,045 works were borrowed from 135 lenders

## OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 1976–2004



## VOLUNTEERS AT 30 JUNE 2004

**VOLUNTARY GUIDES**

Abernethy Win  
 Allen Gail  
 Allison Elizabeth  
 Back Patricia  
 Bannan Anna  
 Bastian Susan  
 Batten Hilary  
 Bennett Elizabeth  
 Blackburn Elsie  
 Booth Lyn  
 Brodie Jasmine  
 Browning Betty  
 Brummell Laurel  
 Campbell Catherine  
 Campbell Helen  
 Clarke Shelley  
 Collignon Sally  
 Cook Bruce  
 Cormick Neil  
 Coupland Elizabeth Anne  
 Court Rebecca  
 Cox Kerin  
 Crapp Shirley  
 Crichton Dodie  
 Crowley Meridith  
 Crowley Paloma  
 Dahl Taylor Judith  
 Davenport Eddie  
 Davies Elizabeth  
 Davies Sumie  
 De Mestre Mary  
 Dobson Ruth  
 Duthie Heather  
 Duncan Bea  
 Elford Roma  
 Ellis Gloria  
 Enfield Margaret  
 England Brian  
 Evenett Phyllis  
 Fischer Miriam  
 Fleming Judith  
 Fleming Patrick  
 Fletcher Marcia  
 Frey Margaret  
 Gee Cordelia  
 Guilfoyle Pamela  
 Hadlow Barrie  
 Hase Fiona  
 Hayes Clem  
 Helgeby Brit  
 Hindmarsh Rosanna  
 Hollis Margaret  
 Howard Edna  
 Huisken Mieling  
 Ingram Odette  
 Ireland Mary

Jacobsen Tami  
 Jackson Rosslyn  
 Jessop Marilyn  
 Johns Clara  
 Johnson Diane  
 Johnston Kay  
 Kitch Krysia  
 Kuhn Edith  
 Lambeck Meg  
 Legge-Wilkinson Paul  
 Lester Jean  
 Lilienthal Bernard  
 Linkson Jackie  
 Long Helen  
 Loveday Cynthia  
 Macissac Jane  
 Maguire Alva  
 McAlister Virginia  
 McCullough Patricia  
 McEvoy Lynn  
 McIntosh Margaret  
 McKeown Michael  
 McKibbin Audrey  
 McLean Phyllis  
 Menager Ann Maree  
 Morris Jennifer  
 Molyneux Maralyn  
 Mountifield Geraldine  
 Mulcare Patti  
 Muller Maureen  
 Murray Patsy  
 Nairn Donald  
 Nicoll Maria Helena  
 Nobbs-Mohr Rhonda  
 Nocklels Kate  
 Nott Caroline  
 O'Connor Susan  
 Page Denise  
 Paton Evelyn  
 Pearce Bettye  
 Pender Marie  
 Price Norma  
 Purkis Joan  
 Quartel Beryl  
 Rainey Kaye  
 Renfree Georgia  
 Roberts Fred  
 Rotsey Hilary  
 Sheehan Rita  
 Sheppard Mary Lou  
 Sime Jude  
 Simms Kimberley  
 Sloan Elizabeth  
 Smith Robin  
 Southwell Jess  
 Stuart Julie  
 Stynes Robyn

Summerhayes Carol  
 Sutherland Bob  
 Sykes Catherine  
 Thomas Menna  
 Thompson Heather  
 Thomson Jo  
 Tow Arthur  
 Turner Roberta  
 Walker Pamela  
 Weiss Pamela  
 Wells Sally  
 Wild Frances  
 Wilson Marjorie  
 Wong-See Frances  
 Woodger Jill  
 Worley Bob  
 Yoon Joseph

**MEMBERSHIP  
VOLUNTEERS**

Anderson Dorothy  
 Batho Janet  
 Brooks Elizabeth  
 Burns Judy  
 Butler Doreen  
 Campbell Betty  
 Chan Maureen  
 Clarke Barrie  
 Collins Kathie  
 Davenport Eddie  
 Deane Helen  
 Dicker Sylvia  
 Douglas Helen  
 Dunne Kay  
 Eastaway Tony  
 Fitzhardinge Mollie  
 Fyfe Karen  
 Gerahty Margaret  
 Harvey Audrey  
 Hayward Tony  
 Hayward Isobelle  
 Hincliffe Meredith  
 Johns Joan  
 Legge-Wilkinson Beryl  
 Luker Anne  
 McCauley Doris  
 Mears Heather  
 Neilson Nigel  
 Neilson Estelle  
 Nolan Jean  
 O'Connor Jan  
 Thomas Alison  
 Treadgold Phyllis  
 Willsford Gene  
 Williams Rita  
 Woolston Elizabeth  
 Zietek Gerda

**RESEARCH LIBRARY  
VOLUNTEERS**

Angel Elizabeth  
 Geering Bill  
 Smith Kay

**CURATORIAL  
VOLUNTEERS**

Appleby Kim  
 Avent Keith  
 Brennand Kate  
 Coghlan Kassandra  
 Cook Carolyn  
 Davies Caroline  
 Deane Robert  
 Fisher Erica  
 Godfrey James  
 Heath Gregory  
 Herring Jane  
 Lilienthal Bernard  
 Nugent Mary-Lou  
 Robinson Brian  
 Silk Angela  
 Tuck-Lee Joanne  
 Wallace Vanessa  
 Wensing Petronella  
 Zrihan Gadia

**CONSERVATION  
VOLUNTEERS**

Hamilton William

NATIONAL GALLERY OF AUSTRALIA PUBLICATIONS 2003–2004

*National Gallery of Australia Annual Report 2002–2003*

*National Gallery of Australia Foundation Annual Report 2002–2003*

**Tactility:** *Two centuries of indigenous objects, textiles and fibre*

**Sari to Sarong:** *Five hundred years of Indian and Indonesian textile exchange*

**Home Sweet Home:** *Works from the Peter Fay Collection*

**French Paintings from the Musée Fabre, Montpellier**

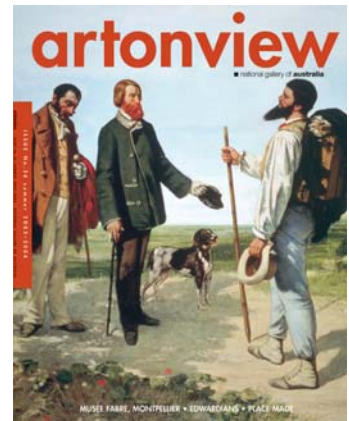
**place made:** *Australian Print Workshop*

**The Edwardians:** *Secrets and desires*

**Elegant Sufficiency:** *A taste of Edwardian times*

**Developing the Collection III** (Acquisitions 2001–2004)

**At Home in Australia** by Peter Conrad (co-published with Thames and Hudson)



4 issues of **artonview**: no. 34 Winter 2003; no. 35 Spring 2003;  
no. 36 Summer 2003–2004; no. 37 Autumn 2004

## CONSULTANTS 2003–2004

Name	Nature of services	\$ Amount	Key
AR Guilfoyle	Building management	10,890.02	b
Australian Government Solicitor	Legal	51,833.00	a
Australian National Audit Office	External audit	50,000.00	c
Blake Dawson Waldron	Legal	30,005.01	a
Courage Partners	Planning	50,700.00	a
Deloitte Touche Tohmatsu	Internal audit	20,984.00	c
David Butcher	Conservation	24,074.84	b
Davidson Trahair Pty Ltd	Human Resource management	12,600.04	a
(Ed.) Book Production	Editorial	25,846.36	b
Ernst and Young	Contracting	37,248.16	a
Joint House Department	Facilities management	11,863.64	a
Ken Begg and Associates	Public affairs	83,754.93	b
LJW Enterprises	Occupational Health and Safety	23,060.00	a
Mallesons Stephen Jaques	Legal	30,010.47	a
Manteena Pty Ltd	Building refurbishment project management	145,009.58	a
Page Kirkland Lorimer Pty Ltd	Cost planning for building refurbishment	97,760.00	a
Pauline Green	Editorial	23,925.00	b
QMS	Human Resource management	88,000.00	a
Squiz.net	Information Technology	26,500.00	a
Rodenvy Pty Ltd	Public affairs	15,000.00	b
Rushtons Pty Ltd	Valuation	36,925.00	c
Steensen Varming (Australia) Pty Ltd	Building refurbishment project management	369,349.22	a
Susan Hall	Editorial	16,015.00	b
Valuesourcing	Information Technology	15,120.00	b
Virginia Henderson	Management National Gallery of Australia Foundation	105,814.49	a
<b>Total</b>		<b>\$1,402,288.76</b>	

There were 25 consultants paid more than \$10,000 in 2003–2004

- a) Expertise not available within the Gallery
- b) Resources not available within the Gallery
- c) External scrutiny required or preferred


**PERFORMANCE MEASURES AND OUTCOMES**
**GOAL 1**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The acquisition of premium works of art	18 premium works of art acquired
The degree to which premium works of art acquired strengthen the national collection	100% of premium works of art acquired strengthen the national collection

**GOAL 2**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
Number of works acquired during the year	531 works of art acquired
The degree to which works of art acquired strengthen the national collection	100% of works of art acquired strengthen the national collection
Number of works of art deaccessioned	617 works of arts deaccessioned
The degree to which disposal of works refines the national collection	100% of works deaccessioned refined the national collection
The extent to which the collection generates popular and scholarly use	Significant popular and scholarly use of the collection was achieved

**GOAL 3**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The proportion of the national collection that is maintained at acceptable standards of storage, display, documentation, safety and security	100% of the collection was maintained at acceptable standards
Works of art fully catalogued in the year	100% of works of art acquired were fully catalogued
The percentage of the national collection reviewed	1% of the national collection reviewed
Works of art conserved to appropriate standards	2,579 conservation treatments were undertaken

**GOAL 4**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The extent to which people's experience of Gallery exhibitions and displays enhances their understanding and enjoyment of the visual arts	91% of visitors believed their understanding and knowledge of the visual arts was improved
The satisfaction of visitors and the art community with Gallery exhibitions and displays	94% of visitors to Gallery exhibitions and displays enjoyed their experience of the visual arts
The number of people attending Gallery exhibitions and displays and other exhibitions with loans from the national collection	Approximately 4.5 million people viewed works of art from the national collection, in Canberra, around Australia and abroad.

**GOAL 5**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The level of satisfaction of people who access Gallery programs and activities	94% of visitors to Gallery exhibitions and displays enjoyed their experience of the visual arts
The number of people accessing Gallery programs and activities	131,809 people accessed the Gallery's programs and activities
Number of users accessing information using multimedia, Collection Study Room and Research Library	1,895,840 users accessed information using multimedia, Collection Study Room and Research Library
Increased awareness and association with the national collection and Gallery programs	Approximately 4.5 million people viewed works of art from the national collection, in Canberra, around Australia and abroad.
Number of works of art from the collection loaned Venues visited by travelling exhibitions	2,217 works of art loaned 39 venues visited by travelling exhibitions

**GOAL 6**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The level of staff satisfaction and feedback	Feedback from Galley staff indicated increasing level of satisfaction
Staff achievement and professional recognition	There has been a high level of professional recognition and staff achievement in the year

**GOAL 7**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
The completion of stages of the building program on time and within budget	Building refurbishment works are being completed on time and within budget
The extent to which building program objectives are met	The building refurbishment program is continuing satisfactorily with most public spaces completed
Funding secured for the building program beyond Stage 1	It is anticipated that plans will be finalised and costed by June 2005

**GOAL 8**

<b>Key Performance Measure</b>	<b>Performance Outcome</b>
An increase in operational funding from Government	Operational funding from Government increased by \$1.277 million
An increase in revenue from non-Government sources	Revenue from non-government sources decreased by \$0.139 million
An increase in capital funding from Government	Funding from Government to be applied to meet capital expenditure increased by \$0.103 million

## SPONSORS 2003–2004

**The National Gallery acknowledges the following sponsors for their generous financial and in kind support throughout 2003-2004:**

**Air France** for providing flights to France in conjunction with *French Paintings from the Musée Fabre, Montpellier* online competition

**Art Indemnity Australia** for providing indemnity for *French Paintings from the Musée Fabre, Montpellier* and *The Edwardians: Secrets and desires*

**Australia Council: Aboriginal & Torres Strait Islander Arts Board/Visual Arts/Crafts Board** for supporting Malangi family travel for *No Ordinary Place: The art of David Malangi*

**Australia Council: Aboriginal & Torres Strait Islander Arts Board/Visual Arts/Crafts Board, Rio Tinto Aboriginal Foundation and The Myer Foundation** for support of the Young and/or Emerging Artist-Mentorship

**Australia Council: Audience Development and Marketing** for supporting the *Musée du quai Branly* Indigenous art commission from Australia

**Australia Council: Aboriginal and Torres Strait Islander Arts Board/Visual Arts/Crafts Board and Canada Council for the Arts** for their support for research and development for *Jesus loves me, this I know* international travel, residencies and research

**Australian Air Express** for its ongoing support of the Gallery's Travelling Exhibitions Program

**Bernardoff—Fine Furniture** for providing furniture display in *The Edwardians: Secrets and desires*

**Boutique Beverages and Wandana Australia** for providing wine at the ACT Rotary District lunch

**Browns of Padthaway** for providing wines for the *French Paintings from the Musée Fabre, Montpellier* gala opening

**Bula'bula Arts, Indigenous Arts Strategy and Northern Territory Government** for supporting *No Ordinary place: The art of David Malangi*

**Canberra Arts Teachers Association** for providing educational services

**Dalton Fine Paper** for supporting *The Edwardians: Secrets and desires*

**Dr Gene Sherman (Sherman Galleries), Darren Knight (Darren Knight Gallery), William Nuttall (Niagara Galleries), Lou Kissajuhian and Arts Project Australia** for their support of *Home Sweet Home: Works from the Peter Fay Collection*

**Department of Foreign Affairs & Trade: Australia Indonesia Institute** for funding the Gallery's Indonesian Textiles website [nga.gov.au/Indonesian textiles](http://nga.gov.au/Indonesian%20textiles)

**Department of Foreign Affairs & Trade** for supporting *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange* in Singapore

**EMC<sup>2</sup> and Infront Systems** for sponsorship of *The Edwardians: Secrets and desires* exhibition

**Escala Shoes and Rachel Hansen** for providing online prizes for *The Edwardians: Secrets and desires*

**Faculty of Arts, Australian National University** for supporting the *Summer Scholarship Group 2004*

**Flash Photobition** for providing banners for *French Paintings from the Musée Fabre, Montpellier*

**Freedom Furniture** for providing furnishings for the children's exhibition *Jump*

**Gordon Darling Foundation** for supporting the forthcoming publication 'The Printed Image in Australia'



**Griffin Hotel** for providing accommodation for speakers and delegates at the *Sari to Sarong* Conference and *The Edwardians: Secrets and desires* Symposium

**Hotel Kurrajong** for providing accommodation for the Summer Scholarship 2004 students

**La Prairie** for providing skin care products for the online competition prize in conjunction with *French Paintings from the Musee Fabre, Montpellier*

**Lamb Print** for providing printing services

**MARSH Pty Ltd** for sponsoring *Seeing the Centre: The art of Albert Namatjira 1902–1959*

**NAIDOC Committee/ATSIC and Torres Strait Regional Authority** for supporting NAIDOC Week

**Newmont Australia Limited** proud partner of Reconciliation Australia for sponsorship of *No Ordinary Place: The art of David Malangi*

**Nine Network** and **WIN Television** for assisting with advertising *The Edwardians: Secrets and desires*

**Perpetual Trustees Australia Limited** for supporting the publication of the catalogue, *Home Sweet Home: Works from the Peter Fay Collection*

**QANTAS Airways Australia** for their continuing support

**Reserve Bank Australia** for supporting educational material for *No Ordinary Place: The art of David Malangi*

**Saville Park Suites, Canberra** for providing accommodation for speakers, couriers and special guests throughout the year

**Schmidt Quarries** for providing sand for *No Ordinary Place: The art of David Malangi* sand sculpture

**Sony Foundation** for sponsorship of the Summer Scholarship Program 2004

**Teddy Bear Shop** for providing a children's prize for *Making Pictures*

**The Seven Network** for assisting with the advertising of *French Paintings from the Musée Fabre, Montpellier*

**Lyn Williams AM** for her support of the exhibition *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*

**Visions of Australia** for supporting the Travelling Exhibitions tour of *Seeing the Centre: The art of Albert Namatjira 1902–1959*


**COMPLIANCE INDEX AND CONTACT OFFICERS**
**COMPLIANCE INDEX**

The *National Gallery of Australia Annual Report 2003–2004* 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 (page 45)  
 Advertising and Market Research (page 13)  
 Commonwealth Disability Strategy (page 61)  
 Consultants (page 180)  
 Contact Officers (pages 185)  
 Corporate Overview (page 11)  
 Environment Protection and Biodiversity (page 65)  
 Equal Employment Opportunity (page 59)  
 Financial Statements (page 73)  
 Fraud Control Guidelines (page 14)  
 Freedom of Information (page 14)  
 Industrial Democracy (page 61)  
 Internal and External Scrutiny (page 12)  
 Letter of Transmittal (page 5)  
 Occupational Health and Safety (page 58)  
 Performance Based Pay (page 59)  
 Performance measures and Outcomes (pages 181–182)  
 Staffing Overview (pages 57–61)  
 Staffing List (pages 114–117)  
 Table of Contents (page 5)  
 Training (page 58)

**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) 62406411  
 Facsimile: (02) 62406529  
 Website: [nga.gov.au](http://nga.gov.au)  
 Email: [rmu@nga.gov.au](mailto:rmu@nga.gov.au)

The National Gallery of Australia is open daily from 10.00am to 5.00pm (closed Christmas Day).

Inquiries regarding this report may be directed to:

**The Deputy Director**

Telephone: (02) 62406401  
 Facsimile: (02) 62406426  
 Email: [alan.froud@nga.gov.au](mailto:alan.froud@nga.gov.au)

Inquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made in writing, by telephone, facsimile or email to:

**Freedom of Information Coordinator****The Manager, Business Support  
National Gallery of Australia**

Parkes Place PARKES ACT 2600  
 GPO Box 1150  
 CANBERRA ACT 2601  
 Telephone: (02) 62406677  
 Facsimile: (02) 62406529  
 Email: [john.santolin@nga.gov.au](mailto:john.santolin@nga.gov.au)  
 Website: [nga.gov.au](http://nga.gov.au)

- Aboriginal and Torres Strait Islander art acquisitions 22–23, 118–124  
 Aboriginal and Torres Strait Islander art and culture 45  
 access 11, 13, 17, 18, 37, 45, 54  
 acquisitions 10, 11, 22–28, 118–160, 161(chart 1945–2004)  
 Aboriginal and Torres Strait Islander art 22–23, 118–124  
 Asian art 28, 155–156  
 Australasian prints 25–26, 124–144  
 Australian decorative arts 23–24, 144–146  
 Australian drawings 25, 146–150  
 Australian paintings 24–25, 150–152  
 Australian photography 25, 152–154  
 Australian sculpture 24–25, 154–155  
 International decorative arts 26, 156–157  
 International drawings 28, 157  
 International paintings 27, 157  
 International photography 27, 157–160  
 International prints 28, 160  
 International sculpture 27, 160  
 advertising and market research 13, 53  
 Agency Agreement 57  
 air conditioning system 65  
 Air France 183  
 Alston, Senator the Hon. Richard, Minister for Communications, Information Technology and the Arts (until 3 October 2003) 8, 11  
 American Friends of the National Gallery (AFANG) 71  
 architect 11, 65  
 Art Indemnity Australia 7, 41, 183  
 Art Lifts project 48  
*artonline* 54  
*artonview* 53  
 Arts Project Australia 188  
 asbestos contamination investigation 59  
 assets 69  
 attendance 37, 41, 45, 47, 50, 163(chart 1982–2004)  
 Australia Council: Aboriginal and Torres Strait Islander Arts Board/Visual Arts/Crafts Board 183  
 Asian art acquisitions 28, 155–156  
 Australasian prints acquisitions 25–26, 124–144  
 Australia Council: Audience Development and Marketing 183  
 Australian Air Express 40, 183  
 Australian decorative arts acquisitions 23–24, 144–146  
 Australian drawings acquisitions 25, 146–150  
 Australian National Audit Office 12, 74–75  
 Australian paintings acquisitions 24–25, 150–152  
 Australian photography acquisitions 25, 152–154  
 Australian sculpture acquisitions 24–25, 154–155  
 Australian Workplace Agreements (AWA) 57  
 Berg, Anthony, AM 7, 10, 12, 111, 113  
 Bernadoff—Fine Furniture 183  
 Blue Rock Pty Ltd 70  
 Bomford, Estate of Anthony Gerald Bomford 24  
 Browns of Padthaway 188  
 building refurbishment and enhancement program 11, 32, 58, 65  
 funding 65  
 Bula'bula Arts 183  
 Canberra Art Teachers Association 183  
 catering licence 70  
 Certified Agreement 57  
 Champion de Crespigny, Robert, AC 111, 112  
 Chaney, Michael, AO 111, 112  
*Charter of Public Service in a Culturally Diverse Society* 13, 45  
 children's programs 45, 46, 47, 49  
 Children's Festival 46  
 Christesen, Nina and Clem 25  
 Code of Conduct 57  
 Code of Ethics 57  
 Collection Management System (CMS) 34  
 CMS User Group 34  
 Collection Study Room 9, 52  
 Comcare 12, 59  
 Comcover 12–13, 62  
 Comcover Benchmarking Risk Management Survey 13  
 commercial operations 34, 70  
 Committee of Inquiry 13  
*Commonwealth Authorities and Companies Act 1997* 11  
 Commonwealth Disability Strategy, performance 61  
 Communications, Information Technology and the Arts, Department 11, 41  
 competitive tendering and contracting 70, 180  
 complaints handling 13, 61, 62  
 compliance index 185  
 conferences 48–49  
 conservation of the collection 17, 32  
 conservation volunteers 178  
 consultants 69, 185, 180  
 Consultative Committee 60, 61  
 Continuous Improvement Action Plan (CIAP) 59  
 Council, National Gallery of Australia 10, 11, 60, 111  
 Chairman (Harold Mitchell AO) 7–8, 10, 11, 60, 111, 112, 113  
 committees 12, 60, 112  
 membership 12, 60, 111  
 curatorial volunteers 183  
 Curran, Charles, AO, 7, 12, 111, 112  
 Dalton Fine Paper 183  
 deaccession 11, 17, 18, 28  
 Director, National Gallery of Australia (Dr Brian Kennedy) 9–10, 11, 12, 24, 27, 59, 60, 111, 113  
*Disability Discrimination Act 1992* 61  
 disabled persons access 45, 46, 61  
 disaster recovery plan 32  
 display of the collection 17, 37–38, 162  
 disposal of works of art 11, 17, 18, 28  
 documentation of the collection 7, 17, 34  
 Dunn, Estate of Jan Dunn 24  
 Early Childhood Project 47  
 ecologically sustainable development and environmental performance 65  
 education programs 18, 45–50  
 Elaine and Jim Wolfensohn Gift travelling exhibitions 39, 40, 41, 165, 168  
 EMC<sup>2</sup> 183  
 Emil, Lydia and Arthur D. 25  
 Equal Employment Opportunity 59  
 ethical standards 57  
 exhibitions 17, 37–38, 162  
 Exhibitions Committee 60  
 expenditure 69  
 Faculty of Arts, Australian National University 183  
 Farrell, Dr Peter, AM 7, 12, 111 (see also NGA Photography Fund)  
 film screenings 48  
 financial operations/statements 69, 73–107  
 Flash Photobition 188  
 Flood, Philip, AO 38  
 Foreign Affairs and Trade, Department 183  
 Australia Indonesia Institute 38, 183  
 Foundation, National Gallery of Australia 12, 71  
 Chairman (Anthony Berg AM) 12, 111, 113  
 Frankel, Sir Otto and Lady Margaret Frankel Bequest 24  
 fraud control 14  
 Freedom Furniture 183  
*Freedom of Information Act 1982* 14  
 Freedom of Information Coordinator 14  
 Friends of Neil Roberts 24  
 funding, Australian Government 11, 22, 65, 69, 70  
 other than Government 22, 69, 70, 183–184  
 Griffin Hotel 184  
 Goal 1 Acquire premium works of art 22  
 Goal 2 Strengthen and refine the national collection 22

- Goal 3 Maintain and protect the national collection 31
- Goal 4 Deliver an outstanding exhibition and display program 37
- Goal 5 Promote and enhance access to the visual arts 45
- Goal 6 Sustain an encouraging and inclusive environment for all staff 57
- Goal 7 Refurbish and enhance the National Gallery building 65
- Goal 8 Increase and broaden the revenue base 69
- Gordon Darling Australasian Print Fund 23, 26
- Gordon Darling Foundation 183
- Government funding 11, 22, 65, 69, 70
- Governor-General 12
- Guides, Voluntary 46, 47, 178
- Hotel Kurrajong 184
- Howe, Graham 27
- Human Resource Management 62
- indemnities and insurance, staff 62
- Individual Development and Performance Agreements (IDPA) 58
- industrial democracy 61
- Infront Systems 184
- insurance 12, 62
- interaction with other authorities 13
- internal and external scrutiny 12
- International decorative arts acquisitions 26, 156–157
- International drawings acquisitions 28, 157
- International paintings acquisitions 27, 157
- International photography acquisitions 27, 157–160
- International prints acquisitions 28, 160
- International sculpture acquisitions 27, 160
- investigations 59
- IT Forum 60
- judicial decisions 14
- Kemp, the Hon. Rod, Minister for the Arts and Sport 8, 11
- Kennedy, Dr Brian (Director) 9–10, 11, 12, 24, 27, 59, 60, 111, 113
- Kissajuhian, Lou 184
- Klepac, Lou 26
- Knight, Darren (Darren Knight Gallery) 184
- La Prairie 184
- Lamb Print 184
- lectures 47–48
- Legge-Wilkinson, Paul and Beryl 28
- Letter of Transmittal 5
- Lewis, Ann, AM 111, 112
- Lieberman, Lee 7, 12, 111
- library 9, 50–52
- volunteers 52, 178
- live performances 49
- loans 18, 31, 169–174, 177(outward); 32, 175–176(inward)
- McKenna, Margaret 26
- Macquarie Bank 24
- McOwen, Daniel 26
- Madigan, Colin AO, 10, 65
- maintenance of the collection 31
- management structure 12, 59, 60, 113
- market research 13, 54
- marketing and merchandising 12, 45, 52–53, 70
- MARSH Pty Ltd 189
- Masterpieces for the Nation Fund 24
- Members, National Gallery of Australia 50, 178
- events 50
- membership statistics 50
- membership volunteers 178
- Ministers responsible for the National Gallery 11
- Mitchell, Harold AO (Chairman of Council) 7–8, 12, 60, 111, 112, 113
- Moffitt, Valli 26
- multimedia 18, 45, 48, 49, 51, 53–54
- musical events 49
- Myer Foundation, The 183
- Myer, Rupert 7, 12, 111, 112
- NAIDOC Committee/ATSIC and Torres Strait Regional Authority 184
- NAIDOC week events 48
- National Capital Education Tourism Project (NCETP) 45
- National Gallery Act 1975* 11, 12, 17, 60
- National Gallery Certified Agreement 2004–2005* 57
- National Gallery of Australia Council 12, 60, 111
- Chairman (Harold Mitchell AO) 7–8, 12, 60, 111, 112, 113
- committees 12, 60, 112
- membership 12, 60, 111
- National Gallery of Australia Foundation 7, 10, 12, 71
- Chairman (Anthony Berg AM) 12, 113
- National Gallery of Australia Foundation Annual Report 2003–2004* 71
- National Safety Council of Australia 58, 59
- Newmont Australia Limited 184
- NGA Photography Fund, Farrell Family Foundation donation/Gift of Dr Peter Farrell AM 27
- Nosworthy, Elizabeth 7, 12, 111, 112
- Nine Network 189
- Nuttall, William (Niagara Galleries) 184
- Occupational Health and Safety 31, 57, 58
- Committee 58, 60
- Policy and Agreement 58
- Occupational Health and Safety (Commonwealth Employment) Act 1991* 58
- Out and About: The National Gallery tours Australia* 32, 40, 41, 165–166
- Outcome and Outputs 17
- Output 1.1 Collection development 17
- Output 1.2 Collection management 17
- Output 1.3 Access to and promotion of works of art 18
- Packer, Roslyn 111, 112
- Partnership Program 32, 40
- Poynton Bequest, The 28
- performance measures and outcomes 18, 181–182
- performance pay 59
- Performance Report 15–28
- Perpetual Trustees Australia Limited 184
- Personal Information Digest* 14
- pest control 32
- Prescott, Jennifer and John Prescott AC 24, 25
- private funding 22, 70, 71, 183–184
- Program Managers 60
- promotion of the National Gallery 13, 45, 54
- protection of the collection 33–34
- public programs 18, 45, 47
- publications and merchandising 52–53, 179
- Publications Committee 53, 60
- Policy 53
- Product Development Committee 53, 60
- publishing program 10, 18, 45, 52–53, 70, 179
- Purpose of the National Gallery 17
- QANTAS Airways Australia 184
- Registration section 31
- Research Library 9, 50–52
- archive 51
- volunteers 52, 178
- Reserve Bank Australia 184
- revenue 69
- Rio Tinto Aboriginal Foundation 183
- risk management 12, 13, 59
- Risk Management and Audit Committee 12
- Roberts, Friends of Neil Roberts 24
- Rogers, Andrew 25
- Rotary Fund of Australian Art 26
- Ruwedel, Mark 27
- Saville Park Suites, Canberra 184
- Schmidt Quarries 184
- Sculpture Garden 28, 32
- Security 33–34
- Senate Environment, Communications, Information Technology and the Arts Legislation Committee 13
- Senior Executive Service officers 59
- Senior Management committees 60
- Senior Managers Group 60
- Service Charter 13, 61
- service feedback 13, 61
- Seven Network, The 184
- Sherman, Gene and Brian 28
- Sherman, Dr Gene (Sherman Galleries) 184
- Silk Cut Foundation 25
- Sony Foundation 184
- social justice and equity 13, 45
- Spennemann, Dr Dirk 27
- sponsorship 70, 71, 183–184
- staff of the National Gallery 114–117
- indemnities and insurance 62

training and development 58  
turnover and retention 57, 58  
statistics 62  
Stokes, Kerry, AM 10  
storage facilities 31  
Strategic Plan 2001–2004 (see also under  
Goals 1–8) 9, 12, 19  
*Sub-urban After Dark* 46, 49  
Summer Scholarship 46  
Summons, Elizabeth Summons Bequest  
26  
Swann, Heather B. 26

teachers professional development 46  
Teddy Bear Shop 189  
Thomson, Ann 24  
touchscreens 54  
tours of the collection 46  
Travelling Exhibitions Program 9, 38–41,  
45, 164–166, 167, 177  
Tuckson, Margaret 2  
Tyler, Kenneth 28

Visions of Australia 8, 40, 184  
Vision statement, National Gallery 17  
Voluntary Guides 46, 47, 178  
volunteers 46, 47, 52, 178

website 9, 45, 48, 49, 51, 53–54, 61  
Wells, William F. Wells bequest 28  
Williams, Lyn, AM 7, 12, 111, 112, 184  
Williams, the Hon Daryl, AM, QC, Minister  
for Communications, Information  
Technology and the Arts (from 7  
October 2003) 8, 11  
WIN Television 184  
workforce planning 57  
Workplace Diversity Program 59

youth events 46, 49