national gallery of **australia**

ANNUAL REPORT 2008–09

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The National Gallery of Australia is a Commonwealth authority established under the *National Gallery Act 1975*.

The vision of the National Gallery of Australia is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national collection, the exceptional displays, exhibitions and programs, and the professionalism of Gallery staff.

The Gallery's governing body, the Council of the National Gallery of Australia, has expertise in arts administration, corporate governance, administration and financial and business management.

In 2008–09, the National Gallery of Australia received an appropriation from the Australian Government totalling $78.494 million (including an equity injection of $4 million for development of the national collection and $32.698 million for Stage 1 of the building extension project), raised $19.32 million, and employed 256.4 full-time equivalent staff.

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(cover)
Conrad Martens
Campbell's Wharf 1857 (detail)
watercolour, with touches of gum arabic, on thick white wove paper
image 46 x 66 cm
sheet 46 x 66 cm
National Gallery of Australia, Canberra
purchased 2009

September 2009

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

Dear Minister

On behalf of the Council of the National Gallery of Australia I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's Annual Report covering the period 1 July 2008 to 30 June 2009.

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

Yours sincerely

Rupert Myer AM

Chairman of Council

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National Gallery of Australia Council as at 30 June 2009: (left to right)
Mrs Roslynne Bracher AM, Mr Rupert Myer AM, Mr Charles Curran AC, Mr John Calvert-Jones AM, Dr Ron Radford AM, Mr Warwick Hemsley, the Hon Mrs Ashley Dawson-Damer, the Hon Ian Callinan AC, QC, Mrs Roslyn Packer AO

CHAIRMAN'S FOREWORD

The year under review was one of significant achievement for the National Gallery of Australia, despite the challenges associated with remaining open to the public while undertaking the most extensive building program since the opening in 1982.

Among the Gallery's many achievements in the year was a record level of support for development of the national collection, with donations of more than $10 million in cash and in kind being received. Many outstanding works of art were gifted to or acquired for the national collection and the Gallery presented a full program of exhibitions and other public activities at the Gallery in Canberra and around the country. Substantial progress with the extension to the building was achieved and access to the national collection was enhanced through exhibitions, loans, publications and online services.

These achievements were in large measure dependent on the support of our many new and continuing donors, benefactors, corporate sponsors, Gallery members and volunteers and, on behalf of the National Gallery of Australia Council, I thank them all for their outstanding support. I also acknowledge the work of the National Gallery of Australia Foundation in the achievement of a record level of support for collection development and, in particular, the leadership provided by Chairman Mr Charles Curran AC and the Board of the Foundation.

The efforts and achievements of the Gallery were also assisted by my colleagues on the Gallery Council, and I would like to acknowledge their enthusiastic and committed contribution, and I welcome Mr Callum Morton who joined the Council in May 2009. Mr Charles Curran AC continued as Deputy Chairman of the Council and as Chair of the Building Committee, as well as Chairman of the National Gallery of Australia Foundation. Mrs Roslyn Packer AO continued as Chair of the Acquisitions Committee and Mr Warwick Hemsley as Chair of the Finance, Risk Management and Audit Committee.

The Council acknowledges with appreciation the ongoing support of the Australian Government through the Hon Peter Garrett AM, MP, Minister for the Environment, Heritage and the Arts, and officials of the Department of the Environment, Water, Heritage and the Arts.

I would especially also like to acknowledge the extraordinary efforts of Director Ron Radford AM and the Gallery's committed and talented staff and, on behalf of the Council, express my sincere appreciation for another year of significant achievement. The Gallery is poised to transform itself into a multi-visit gallery and an exciting centre for the visual arts as the major extension nears completion and more of the outstanding collection is placed on permanent display.

Rupert Myer AM

DIRECTOR'S REPORT

The year 2008–09 has been a year of major accomplishment for the National Gallery of Australia, with a number of record-breaking achievements.

This financial year, the Gallery staged Australia's first ever Edgar Degas exhibition. It was entitled *Degas: master of French art*. For this exhibition, the Gallery gathered works by this remarkable artist and pioneer of later nineteenth-century painting, printmaking, photography and sculpture from 45 collections from around the world. In the short period it was on, this outstanding exhibition attracted nearly 155 000 visitors from around Australia to the Gallery and injected $30.3 million into the local economy during a difficult economic period. Within the exhibition, a special family room proved a very popular initiative and was visited by over 4000 children. *Degas: master of French art* was opened by Guy Cogeval, President and Director of the Musée d'Orsay, Paris, on his first visit to Australia. The Gallery won Best Tourist Exhibition Award for the exhibition in the inaugural Australian Hotel Association Awards.

Significant parts of our Stage 1 building project were completed and handed over to the Gallery this year. They included a new art loading dock and a goods loading dock. Also completed were a new security and staff entrance and vitally needed spaces for registration, exhibition preparation, packing, quarantine and mount-cutting. These crucial back-of-house spaces are, at last, of the international standard now expected of a major art museum. Gallery 3 was restored and refurbished for international art and the Gallery Shop was temporarily relocated to an area outside the Asian galleries. The major part of our Stage 1 building extensions with the new Indigenous galleries, entrance, grand function hall and new bookshop, including the large *Skyspace* sculpture by James Turrell, advanced well this year.

It has been an outstanding year for acquisitions of major works of art in all collection areas, both in numbers of works purchased and in numbers and value of works gifted. Many gaps have been strategically filled.

Beginning with Australian art, our growing collection of early Colonial art was greatly enhanced by the acquisition of a Turneresque masterpiece in watercolour by Conrad Martens. It is of Campbell's Wharf, Sydney Harbour, and was commissioned in 1857 by the merchant–grazier Campbell family of Sydney and the Canberra region. It came directly from a Scottish branch of the Campbell family and is our finest work by this, the most eminent New South Wales Colonial artist. From early Colonial Tasmania, we acquired two fine portraits by the most interesting of all the early Colonial portrait painters, the convict artist Thomas Griffiths Wainewright. We also acquired a fascinating pre-gold-rush watercolour view of the Barwon River in 1847, near Geelong, Victoria, by John Skinner Prout; it is one of his few Victorian works and our earliest landscape from that state. The Gallery acquired a number of South Australian and Queensland nineteenth-century paintings and prints, an area of weakness in the collection. Complementing the early Colonial collection of paintings were two fine early-1820s pieces of furniture: a sofa table from New South Wales and secretaire bookcase from Tasmania.

One of the most remarkable nineteenth-century Australian paintings acquired was Tom Roberts's oil sketch of breathtaking brevity, *Shearing shed, Newstead* 1893–94, an iconic sunlit shearing shed in an Australian landscape and one of the artist's finest works left in private hands. It was largely funded by a successful national appeal, the Masterpieces for the Nation Fund.

From the early twentieth century, we acquired a tiny jewel-like beachscape by Elioth Gruner and two fine but very different paintings by Hilda Rix Nicholas, who lived most of her life in the local Monaro district. However, she painted both works—*Snow, Montmartre* c 1914 and her later *Les fleurs dédaignées* (*The scorned flowers*) 1925—in Paris, the latter being her largest and most striking

work. A very early Modernist work by Melbourne-born artist Horace Brodzky dating from 1914 was purchased and two other early Modernist works by Roy de Maistre dating from his groundbreaking colour–music period of around 1920 were acquired. A group of hand-painted ceramics by Perth artist Ethel Warburton were added to our early-twentieth-century Decorative Arts and Craft collection.

Two dramatic cloud-filled Queensland landscapes in watercolour by Kenneth Macqueen were purchased with the assistance of Philip Bacon AM. These are the finest works we own by this artist, who must be regarded as Queensland's finest early Modernist painter.

A number of mid-twentieth-century works, which could be broadly labelled as 'Social Realist', were purchased to address a weak area in the collection. Interesting works by Yosl Bergner, Jacqueline Hick, George Duncan, Edmund Arthur Harvey and Herbert Badham were among the group acquired. An early work by Western Australia's leading landscape painter, Robert Juniper, dating from the mid 1950s, was a welcome addition to the collection. A dynamic South Australian painting by John Olsen entitled *The Murray running into Lake Alexandrina* 1975 was a much appreciated gift by James and Jacqui Erskine. A group of interesting collages by neglected Modernist Carl Plate were added to the collection.

Contemporary Australian works acquired included paintings by Howard Arkley, Howard Taylor, Aida Tomescu, Imants Tillers, Debra Dawes, Jon Cattapan, Leonard Brown and eX de Medici, and sculptures by Vincas Jomantas, Bert Flugelman, Ricky Swallow and Rodney Glick. Among the many contemporary prints acquired were a group by Robert Rooney, Kevin Lincoln and Mike Parr.

The Aboriginal and Torres Strait Islander collection grew substantially during the year, leading up to the opening of the new Indigenous galleries next year. Two Albert Namatjira landscapes and a collection of bark paintings by Balang (Mick) Kubarkku were among the outstanding early Aboriginal works acquired. The Gallery purchased Long Tom Tjapanangka's largest painting and Kitty Kantilla's extraordinary painting of Sydney Harbour. Sir William and Lady Deane gave the Gallery a major work by Hector Jandany. The Gallery acquired further works included in our own inaugural National Indigenous Art Triennial exhibition *Culture Warriors*. Among the many other contemporary Indigenous works acquired this year were series of photographs by Ricky Maynard, Christian Bumbarra Thompson and Tracey Moffatt. The Tracey Moffatt series *First jobs* 2008 was a gift of Rupert and Annabel Myer.

Our international collection was greatly enhanced by the acquisition of a major pastel, *Woman bathing* (*Femme à sa toilette*) 1880–85 by Edgar Degas, the master of pastel in the nineteenth century. It was funded by the Orde Poynton Bequest and the National Gallery of Australia Foundation. Dr Margaret Olley AC also gifted a beautiful Degas drawing of a dancer in time for the *Degas* exhibition. Our International Sculpture collection received a gift of a striking work by English sculptor Antony Gormley, the life-size version of his iconic *Angel of the North*. It was a generous gift by James and Jacqui Erskine and will be a popular addition to our Sculpture Garden. We also added a small bronze sculpture by Max Ernst and the very interesting work *Squirrel* (*Eichhörnchen*) 1969 by Meret Oppenheim. A multiple by Marcel Duchamp and a significant print by Max Beckmann were other major international acquisitions.

Many extraordinary works enriched our Asian collection. To our significant collection of works from the Indian sub-continent, which has grown in recent years to one of the six finest outside India, we have added a great Chola-period stone Nandi sculpture. This large twelfth-century sacred bull was funded by the generosity of Ros Packer AO. Two Indian shrine hangings (*pichhavai*) were acquired, both originally from Rajasthan. We have also acquired further fine nineteenth-century examples of Indian photography.

From Japan, we acquired a splendid pair of Japanese screens of the early seventeenth century, depicting an imperial procession and hunt from the legendary *Tale of Gengi*. Funding for these screens was helped by Andrew and Hiroko Gwinnett. In the past few years, we have been aiming to strengthen our Southeast Asian collection of works created by animist beliefs, the oldest religion of this region. We have added a substantial stone marker figure, which can be dated from at least the early nineteenth century, from the Indonesian island of Nias. Many Asian textiles were added to our

already distinguished collection, with an emphasis this year on Chinese textiles. Contemporary Japanese objects designed by Takeshi Mitsumoto, Shigekazu Nagae and Takahiro Kondo were added to the collection.

A number of memorable sculptures were both purchased and gifted to our Pacific Arts collection. From Melanesia, there were two works from the Solomon Islands, one from New Guinea and one from Vanuatu. The most significant of the objects acquired in this area were a prehistoric stone mortar (possibly nearly 5000 years old) from New Guinea and a human tooth necklace from Kiribati, which is one of our few works from Micronesia.

Remarkably, there were over 1200 works of art added to the collection during the year, 540 of which were gifts. This year the value of works gifted to the Gallery, together with cash donations for collections development, was nearly $10.5 million, the highest in the Gallery's history. The full list of acquisitions can be seen in Appendix 5 (see pages 100–32).

Conservation of our collection continued, with 2208 works from all collecting areas being conserved. Reframing of our paintings in period-style frames similar to those the artist would have chosen has continued for the third consecutive year. A total of 20 paintings, many of them from the nineteenth century, were appropriately reframed or had their original frames restored.

Other Gallery-staged exhibitions included the first major retrospective of the work of contemporary artist Richard Larter, a Canberra-based artist who has an Australian career spanning 50 years. The Gallery held the first ever survey of early Asia–Pacific photography, *Picture paradise: Asia–Pacific photography 1840s–1940s*. This large exhibition featured works from the Gallery's extensive collection in this area, which has been assembled only in the past few years. *Gods, ghosts and men* was an exhibition of highlights of our important Pacific Arts collection. The many intriguing works in the exhibition included new acquisitions and long-held work that had not been displayed before it was conserved especially for the exhibition. *Soft sculpture* was a provocative survey of sculpture of recent decades made of 'soft', non-traditional sculptural materials. *Soft sculpture* was opened by our Minister the Hon Peter Garrett AM, MP.

The Gallery received the Canberra and Capital Region Tourism Marketing Award for our exhibition *Turner to Monet: the triumph of landscape*. Other Gallery exhibitions are listed in Appendix 7 (see page 134).

The Gallery toured nine exhibitions around Australia in its Travelling Exhibitions program. These included *Ocean to Outback: Australian landscape painting 1850–1950*, *Colin McCahon* and *National Indigenous Art Triennial: Culture Warriors*. The others are listed in Appendix 9 (see pages 136–41).

Over 1.34 million people visited the Gallery and our exhibitions. Once again, as in recent years, the attendance at the Gallery itself exceeded half a million visitors while attendance to our travelling exhibitions was the second highest ever, with over 830 000 visitors. Indeed, in October, we celebrated our 8 millionth visitor to our travelling exhibitions over a 20-year period. Nearly 4 million people visited works on loan from the national collection in Australia and around the world, and this is another record for the Gallery. We also had an unprecedented total of 1.69 million visitors to our website, representing 5.2 million pages viewed. And we were highly commended in the 2009 Museums Australia Publication and Multimedia Design Awards for our Google Earth multimedia design for our touring exhibition *Ocean to Outback: Australian landscape painting 1850–1950*.

Overall, it has been a particularly successful year and I would like to thank our hard-working staff as well as our many volunteers. I would also like to record my sincere appreciation of the work of our exceptional Council Members and also Foundation Board Members, especially the Council Chairman Rupert Myer AM and Foundation Chairman Charles Curran AC.

Ron Radford AM

CORPORATE OVERVIEW

ENABLING LEGISLATION

The National Gallery of Australia, which opened to the public in October 1982, is a Commonwealth authority established by the *National Gallery Act 1975*. The Gallery forms part of the Environment, Water, Heritage and the Arts portfolio.

RESPONSIBLE MINISTER

The Minister responsible for the National Gallery of Australia during the year was the Hon Peter Garrett AM, MP, Minister for the Environment, Heritage and the Arts.

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies Act 1997* empower the Minister to:

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

EXERCISE OF MINISTER'S POWERS

The Minister approved the deaccessioning of 45 works of art. The Minister also approved indemnity, under the Commonwealth Government's Art Indemnity Australia program, for one exhibition in which the National Gallery of Australia was involved and approved of the Gallery entering into nine contracts for the provision of services where expenditure exceeded $1 million.

EFFECTS ON MINISTERIAL DIRECTIONS

The Gallery received no new ministerial directions from the Minister, and received one ministerial direction from the Minister for Finance and Deregulation requiring the Gallery to provide a compliance report during 2008–09.

Ministerial directions from previous financial years with which the Gallery fully complied in 2008–09 were:

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

NATIONAL GALLERY OF AUSTRALIA'S POWERS AND FUNCTIONS

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

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

STRATEGIC PLAN 2007–2010

The vision of the Gallery, as stated in the Strategic Plan 2007–2010, is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national collection, the exceptional displays, exhibitions and programs, and the professionalism of our staff.

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

- continue building, for the nation, an outstanding collection of works of art
- maintain and protect the national collection
- provide engaging displays, exhibitions and public programs
- provide extensive access to and publication and promotion of the national collection and the visual arts
- complete the Stage 1 building project works and secure funding for Stage 2, featuring the Centre for Australian Art and refurbished gallery spaces.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery of Australia is governed by an 11 member Council. The Director of the Gallery is the Executive Officer and a member of the Council. Council Members are appointed by the Governor-General, usually for three-year terms (other than the Director), having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Rupert Myer AM, continued as Chairman of the Council and Mr Charles Curran AC, continued as Deputy Chairman throughout the year. The initial term of appointment for Mr Rupert Myer as Chairman concluded during the year and he was reappointed for a further three-year term. Mr Callum Morton was appointed in May 2009 for a period of three years. In June 2009, there was one vacancy on the Council.

Throughout the year the Council was assisted by three committees:

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

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

MANAGEMENT STRUCTURE

The Management Structure of the National Gallery of Australia is outlined at Appendix 2. The structure was not altered during the year.

INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year as part of the Strategic Internal Audit Plan 2007–10. The audit of financial statements was undertaken by the Australian National Audit Office (ANAO). The financial statements are included on pages 55–90.

Audit activity is monitored by the Council's Finance, Risk Management and Audit Committee. The role of the committee is to assist the Council in fulfilling its responsibilities in relation to the identification of areas of significant risk and monitoring of:

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

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

- Review of Preservation and Handling
- FBT Compliance Review
- Review of Implementation of Compliance Report Requirements.

RISK MANAGEMENT

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

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

The Gallery participated in Comcover's Risk Management Assessment Services (RMAS), which provided an independent assessment of the Gallery's risk management culture. The Gallery achieved a score of 8.6 (maximum 10) in Comcover's Benchmarking Risk Management Survey for 2009, which resulted in an 8.6% discount on the insurance premium for 2009–10. The Gallery welcomes Comcover's ongoing support and assistance.

The management of risks and opportunities is an integral element of the Gallery's ongoing operations. Particular challenges addressed in the year included management of the current building extension project, while remaining open to the public, and the impact of the global financial environment on Gallery operations. These challenges are being managed effectively.

BUSINESS CONTINUITY MANAGEMENT

The purpose of business continuity management is to create business resilience, with the aim of lessening the probability of incidents occurring that may adversely affect people, the national collection and Gallery operations, and to minimise the impact should incidents occur. In accordance with Federal Government initiatives, the Gallery has in place a pandemic plan under the umbrella of business continuity management planning.

Business continuity scenario testing exercises were undertaken for all business continuity teams during the year.

FRAUD CONTROL

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

FREEDOM OF INFORMATION

Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made by contacting the Gallery's contact officer (details are included in Appendix 18).

In 2008–09, the Gallery received one request for access to documents under the *Freedom of Information Act 1982*.

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

PRIVACY LEGISLATION

The Gallery, in consultation with staff and stakeholders, reviewed its application of 'Information Privacy Principle 2' notices relating to the collection of personal information for inclusion in a record or in a generally available publication.

The Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Gallery were received during 2008–09.

SERVICE CHARTER

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

Standards against which services are measured include:

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

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

During 2008–09, the Gallery received 325 comments, an 8% increase over the previous year. The majority of comments related to exhibitions, displays and parking.

COMPLAINTS

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

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

A total of 27 formal complaints were received from members of the public. The majority of these complaints related to the provision of services. All were investigated by the appropriate action officer and responses were provided to complainants. Employees made 8 formal complaints or requests for assistance from the Gallery's Human Resource Management Department in resolving issues.

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

SOCIAL JUSTICE AND EQUITY

The National Gallery of Australia is committed to social justice and equity and to the principles outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society (July 1998). A statement about the Gallery's programs, which are developed with an emphasis on public accessibility, is included in the report under Goal 2.

ADVERTISING AND MARKET RESEARCH

Market research and audience evaluation was conducted during the year to gain a high level of understanding of the Gallery's visitors and markets.

A total of $82 727 was spent on market research in 2008–09 compared to $83 874 in the previous year. Exhibition surveys conducted throughout the year examined visitor demographics and psychographics, use of Gallery facilities and awareness of marketing and communications initiatives. Evaluation of major exhibitions was also undertaken to assist in the development of marketing programs.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its programs through print, outdoor and electronic media. Total expenditure on advertising in 2008–09 was $1.489 million compared to $1.178 million in the previous year.

INTERACTION WITH OTHER AUTHORITIES

The nature of the Gallery's business requires it to deal with Commonwealth, state and local government representatives and agencies, as well as diplomatic missions, art dealers, auction houses, other galleries and museums, universities, art schools, schools, and related professional bodies, nationally and internationally. Reference to the interaction that occurred during 2008–09 is made throughout this report.

COMMITTEES OF INQUIRY

National Gallery of Australia staff appeared before the Senate Standing Committee on Environment, Communications and the Arts and the Joint Committee of Public Accounts and Audit.

JUDICIAL DECISIONS

There were no judicial decisions involving the National Gallery of Australia in 2008–09.

OMBUDSMAN

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

PERFORMANCE REPORT 2008–09

OUTCOME AND OUTPUTS

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

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

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

A national collection of outstanding aesthetic quality is important to the Australian community. The national collection provides the basis for enhancing understanding and enjoyment of the visual arts, and thus the Gallery seeks to maximise the productive use of the national collection as a public asset.

OUTCOME

The National Gallery of Australia delivers three outputs to achieve the outcome of 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 of Australia aims to build a collection of works of art of outstanding quality through acquisition and disposal.

OUTPUT 1.2 COLLECTION MANAGEMENT

The national collection is accessioned and documented in order to account for each work of art in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information. The National Gallery of Australia stores, secures and conserves the collection in order to preserve it for the Australian people, now and in the future.

OUTPUT 1.3 ACCESS TO AND PROMOTION OF WORKS OF ART

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

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

The following table lists the performance information that the Gallery used to assess the level of achievement during 2008–09. The table shows the efficiency of the outputs in contributing to the outcome. Information shown is both quantitative and qualitative.

Targets for effectiveness have been included where these are applicable and appropriate for performance information for the outcome.

PORTFOLIO BUDGET STATEMENTS PERFORMANCE INFORMATION

Outputs

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS	TARGET	ACTUAL
Output 1.1 Collection development		
% of works of art acquired in accordance with the endorsed Acquisition Policy and the rigorous 10-Year Acquisition Strategy	100%	100%
% of works of art acquired, researched and documented	100%	100%
Number of works of art deaccessioned during the year	5	45
Output 1.2 Collection management		
% of the national collection documented in accordance with endorsed standards	100%	100%
Number of works digitised	10 000	8384
Number of works of art subjected to conservation treatment	1800	2074
Number of incidents of significant damage or deterioration to works of art in the collection or on loan to the Gallery	Nil	Nil
% of the national collection reviewed to assess condition and maintenance requirements	4%	4%
% of works identified for maintenance and treated in accordance with endorsed priorities	100%	100%
Output 1.3 Access to and promotion of works of art		
Number of people visiting the Gallery as well as accessing the national collection through travelling exhibitions and loans	3 000 000	5 279 149
% of Gallery visitors surveyed that were satisfied with displays and exhibitions	85%	91%
Number of people who accessed information via the Gallery's Research Library, Collection Study Room and website	1 000 000	1 700 000
Number of works of art from the national collection loaned nationally and internationally	1200	1219
Number of attendees at Gallery events	110 000	100 667
Percentage of attendees satisfied with Gallery events	85%	93%

The Agency Resource Statement is included at Appendix 4.

REPORT AGAINST STRATEGIC PLAN 2007–2010

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

GOAL 1

Build and maintain an outstanding national art collection

GOAL 2

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

GOAL 3

Create a welcoming and engaging visitor experience

GOAL 4

Secure and strategically manage resources to support Gallery operations and activities

GOAL 5

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

GOAL 6

Ensure the highest standards of corporate governance

GOAL 7

Build productive relationships with Government and other stakeholders

GOAL 1 BUILD AND MAINTAIN AN OUTSTANDING NATIONAL ART COLLECTION

KEY STRATEGIES

1.1.1 Acquire, by purchase or gift, works of art of outstanding aesthetic quality in accordance with the Gallery's acquisitions policies that build on the strengths of the national art collection.

1.1.1 Encourage, facilitate and acknowledge gifts and donations that enhance the national art collection.

1.1.1 Where appropriate, dispose of works of art that no longer comply with national art collection development policies by transfer, gift, exchange or sale.

1.2.1 Document the collection and review collection documentation to ensure best museum practice.

1.2.2 Digitise new acquisitions and work towards the digitisation of the collection over time.

1.2.3 Maintain and conserve the national art collection on display and in storage in accordance with the endorsed Collection Preservation Plan.

1.2.4 Protect the national art collection by continuously improving the security of the collection and by providing optimum environmental conditions.

1.2.5 Protect the archival and rare materials supporting the national collection in the Research Library.

ACQUISITION OF WORKS OF ART

The National Gallery of Australia acquired 674 works of art in the year, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art and works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government, and through the generosity of donors and benefactors. An additional 540 works of art valued at $9.1 million were acquired as gifts while $1.347 million was received in cash donations to assist the purchase of works of art.

DEACCESSIONING OF WORKS OF ART

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

During the year curatorial staff continued assessing the appropriateness of works of art to remain in the national collection and in-principle approval was given by the Gallery's Council to the deaccessioning of 45 works, all of which were works from the Asian collection. The Minister approved 45 works to be removed from the collection.

ACQUISITIONS 2008–09

Aboriginal and Torres Strait Islander Art

During 2008–09, the Aboriginal and Torres Strait Islander Art department acquired 117 works of art by established and emerging artists, comprising bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, metalwork, carvings, digital media and photographic works.

Highlights of the Aboriginal and Torres Strait Islander art purchases include a significant collection of 18 works by the late Kuninjku artist Balang (Mick) Kubarkku, two watercolours by Arrernte Hermannsburg artist Albert Namatjira, a large-scale painting by Pintupi artist Long Tom Tjapanangka and the first contemporary possum skin cloak made by emerging Wiradjuri artist Michael McDaniel. Other highlights include the acquisition of photographs by Tasmanian Ben Lomond/Big River artist Ricky Maynard, Bidjara artist Christian Thompson, Ngalkban artist Darren Siwes and Larrakia/Wadaman artist Gary Mura Lee.

Other notable acquisitions include a large-scale sculptures by Badtjala artist Fiona Foley, Tasmanian Trawlwoolway artist Julie Gough and several installation works by emerging Girramay artist Tony Albert and Wiradjuri/Kamilaroi artist Jonathan Jones. Several large-scale works on paper by Kala Lagaw Ya artist Alick Tipoti, a small bronze sculpture by Kala Lagaw Ya artist Dennis Nona and several ceramics by emerging artist Janet Fieldhouse complement our current collection of Torres Strait Islander works.

Other acquisitions include a large collection of batiks by established and emerging artists from Utopia, a large-scale painting by Minang/Wardandi/Balardong/Nyoongar artist Christopher Pease, Gija/Kija artist Lena Nyadbi and Pintupi artist Ningura Napurrula. Lastly, bark paintings from Ganalbingu artist Johnny Bulunbulun, Marrakulu artist Yilpirr Wanambi and Rirratjingu/Miliwurrwurr artist Dhuwarrwarr Marika along with hollow log poles also strengthen the Gallery's collection of works from Arnhem Land.

Generous gifts were accepted from James and Jacqui Erskine for works by the late Gija/Kija artist Paddy Bedford (Nyunkuny) and Larrakia artist Prince of Wales, Rupert and Annabel Myer gifted Tracey Moffatt's *First jobs* series of photographs; an anonymous gift of a work by the late Gija/Kija artist Hector Jandany and a watercolour by Hermannsburg Western Arrernte artist Richard Moketarinja from Graham World and family. Gifts from artist Brenda L Croft included two large-scale textile banners featuring imprinted photographic images of fellow Indigenous artists HJ Wedge and Judy Watson.

Many of these works will be used in the opening exhibitions of the new Indigenous galleries as part of the Stage 1 South Entrance and Indigenous Galleries extensions in 2010.

Asian Art

Strategic purchases, especially in the areas of sculpture, textiles and paintings, have added depth and richness to the Asian collection. Ancestral Southeast Asian sculpture has been a collecting focus. Among the most significant acquisitions of Indonesian animist sculpture this year was an imposing larger-than-life-size *Anthropomorphic stone monument* from the island of Nias. The stone statuary and architecture of Nias is the most spectacular among the ancestral peoples of Southeast Asia. Other major works of Indonesian art acquired include wooden ancestral and guardian male figures from the eastern island of Flores and the Toba Batak people of north Sumatra.

The acquisition of a rare bronze *Vishnu with Garuda* was an important step towards building a collection of early Javanese sculpture from the Hindu Buddhist era. It dates from the eighth to tenth century, when there was a flowering of Hindu and Buddhist building and sculpture in Central Java.

An unusually large bronze sculpture of *Buddha sheltered by Muchalinda, the serpent king* represents the first sculpture from Laos to enter the national collection. The period from which this image dates, the fifteenth to sixteenth centuries, is widely considered the golden age of Lao Buddhist sculpture.

A large and charming eleventh- to twelfth-century stone sculpture of Nandi, the sacred bull, the vehicle of Hindu god Shiva, represents the most significant addition to the Gallery's growing collection of Indian art. Sculptures of Nandi were particularly popular in southern India during Chola rule (ninth to thirteenth centuries), a period widely recognised as the pinnacle of Indian sculpture. The purchase of this Nandi was generously assisted by Roslyn Packer AO.

A spectacular *Processional standard* (*alam*) 1851 from southern India illuminates the influence of Islam on the art of the Indian sultanates. The purchase complements the national collection of stone architectural sculpture from Mughal India.

The acquisition of the *Lotus groves of the Yamuna* and *Festival of Nanda* shrine hangings continues the department's emphasis on large Rajasthani painted *pichhavai* associated with festivals devoted to the popular god Krishna. Two long, narrow invitation scrolls (*vijnaptipatra*) add diversity to the Gallery's small holdings of Jain art.

In the field of textiles, the acquisition of nineteenth-century ceremonial costume items from the Talpur Mir dynasty that ruled the Sindh province from 1783 until 1843 provides an important introduction to the court arts of Pakistan. The gift from Neville Black of an intricate figurative silk embroidery from Gujarat adds significantly to the Indian textile collection.

A Buddhist temple banner from early-nineteenth-century Thailand was an important acquisition of Southeast Asian painting. *Buddhas of the past and future* depicts the 28 past lives of the Buddha and is an exceptionally rare object, as most temple paintings in Thailand are wall frescoes.

The Gallery acquired a significant pair of Japanese six-fold screens. Dating from Momoyama period (1573–1615), *Miyuki: the imperial outing and hunt* was painted around 1600–1610. The gilded screens show an episode from the celebrated Japanese novel *Tale of Genji*, written in the eleventh century. The purchase of this important work has been generously supported by Andrew and Hiroko Gwinnett.

Generous financial support also ensured other major acquisitions, including a collection of embroidered Chinese textiles made possible by an anonymous bequest. Two popular contemporary acquisitions demonstrate Gene and Brian Sherman's continuing philanthropy: prominent Indonesian artist Heri Dono's *Flying angels* 2006 and renowned Korean artist Choi Jeong Hwa's *Clear lotus* 2009. *Clear lotus* was on display in the *Soft sculpture* exhibition.

Australian Decorative Arts and Design

The Gallery's collection of nineteenth- and early-twentieth-century Australian Decorative Arts and Design was extended through the acquisition of a New South Wales Regency-style cedar sofa table dated around 1820 and a Tasmanian cedar secretaire bookcase dated around 1822. These fine examples enable the Gallery to document in more depth and to show important influences on Australian furniture design of the early nineteenth century.

Late-nineteenth- and early-twentieth-century silver jewellery and objects acquired include a set of 1930s silver spoons by Sydney silversmith Mildred Creed and two works by Perth artist James WR Linton, a 1904 brass paperknife and a silver necklace made around 1930. Other Western Australian jewellery acquired includes a gold bracelet made at the turn of the twentieth century by Louis Boxhorn and a gold and diamond floral brooch from the mid 1940s by Harris & Son.

Ceramics by Ethel Warburton and a work by Harry Lindeman document their important design work in New South Wales during the early 1920s. A painted porcelain tea set from around 1910 by Helen and May Creeth shows the early decorative use of local wildflower motifs by these Western Australian artists.

Contemporary works acquired through donation and dedicated funds include a group of Milton Moon ceramics from the early 1980s, donated by Sheena Dickins, and a recent ceramic work by Hiroe Swen, purchased through the Betty Beaver AM Fund. A large painted ceramic platter by Stephen Bowers, two porcelain works by Kirsten Coelho and a silver and glass necklace by Helen Aitken-Kuhnen were purchased with funds from the Meredith Hinchliffe Fund.

Recent jewellery and metal works by Bridie Lander, a blackwood and ebony desk and chair by designer–maker Leon Sadubin, a stoneware vase by Jane Barrow, two wood-fired stoneware works by Chester Nealie, a printed earthenware form by Avital Sheffer and a printed textile work by Annie Trevillian explore new interpretations of Australia design and craft.

Australian Painting and Sculpture

The 2008–09 year saw the acquisition of significant early paintings by Tom Roberts, *Shearing shed, Newstead* 1893–94, and Elioth Gruner, *Figures at Coogee* 1913. The purchase of two rare examples of Roy de Maistre's semi-abstract early paintings, both entitled *Colour sketch* c 1920, enriches the Gallery's collection of early Australian Modernism.

Two exceptional works by Hilda Rix Nicholas were acquired by the Gallery: *Snow, Montmartre* c 1914, a French landscape that demonstrates Rix Nicholas's considerable skill as a colourist, and her largest painting, *Les fleurs dédaignées* (*The scorned flowers*) 1925, acquired from the artist's son.

The Gallery's collection of works by South Australian artists was improved by the acquisition of Colonial paintings by Charles Hill, including *Self portrait* 1850s and *The back garden* c 1870, and John Barbour's installation work *P-block (plumbum), halcyon* 2007. The representation of West Australian artists was enhanced with the acquisition of a lyrical and dynamic Modernist oil painting by Robert Juniper, *Drying sails* 1956–57.

The acquisition of two distinctive Tasmanian landscapes, *Island of the Dead* c 1880 by Colonial artist Haughton Forrest and *Carlton Bluff & Spectacle Head, Tasmania* c 1942–46 by twentieth-century painter Edith Holmes strengthens the Gallery's holdings of paintings by artists in this state. R Godfrey Rivers's oil painting *Wisteria, Coochin Coochin* 1905 enriches the collection of early-twentieth-century Queensland paintings.

Fossicking for gold 1893 by J Miller Marshall was donated by Jenny Manton in memory of her husband, Jack Manton. This oil painting depicting a mining scene is a significant companion piece to works by Walter Withers and Percy Lindsay in the Gallery's collection.

The Gallery received the significant donation from The Barbara Tribe Foundation of two important sculptures by Barbara Tribe, *Lovers II* 1936–37 (an outstanding example of her 1930s Rayner Hoff School work) and *Torso* 1954.

A number of important gifts were donated to the Gallery under the Australian Government's Cultural Gifts Program. These included a rare 1970s landscape painting by John Olsen, *The Murray running into Lake Alexandrina* 1975, gifted by James and Jacqui Erskine.

The Australian Embassy in Washington, DC, presented a large Vincas Jomantas aluminium sculptural screen to the Gallery. This major public work was originally commissioned by the Embassy for the foyer of their building.

Art historian and artist Bernard Smith generously donated his oil painting *The advance of Lot and his brethren* 1940. This is an important, rare Expressionist work and the accompanying work, *Pompeii* 1940, was purchased by the Gallery.

Spanish landscape 1968, a Tachiste painting by William Peascod was donated by Ellen Peascod in memory of the artist's late son, renowned Australian ceramicist Alan Peascod.

Imants Tillers generously donated his 91-panel painting *The nine shots* 1985. This is an important early work in Tillers's career and is well known for its historical significance.

Bert Flugelman's sculpture *Double spiral with graffiti* 2008, a major recent work, was purchased with the generous assistance of Village Roadshow Limited.

Following his retrospective at the Gallery, three works by Canberra-based painter Richard Larter were purchased to enhance the Gallery's collection, including a portrait of Pat Larter, *Tattoo* 1967. *Japanese fabric III* 2001 and *Nylon over the Lachlan* 2005 by Vivienne Binns, another senior Canberra painter, brought the collection up to date with works from her ongoing series *In memory of the unknown artist*.

Other notable acquisitions of Australian paintings include Jon Cattapan's multi-panel oil painting *Possible histories: stream* 2007, Debra Dawes's optical work *Parallel planes* 2007, Howard Arkley's spray-painted canvas *Freeway exit* 1995 and an autobiographical work on canvas by Northern Territory painter Chayni Henry, *Northern suburbs—a selection* 2008.

The Gallery's holdings of contemporary Australian sculpture was enhanced by a gift from Kirsteen Pieterse of her work *Canyon* 2004 and the purchase of Heather B Swann's recent piece *Hook* 2009. The Gallery also purchased *Everyone series no 1 (Lynette)* 2008 by contemporary West Australian artist Rodney Glick. Glick's sculpture was accompanied by a generous gift from the artist of the companion piece and collaborative work by Glick and Lynette Voevodin, *I love animals and most of nature—feral cat* 2008.

Australian Prints and Drawings

This year the Gallery continued to focus on early drawings and watercolours for the Colonial collection, including the acquisition of two Tasmanian drawings by Thomas Griffiths Wainewright, *Portrait of Henrietta Maria Garrett* c 1839 and *Portrait of Eleanor Fitzgerald* c 1840; a magnificent 1857 watercolour view of Campbell's Wharf by Conrad Martens; *Lagoon in the Carrum Carrum Swamp—evening* c 1872 by James Waltham Curtis; and a c 1847 view of the Barwon River by John Skinner Prout. The Gallery has also acquired its first drawing by Eugene von Guérard, *The washerwomen* 1847.

Acquisitions of prints from the Colonial period included Herbert Woodhouse's extraordinary 1896 lithograph *Meet of the Melbourne Hunt Club*; a 1780 mezzotint based on a Joshua Reynolds's portrait of Omai, a native of the island of Utietea after; rare early lithographs of Queensland by George

Fairholme; and Captain CS Hext's lithographic view of Eagle Hawk Neck near Port Arthur from approximately 1847.

The twentieth century was well represented with significant drawing acquisitions, including the watercolour *Moon beam* 1909 by Blamire Young; two Modernist watercolours by Kenneth Macqueen, *Darling Downs landscape* 1935 and *Waves and reef* 1945; the striking *Girl with goanna* 1957 by Joy Hester; and a lyrical late landscape by Howard Taylor, *Coastal dunes* 1997.

Four collage works from the 1970s by Carl Plate were acquired, and these experimental works on paper were complemented by a gift of three of his early Surrealist collages from Jocelyn and Cassi Plate.

Prints from the twentieth century included c 1920 woodcut *Frenchman's Beach (Neutral Bay)* by Margaret Preston; three etchings by Jessie Traill, including *Moonlight on the farm* 1912 and *Lambing time* 1913; a group of prints by women artists working in the early twentieth century, including Violet Teague, Vera Blackburn, Maud Sherwood and Lorna Nimmo; a music-hall etching by Fred Williams, *The trumpeter* c 1954–55; and a rare 1968 woodcut by Papua New Guinean artist Mathias Kauage *Tupela slip cons diwai*. Contemporary prints, including the lithographic folio *that's when i was another tree* 2007 by Del Kathryn Barton, were also acquired.

Contemporary drawings included Canberra-based artist eX de Medici's *Yellow-bellied black (Baretta CX4 Storm carbine)* 2007, Brisbane artist Eugene Carchesio's 2004 watercolour series *Landscapes 1–12* and two intricate hair embroideries by New Zealand-based artist Liyen Chong.

Artists and their families donated significant gifts of prints and drawings, including a group of 200 prints by Kevin Lincoln dating between 1965 and 2007; etchings by Jörg Schmeisser; prints and drawings by Robert Rooney; Richard Horvath screenprints from Melbourne in the 1980s; the 1985 poster *The 8-kin network* from Redback Graphix; linocuts by Ursula Ridley Walker (from Jim Walker), eight preparatory drawings for *Grotesquerie #14* 2002 by Brent Harris, a selection of drawings by Allan Mitelman and an artists book by John R Walker. A selection of early ink and gouache drawings of Europe by the late Grahame King was gifted to the collection by his widow, Inge King.

Anna Gray generously gifted prints and drawings, including 1913 pencil portrait *Girl with plaits* by George W Lambert and the David Davies watercolour *Old house, Dieppe* c 1926, among other works.

New Zealand art historian Gordon H Brown gifted lithographs by Colin McCahon based on *Van Gogh poems* 1957 by John Caselberg; artist Vane Lindesay donated a set of 35 *New Theatre Review* magazines (1943–49); and John Loane of Viridian Press donated the 2007 series of etchings *Campi flegnei I–IV* by Aida Tomescu.

International Decorative Arts and Design

The International Decorative Arts and Design collection of historical works was extended with the acquisition of a 1909 teapot and stand and a 1910 electric kettle by German designer Peter Behrens, an electric lamp fitting from around 1900 by British designer William AS Benson and a 1933 modernist metal desk lamp by the German designer Karl Trabert—each showing developments in early-twentieth-century industrial design. Two Chanel couture dresses designed by Karl Lagerfeld in 2002 were donated by the Hon Ashley Dawson-Damer, complementing the collection of this significant designer's work. The collection of contemporary international jewellery was strengthened with Katherine Kalaf's gift of a 2005 gold ring and a 2004 platinum brooch by Italian goldsmith Giovanni Corvaja. Recent ceramic works by Japanese artists Shigekazu Nagae and Takahiro Kondo and a metal work by Takeshi Mitsumoto were donated by Lesley Kehoe Galleries, extending the collection of contemporary craft.

International Painting and Sculpture

Antony Gormley's *Angel of the North (life-size maquette)* 1996 was donated by James and Jacqui Erskine under the Cultural Gifts Program. This large sculpture (2 metres by 6 metres) by the pre-eminent contemporary British sculptor will enhance the display of modern art in the Sculpture Garden.

A small bronze by Max Ernst, *King, queen and bishop* (*Roi, reine et fou*) 1929–30 (cast 1974) was acquired and will be shown in the Dada and Surrealism display. Another object produced in a small edition, Meret Oppenheim's extraordinary *Squirrel* (*Eichhörnchen*) 1969, will also make an important contribution to the Dada and Surrealist cabinet of curiosities. The Gallery also accepted the gift of Antoine Barye's *Turkish horse no 3* (*Cheval turc no 3*) c 1870, a posthumous bronze cast.

Construction began on *Skyspace* by James Turrell, commissioned for the Gallery's southern garden as part of the Stage 1 South Entrance and Indigenous Galleries building project.

International Prints, Drawings and Illustrated Books

A major highlight for the year was the department's acquisition of two remarkable works by Edgar Degas. *Dancer in fourth position* (*Danseuse en quatrième position*) c 1885 is notable as an exploration of a figure in movement. The work was generously given by artist Margaret Olley AC. A remarkable pastel *Woman bathing* (*Femme à sa toilette*) 1880–85 was also acquired from the Yves Saint Laurent Pierre Berge auction with funds from the Poynton Bequest, which were augmented by funds raised by the National Gallery of Australia Foundation. Both of these works by Degas were included in the exhibition *Degas: master of French art* and complement the holdings of this major artist known for his draughtsmanship.

Major works were acquired with the generous funding of the Poynton Bequest, including the important German Expressionist print *Women at their toilette* (*Bei der Toilette*) 1923 by Max Beckmann and the 1947 Surrealist book *Le Surrealisme en 1947* by Marcel Duchamp and André Breton.

The department continued to develop its collection of *ukiyo-e* prints with the purchase of two works by Kiyochika Kobayashi and Wada Sanzo. These works were chosen for their reference to early photography and both featured in the 2008 exhibition *Picture paradise: Asia–Pacific photography 1840s–1940s*.

Our international poster collection was augmented by a small selection of Vietnamese posters from the 1960s and 1970s.

Pacific Arts

During 2007–08, the Pacific Arts department acquired works of art from Papua New Guinea, the Solomon Islands, Vanuatu and the Micronesian Republic of Kiribas. Among the works are three sculptures from the island of Ambrym, Vanuatu, made for traditional community purposes within the past ten years. Most notable in this group is *Mague ne hirwir*, an imposing four-metre-tall sculpture carved from tree fern to celebrate the ascension of Chief Gilbert Bantor to the prestigious ninth level in the hierarchy of Ambrym society. Another important work is the prehistoric stone mortar *Bugla ma'a'agll*, one of only two intact mortars in existence from an unknown culture that existed several thousand years ago in the highlands of Papua New Guinea. This mortar was acquired to build upon the significant collection of prehistoric works from Melanesia (the largest in any Australian art gallery), which includes the *Ambum stone*.

The Gallery has also expanded its holdings of sculpture and adornments from the Solomon Islands. Carved from wood, blackened and then decorated with iridescent sections of nautilus shell, the striking *Bonito fish* was exhibited in *Gods, ghosts and men: Pacific arts from the National Gallery of Australia* (10 October 2008 – 11 January 2009). A further important acquisition was the early- to mid-nineteenth-century canoe-prow figure (*totoishu* or *nguzu nguzu*) in the compact and stylised form of a crouching man from the western Solomon Islands, which is one of very finest of its type.

Photography

Significant and rare works acquired include a daguerreotype portrait of Isabella Young from Hobart around 1850, an 1854 ambrotype portrait of a Tasmanian fireman and a mammoth 1957 view of New Wharf, Hobart Town, by Frederick Frith. Three Japanese ambrotype portraits in distinctive blond kiri wood cases were acquired. These augmented examples displayed in the exhibition *Picture paradise: Asia–Pacific photography 1840s–1940s* in 2008.

Several works included as loans in *Picture paradise* were acquired: an 1876 photographic mezzotint of the White Terraces at Lake Rotomahaha,

New Zealand, by British-born New Zealand photographer Josiah Martin; two views by James Bragge from his rare *Wellington to Wararapa* album of 1875–78; and a rare vintage print from 1936 of Beverly Hills by German-born American photographer Alfred Eisenstaedt.

A number of Asian works by Lai Afong of Hong Kong and Lala Deen Dayal of India strengthen the representation of Asian works. Others included a bound volume of woodburytype prints from French military doctor Charles Hocquard's extensive documentation in Vietnam of the Franco–Chinese war of 1883–1886.

In the contemporary collection, attention has been paid to several senior Australian artists, including early works by British holographer Margaret Benyon made during her time in Canberra from 1976–81, and a large-scale figurative hologram montage from 1996.

Under the Australian Government's Cultural Gifts Program 60 large colour photographs taken of *sing-sings*—dance competitions in New Guinea—in 1973–74 were received from Melbourne-based architectural photographer John Gollings. This body of work marked the beginning of Gollings's career as a photographer of the cultures of Asia and the Pacific.

A unique montage by Australian photographer Max Pam, *Ferry for Vypeen Island, Cochin, 1992*, added to the representation of Pam's more than three decades of work exploring the experience of places and people of Asia.

Photographs from the last five years were acquired from contemporary Australian and New Zealand photomedia artists Anne Zahalka, Ruby Davies, Trent Parke, Megan Jenkinson and Mark Adams.

MAINTENANCE AND ACCESS TO THE COLLECTION

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

CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. In December 2008, a designated quarantine suite commenced operation, allowing full implementation of the Integrated Pest Management Plan. All works of art entering the collection are now isolated, closely inspected and treated if required. Almost 5000 checks were undertaken, utilising over 15% of the department's resources. This shift of staff activities to the preventive care of the collection is critical to the ongoing maintenance of the collection.

Another major preventive conservation activity has been consulting and monitoring the current Stage 1 South Entrance and Indigenous Galleries building project in both design and construction phases. This included advising on materials and design issues related to protection of works of art, and on risk management during construction. In particular, demolition and major construction phases required considerable planning, consultation, monitoring and analysis.

To monitor the condition of the collection, 5900 works of art from the permanent collection were condition checked. This year a special project was undertaken to survey the Asian objects collection, where condition reports were prepared for 800 works of art. Treatments were undertaken on 3103 works of art to ensure they maintained their condition and 2074 major treatments were undertaken on works of art to stabilise their condition.

In the Paintings section, Benjamin Duterrau's *Mr Robinson's first interview with Timmy* 1840 was extensively restored, as was Marshall Claxton's *Portrait of a gentleman* 1853. Major treatments were also undertaken on the important early Colonial painting by Joseph Lycett, *Inner view of Newcastle* c 1818, in association with Newcastle Region Art Gallery and the newly acquired Hilda Rix Nicholas work *Les fleurs dédaignées* (*The scorned flowers*) 1925. Structural treatments have been carried out to a number of works, including 25 large-scale Australian abstract paintings from the 1970s that had been in long-term storage. Major structural work has also been carried out on the Gerhard Richter portrait *Gilbert & George* 1975, Ellsworth

Kelly *Orange curve* 1964–65 and the 3.5-metre painting by Johnny Warangkula Tjupurrula *Yala, Wild Potato Dreaming* 1981.

In the Paper section, the Japanese Kamakura-period (1185–1392) scroll *The Buddha and the sixteen protectors* returned from the Tokyo Research Institute following extensive conservation. Work has been undertaken to stabilise a selection of the extremely fragile Danila Vassilieff gouache drawings. Research was undertaken on the Vassillief collection and a research paper prepared for publication. Extensive treatment has continued on the editions of *Le Charivari*, a Parisian newspaper from the late nineteenth century. Two extremely large works by Donald Friend, *The Apocalypse of St John the Divine* c 1948 and *Earth imagined by Martians* 1977, presented unique problems due to size but have been fully conserved and are now able to be displayed for the first time.

The Textile section has continued to manage the relocation of the textile store with almost 200 costumes moved into new storage cabinets. Extensive conservation treatments have been carried out on twelve not previously displayed Ballets Russes costumes in preparation for the exhibition *The art of costume*. Four recently purchased Giorgio de Chirico costumes from the ballet *Pulcinella* were heavily soiled and have undergone extensive cleaning. Cleaning and restoration was also undertaken on Léon Bakst's *Costume for a court lady* c 1921 from the production of *The Sleeping Princess*, *Costume for the page to the Hummingbird Fairy*, c 1921 and costumes from *Le Carnaval*. Costumes from *Giselle*, *L'Oiseau de Feu* and *Aurora's Wedding* were also conserved. Several major treatments were undertaken on the Asian collection, including a large Palampore traded from India to Europe in the early eighteenth century, which was washed and extensively restored.

The majority of the 500 treatments undertaken by the Objects section were from three major exhibitions this year: *Soft sculpture*, *National Indigenous Art Triennial: Culture Warriors* and 75 objects for *Gods, ghosts and men: Pacific arts from the National Gallery of Australia*. Several major projects have been undertaken to protect works of art in the Sculpture Garden. All bronze works were cleaned and re-waxed and the surface of Alexander Calder's *La Bobine* 1970 was restored.

A major treatment was undertaken of Fujiko Nakaya's *Fog sculpture* 1982 in which 900 mechanisms were cleaned or replaced. Treatments have been completed on the *Dunstable reel* 1970 by Phillip King and Claes Oldenburg's *Ice bag—scale B* 1971. The Amedeo Modigliani sandstone figure *Standing nude* c 1912 was x-rayed. Staff assisted with the demount of *The Aboriginal memorial* 1987–88 and conservation treatment and documentation has commenced to prepare for its installation in the new south entrance.

In addition to providing for the physical care of the collection on display at the National Gallery of Australia, conservation staff have provided extensive support for the Gallery's travelling exhibitions, such as *Ocean to Outback*, *National Indigenous Art Triennial: Culture Warriors* and *Colin McCahon*. To check the condition of works on loan, conservators have travelled to over 40 national venues and several overseas institutions in the United States, France, Italy, Spain, Switzerland and the United Kingdom. Staff have also been active in promoting the conservation profession, presenting 50 tours, workshops and lectures during the year and producing 13 articles and posters. They have also been active in developing training programs within the profession.

Conservation staff assisted with the display and storage of works of art with over 2200 works framed and 600 display supports manufactured. Staff assisted with the installation of over 1000 collection items and prepared over 2000 works of art for storage.

PROTECTION OF THE COLLECTION

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

Continued improvements were made to protective security systems and processes during 2008–09. Completion of the first stage of the Indigenous Galleries and South Entrance building project has brought about changes to staff and visitor entry and access control arrangements. Upgrade of the CCTV

system at the off-site store has also been completed along with continued CCTV additions at the Gallery's Parkes site.

The collection was protected by the ongoing work of the Emergency Planning Committee, which endorsed minor amendments to the Gallery's Emergency Response Plan and approved a training schedule for general occupants and members of the Gallery's Emergency Control Organisation. Training included the use of workplace fire fighting equipment and evacuation procedures and drills.

COLLECTION DOCUMENTATION

The Gallery's collection is accessioned and documented so that each work is accurately recorded, with this information held on a collection management system. This year, 3807 works of art were inscribed with their respective accession numbers and the corresponding numbers on the collections management system were updated. The total number of catalogued work records for the collection at 30 June 2009 is 153 539 individual works. This figure reflects the clean up of data during the year of historically inaccurate cataloguing where by multiple records had been given to the one work of art, thus affecting the total number of works.

IMAGING AND DIGITISATION

In support of the Gallery's activities, 22 979 digital images were created in 2008–09, an increase of 107% on the previous year. This included the digitisation of 8384 works of art representing an increase of 23% on the previous year. A significant project being supported by our Imaging Services staff is the documentation of the Stage 1 South Entrance and Indigenous Galleries building project, to provide an important historical record of this major development.

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

KEY STRATEGIES

2.1.1 Display works of art from the national art collection and from other collections in our building in a meaningful and engaging way.

2.1.2 Research and present a balanced, stimulating, informative and enjoyable exhibition program in Canberra, throughout Australia and internationally.

2.2.1 Display works of art from the Gallery's collection in a meaningful and engaging way and seek to increase access to the collection locally, nationally and internationally through loans, partnerships, travelling exhibitions and joint ventures.

2.2.2 Maximise opportunity through the Gallery's online program to allow access to Gallery research, information on the national art collection and exhibitions to be widely accessible.

2.2.3 Increase awareness of the Gallery's Collection Study Room, which provides physical access in Canberra, by appointment, to works of art not on display.

2.3.1 Conduct events such as artists' talks, conferences and symposia that stimulate debate, discussion and understanding about the visual arts.

2.3.2 Publish information about the collection and exhibitions in books, catalogues, in the Gallery's quarterly magazine, *artonview*, journals and electronically.

2.3.3 Develop research collections and archives in the visual arts to support the Gallery's collection and scholarly consideration of works of art.

2.3.4 Design and deliver targeted programs for students and teachers.

2.3.5 Provide access and engagement for people with particular needs.

2.4.1 Promote and support the Gallery's collection, exhibitions and associated programs through focused and strategic marketing.

2.4.2 Foster partnerships that enhance the Gallery's profile.

2.4.3 Review and improve the National Gallery of Australia brand.

OVERVIEW

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

During 2008–09, a total of 5 279 149 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 501 484 came to the Gallery in Canberra, 838 822 visited the Gallery's travelling exhibitions and 3 938 843 people attended exhibitions that included works of art on loan from the national collection in venues around Australia and throughout the world.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2003–04 to 2008–09 are included at Appendix 8.

ACCESS TO THE NATIONAL COLLECTION

Access to the national collection was achieved through the display of works from the collection at the Gallery in Canberra, the provision of works in travelling exhibitions, through the loan of works

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

In 2008–09, the Gallery loaned 1219 works of art from the national collection. Outward loan details are included in Appendices 10 and 12. Details of inward loans are included in Appendix 11.

DISPLAY OF THE COLLECTION

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

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

The Gallery ran a program of exhibitions in the Childrens Gallery, a dedicated space designed to introduce children and families to aspects of the collection. The final exhibition in this gallery ceased 8 June 2009 prior to the refurbishment of this space as a Polynesian Gallery as part of the Gallery's Stage 1 South Entrance and Indigenous Galleries building project.

The Gallery also began major refurbishment of Gallery 3, a permanent collection display space adjacent to the Temporary Exhibition Galleries. Refurbishment will be completed by the end of July 2009 when the space will be dedicated to the display of contemporary international art. *The Aboriginal memorial* 1987–88, having been removed from display in Gallery 3 prior to the start of refurbishment works, has been relocated to the Orde Poynton Gallery, where conservation treatment and photographic documentation will occur prior to their relocation in the Indigenous galleries in Stage 1.

The Gallery Shop has relocated to the north end of the foyer, adjacent to the entrance to the Indian gallery. From the start of June, refurbishment of the original shop space began. The space will become a gallery dedicated to the display of Sidney Nolan's *Ned Kelly series* 1946–47, a jewellery gallery and a series of showcases for costumes from the collections of Asian Art and Decorative Arts and Design and for select works from the Gallery's Photography collection. This refurbishment project is scheduled to be completed by late November 2009.

EXHIBITIONS

During 2008–09, 11 exhibitions were presented at the Gallery. For a full list, see Appendix 7. The following 5 major exhibitions were the highlights of the year.

Richard Larter: a retrospective

20 June – 14 September 2008

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

Picture paradise: Asia–Pacific photography 1840s–1940s

11 July – 28 September 2008

This pioneering survey of the history of photography in the Asia–Pacific region showcased the development of amateur and professional photographers from India and Sri Lanka, across Australasia, East and Southeast Asia, the Pacific Islands to Hawaii, California and British Columbia. The exhibition highlighted the work of native-born photographers as well as travelling photographers from Europe and North America.

Gods, ghosts and men: Pacific arts from the National Gallery of Australia

10 October 2008–11 January 2009

This was the first major exhibition of Pacific art to be held in Australia for nearly 20 years. It embraced the diverse Melanesian and Polynesian sculptural traditions of Papua New Guinea, Vanuatu, the Solomon Islands, Easter Island, New Zealand and the Marquesas Islands. Many of the works on display were by unnamed artists and had never been seen before by the Australian public. The works were often iconic and exquisite, including dance costumes, spirit figures and other sculptures in stone and wood as well as fibre arts. The works that were on display date from 3500 BCE to the present day. The exhibition was one of a number presented by the National Gallery of Australia Council Exhibitions Fund.

Degas: master of French art

12 December 2008–22 March 2009

For the first time, audiences in Australia enjoyed the opportunity to see an exhibition devoted to one of the most significant and admired French artists of the nineteenth century, Edgar Degas. The works on display included important paintings and sculptures by Degas, as well as drawings, experimental monotypes and photographs. The exhibition drew works from major Degas collections, including Musée d'Orsay, Paris, Musée des Beaux Arts, Pau, the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and the J Paul Getty Museum, Los Angeles. The exhibition highlighted the artist's favourite themes of modern life in Paris, such as portraits, horseracing, the ballet, laundresses and bathers, demonstrating his skill as a master painter, sculptor and draughtsman.

Soft sculpture

24 April – 12 July 2009

This exhibition examined the ways artists use unconventional materials to challenge the nature of sculpture. Visitors experienced works made from cloth, rope, paper, hair, leather, rubber and vinyl. The objects on display incorporated a sense of surprise and astonishment and, in many cases, a humorous aspect. Sculptural treasures from the national collection were featured and complemented by a small number of loans. The exhibition included sculptures and installations by Eva Hesse, Robert Morris, Claes Oldenburg, Robert Rauschenberg, Joseph Beuys, Annette Messager and works by Australian artists such as Mikala Dwyer, David Jensz and Ricky Swallow.

TRAVELLING EXHIBITIONS

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

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

In 2008–09, nine exhibitions toured Australia with five new exhibitions in development. In light of a very active program and economic necessities, no new exhibitions were released this year.

In total, 368 works of art (288 works from the Gallery's collections and 80 inward loans) were shown in this year's travelling exhibitions. During 2008–09, nine travelling exhibitions (including the three *Elaine and Jim Wolfensohn gift suitcases* and *The 1888 Melbourne Cup*) were visited by 838 822 people at 65 venues.

Details of travelling exhibitions for 2008–09 are included in Appendix 9.

ART INDEMNITY AUSTRALIA

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

Art Indemnity Australia supported the Gallery's exhibition *Degas: master of French art*. The Commonwealth acts as insurer and carries the financial risk in case of any loss or damage to an indemnified work of art. Without Art Indemnity Australia, the high cost of commercial insurance

would severely affect our ability to bring high-value works to Australia for major exhibitions.

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

VISIONS OF AUSTRALIA

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

Visions of Australia and the Contemporary Touring Initiative, administered under the Visions program, supported three of the Gallery's travelling exhibitions throughout 2008–09. The Contemporary Touring Initiative, part of the Australian Government's Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments, assists collecting institutions with the development and touring of exhibitions of contemporary Australian visual arts and craft across Australia.

In 2008–09, Visions of Australia supported the exhibition *Ocean to Outback: Australian landscape painting 1850–1950* and its four-venue tour.

The Contemporary Touring Initiative supported the three-venue tour of the *National Indigenous Art Triennial: Culture Warriors* exhibition and the development of *Australian street stencils*, commencing in 2010.

COLLECTION AND EXHIBITION RESEARCH

Staff actively research art, artists and works of art to promote the Gallery's collection and to present engaging and informative exhibitions and associated programs. The Gallery encourages staff to publish and present research findings and has an active publishing program to support these scholarly activities (see Appendix 15, pages 159–60).

Aboriginal and Torres Strait Islander Art

Brenda L Croft, Senior Curator, presented public lectures on the *National Indigenous Art Triennial: Culture Warriors* at the National Gallery of Australia, Canberra, and at touring venues: the Art Gallery of South Australia, Art Gallery of Western Australia and Gallery of Modern Art / Queensland Art Gallery. She researched and wrote the major essay—along with contributions from Tina Baum, Curator, Chantelle Woods, Assistant Curator, and other commissioned writers—for the exhibition book for this inaugural triennial. The revised edition of the publication was produced for a United States market, as the exhibition opens at the Katzen Art Center in Washington, DC, in September 2009.

Tina Baum and Chantelle Woods presented several public talks throughout the year on new acquisitions in the Aboriginal and Torres Strait Islander permanent galleries. Chantelle Woods presented a public lecture on Aboriginal and Torres Strait Islander Art at the Australian National University in May 2009.

Tina Baum contributed essays to the *Menagerie* exhibition catalogue produced by Object Gallery, Sydney, and wrote new acquisition articles for *artonview* magazine during the year.

Asian Art

Asian art research has largely concentrated on increasing engagement with the permanent collection of Asian art through journal articles, public talks and other programs. Apart from specific research undertaken to support acquisition proposals, extensive research has been undertaken on aspects of the collection selected for display in the permanent Asian art galleries.

Robyn Maxwell, Senior Curator, continued research for the Gallery's forthcoming exhibition of ancestral art, *To please the living and the dead*. She has been assisted by Niki van den Heuvel, Exhibition Assistant.

Research into the Asian collection has been assisted by short-term consultants, specialists and volunteers, including Dr Michelle Antoinette, Dr Chiaki Ajioka, Dr Hwei-Fen Cheah, Charlotte Galloway, Chris Haskett, Eunji Jung and Dr En Young Ahn. The Asian Art Survey project involved a review of the entire Asian object collection, and major progress was made in the identification and documentation of works of art under the coordination of Beatrice Thompson, Assistant Curator.

Lucie Folan, Assistant Curator, coordinated the department's contribution to the new collection introduction pages on the Gallery's website. Melanie Eastburn, Curator, wrote an article on the Australian–Indonesian artist Dadang Christanto, published in *The Asian Arts Society of Australia (TAASA) Review*. Her article with Andrea Wise, Senior Paper Conservator, on the art history and conservation of the Gallery's fourteenth-century Japanese scroll *Buddha and the sixteen protectors* was also published in *TAASA Review*.

An entry by Melanie Eastburn on the Gallery's Muromachi-period (1392–1573) Japanese screens *Pines trees by the shore* was published in the Art Gallery of South Australia's exhibition catalogue *The golden journey: Japanese art from Australian collections*.

Staff continued to contribute to lectures and tutorials for graduate and undergraduate students in Art History and Curatorship at the Australian National University. Lucie Folan lectured on Meiji prints to Asian Studies students of modern Japanese culture at the Australian National University. Melanie Eastburn delivered the lecture 'The art and life of Rengetsu: Japanese Buddhist nun, poet, calligrapher, painter and potter' for the Art Gallery of New South Wales Asian lecture series *Literature and legend in east Asian art* in September 2008. Robyn Maxwell gave the keynote address at the East Timor Textile Forum in Melbourne in September 2008, organised by Monash University and the City of Port Phillip.

Australia and International Decorative Arts and Design

Dr Robert Bell, Senior Curator, continued with research on historical and contemporary Australian and international ceramics, glass, jewellery, metalwork, textiles, furniture and costume, resulting in acquisitions, published articles and improved cataloguing and documentation of artists and designers in these artforms. Meredith Hinchliffe, volunteer, continued with updating documentation on Australian designers and craft practitioners.

With assistance from Simeran Maxwell, Exhibition Assistant, and volunteers Meredith Hinchliffe and Jane Herring, Robert Bell continued research on the Gallery's extensive collection of costumes from the Ballets Russes de Serge Diaghilev and the Ballets Russes de Monte Carlo in preparation for a major exhibition to open in December 2010. Research and re-cataloguing of this collection is the major continuing task in preparation for an associated new publication on this collection. Robert Bell participated in the *Ballets Russes 09* symposium in Boston, undertook research on the Ballets Russes costume collection at the Dansmuseet in Stockholm and assisted other organisations in their research on the Ballets Russes.

Robert Bell opened three exhibitions and gave four lectures on the collection, including a Gallery series on aspects of twentieth-century design. He wrote six articles on works from the collection for *artonview* and contributed an essay to the *Soft sculpture* exhibition booklet.

Australia Painting and Sculpture

Dr Anna (Anne) Gray, Head of Australian Art and Senior Curator of Australian Painting and Sculpture before 1920, conducted research on the Australian Art collection. She extensively researched the work of Australian Impressionist Frederick McCubbin, focussing on the artist's last decade, for the exhibition *McCubbin: Last Impressions 1907–17*, 14 August – 1 November 2009, and wrote the book published in association with the exhibition. She also wrote a major article on McCubbin, as well as various acquisition articles, for *artonview*. Dr Gray presented her paper 'A time of change: Australian artists within a wider world' at the Symposium on Jacob Epstein held at Carrick Hill on 20 September 2008.

Deborah Hart, Senior Curator, Australian Painting and Sculpture post-1920, wrote the major essay for the book Richard Larter, with contributors Deborah Clark and Joanna Mendelssohn, which

was published in association with the Gallery's retrospective exhibition on the artist. She wrote essays on Imants Tillers and Tim Johnson for the major new publication Art at Te Papa, edited by William McAloon and published by Te Papa Press, Wellington, New Zealand, 2009. Deborah Hart's paper on Beatrice Irwin and Grace Cossington Smith was published in *Symposium papers: colour in art—revisiting 1919 & R-Balson-/41, Anthony Hordern's Fine Art Galleries*, 2008. She also researched and curated *Reinventions: sculpture + assemblage*, and contributed a major article on the exhibition to *artonview*.

Miriam Kelly, Assistant Curator, Australian Paintings and Sculpture, researched and wrote an article on contemporary Australian artist Debra Dawes for *artonview*.

Australian Prints and Drawings

The Gordon Darling Fellowship program published two volumes of research: *Australian artists books* by Alex Selenitsch (October 2008) and *Redback Graphix* by Anna Zagala (November 2008). The official launch for all three books produced through the Gordon Darling Fellowship, which included *Papua New Guinea prints* by Melanie Eastburn (published in 2006), was held in March 2009.

Roger Butler, Senior Curator, wrote a feature article on Frederick Woodhouse's lithograph *Meet of the Melbourne Hunt Club* 1896 for *World of Antiques & Art* and prepared a chapter for publication in *The Cambridge companion to Australian art*. He also wrote an article on the prints of Adrian Feint for an exhibition at Carrick Hill and was interviewed for the magazine *Artbeat* (now *Arts & Culture*) about mentoring the arts in Papua New Guinea. In addition, he prepared forewords for catalogues on Salvatore Zofrea and Ron McBurnie and continued research and writing for the third volume in *Printed*, a history of Australian printmaking.

International Painting and Sculpture

Christine Dixon, Senior Curator, wrote on Juan Gris and Pablo Picasso for an exhibition catalogue on Cubism at the Heide Museum of Modern Art, Melbourne. Christine Dixon and Krysia Kitch, Curatorial Intern, published on the acquisition of Max Ernst's *King, queen and bishop* (*Roi, reine et fou*) 1929–30 for *artonview*.

Lucina Ward, Curator, wrote the catalogue essay for the *Soft sculpture* exhibition booklet, as well as an article for *artonview* and other texts to publicise the exhibition.

Christine Dixon and Lucina Ward provided entries for the extensive online catalogue for *Soft sculpture*, as did Niki van den Heuvel, Exhibition Assistant, Lisa McDonald, Exhibition Assistant, and Emilie Owens, Administrative Assistant.

International Prints, Drawings and Illustrated Books

Jane Kinsman, Senior Curator, wrote a substantial portion of the catalogue *Degas: master of French art*. She also wrote related essays for *artonview* and other publications to support the exhibition. For the exhibition, she researched and sourced a large number of potential international loans as well as a small number of works held in Australian collections. The exhibition resulted in a high number of visitors and was critically well received. Jane Kinsman also provided a wide-range of lectures, talks, interviews and walk-throughs to the media, the public, students, sponsors and other key stakeholders over the duration of the exhibition.

Mark Henshaw, Curator, conducted research for and curated the exhibition *Degas' world*. He also wrote the accompanying exhibition booklet. As a result of this research, a variety of lectures and public programs were given over the period of the exhibition. Mark Henshaw continued to provide curatorial support for the exhibition *War: the prints of Otto Dix* as it travelled to four venues throughout Australia.

Jaklyn Babington, Assistant Curator, spent six months in London undertaking the Harold Wright Scholarship at the British Museum. This scholarship provided her with an opportunity to complete in-depth research into late-nineteenth- and twentieth-century European prints and printmaking. She presented some of her research in lectures and presentations for the general public, schools and tertiary institutions. Jaklyn Babington has also continued to develop information and imagery for the Gallery's Kenneth Tyler Collection website.

Pacific Arts

Michael Gunn, Senior Curator, attended the Pacific Arts Association Conference in Brussels and also conducted research at the Bishop Museum, Honolulu.

Crispin Howarth, Curator, presented public lectures in support of the Gallery's Pacific Arts collection and conducted tours for key external stakeholders. He travelled to San Francisco to attend the 23rd Tribal Arts & Textiles Fair and to Santa Cruz to deliver the paper 'Let's re-write the label … the Pacific Arts collection of the National Gallery of Australia' at the Association for Social Anthropology in Oceania Conference.

Crispin Howarth wrote the exhibition booklet for *Gods, ghosts and men: Pacific arts from the National Gallery of Australia* and several accompanying articles for *Antiques & Art in New South Wales*, *Capital Magazine* and *The Berra*.

The permanent Pacific gallery was re-hung, allowing for the installation of the Vanuatu figure *Mague ne hirwir*. The Pacific Arts collection is now more accessible with 41 individual visitation requests to the collection completed in the past 12 months.

Ongoing research on the under-documented Melanesian collection by Michael Gunn and Crispin Howarth began in March 2009 with a focus on reviewing the entire Pacific Arts collection to ensure accuracy in current collection data.

Photography

Gael Newton, Senior Curator, produced a catalogue, with a checklist on CD, for the *Picture paradise: Asia–Pacific photography 1840s–1940s* exhibition, approximately 2500 copies of which have been distributed. A book based on research done for *Picture paradise* and on the Asia–Pacific photography collection will be developed in the future.

Anne O'Hehir undertook extensive cataloguing of the Gallery's archive of works by Carol Jerrems, a major photographer of the 1970s, and continued work on influential twentieth-century women photographers with a study on American photographer Doris Ulmann, who made a record of the Gullah people of South Carolina in 1929–31.

Gael Newton and Anne O'Hehir wrote articles on a regular basis for *artonview* and for Australian magazines *Art & Antiques in New South Wales* and *World of Antiques & Art*.

Research Library

Joye Volker, Chief Librarian, participated in and presented a paper to the conference of the International Federation of Library Associations and Institutions, Art Libraries Section, in Quebec, Canada. The paper 'The art of life online; creating artists' biographies on the web', co-authored with Jennifer Coombes, Special Collections Archivist, was published in the *Art Libraries Journal*, London. She also presented a paper, 'Creating visibility: archives, ephemera and oral history at the National Gallery of Australia Research Library', with Jennifer Coombes at the Australian Library and Information Association's Biennial Conference in Alice Springs in September 2008.

Jennifer Coombes co-authored papers with Joye Volker: 'Fashion and fabric in the Research Library's collection' in September 2008, 'Archives dancing' in February 2009, and 'Archives treasure chest' in June 2009. She published 'Art and words: Australian artists talk with James Gleeson' with the Archives and Records Association of New Zealand.

Helen Hyland, Bibliographic Services Librarian, presented a paper, 'MySpace is an ArtSpace', at the ARLIS/ANZ Biennial Conference in Brisbane, highlighting recent innovations in the Research Library.

Professional activity included Joye Volker elected Chair of the Art Libraries Society / Australia and New Zealand ACT Branch at the branch AGM in April 2009, and Vicki Marsh, Cataloguer/Reference Librarian, elected National Treasurer at the National AGM in October 2008 and ACT branch Treasurer at the branch AGM in April 2009. Joye Volker also represents cultural institutions on the Australian Library and Information Association's Copyright and Intellectual Copyright Committee.

EDUCATION

Education programs are a key part of the Gallery's engagement with audiences and include seminars, workshops, children's exhibitions, lectures, teacher in-service training, special study days and talks as

well as tours of the collection and major exhibitions by the Gallery's staff and volunteers.

From across Australia, a total of 71 574 students and teachers in organised excursion groups, participated in the Gallery's education programs during the year. This included 39 572 students who attended tours by educators and 22 313 who were given tours by voluntary guides. Self-guided and unbooked school groups also visited the Gallery, totalling 9689.

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

Highlights

The Degas Family Activity Room, situated within the exhibition *Degas: master of French art*, was a successful new initiative. Activities, including drawing, dance and puzzles, fostered the children's interest in and understanding of the work of Degas. The room was operated by trained education staff and approximately 4000 children made use of this resource during the exhibition.

To celebrate International Day of People with a Disability, the Gallery in partnership with ArtsAbility ACT and the Human Rights Commission presented *Through a different lens*, which attracted 240 people, many with a disability, for a program of international short films made by, about and with people who have a disability.

Sculpture Garden Sunday, an annual event for children and their families, attracted 1700 visitors. Artists and Gallery staff facilitated workshops throughout the Sculpture Garden and local bands and performers entertained families.

Youth

The program *Exhibitionism: dancing in the Gallery* was developed in collaboration with QL2 Centre for Youth Dance Canberra (supported by the Australia Council) and included dancers and choreographers from around Australia. Performances featured dance pieces responding to works of art. Music and dialogue linked each section of the performance to create a unique tour of the International galleries and National Australia Bank Sculpture Gallery.

The Sony Foundation Australia and National Gallery of Australia Summer Art Scholarship 2009 provided an enriching program for 16 students from around the country. Students participated in an intensive week of study focussing on the visual arts.

Another successful youth initiative resulted in the production of three short video pieces. Young people, working with staff at the Gallery in collaboration with Arts Ability ACT, produced the video pieces in response to works of art in the collection.

Childrens Gallery

The Childrens Gallery is dedicated to exhibitions drawn from the national collection and aimed at enriching children's visits to the National Gallery of Australia. These exhibitions facilitate the engagement of children with art and are supported by interactive activities and workshops.

Treescape

12 April – 30 August 2008

Designed for children aged 3 to 8, this exhibition focused on images of trees, objects made from trees, animals that live in trees and tree forms that have a spiritual or religious significance.

Home at last

13 Sep 2008–8 March 2009

Featuring prints, drawings, photographs, paintings and decorative arts by Australian artists, this exhibition demonstrated that works of art are often inspired by the artist's home environment.

Silently stirring

21 March – 8 June 2009

Silently stirring explored themes of movement, change and transformation through prints, drawings, photography and sculpture that feature animals and beings (real and mystical).

Voluntary guides

Voluntary guides provided 1488 'Discovery tours' for 22 313 primary school students. They also conducted five daily tours of the permanent collection and major exhibitions and tours for specific groups—including government and diplomatic visitors—for 17 436 visitors. Voluntary guides offered tours of the collection and exhibitions for a combined total of 39 749 attendees.

A two-day training seminar for guides was held this year. The program included speakers with expertise in Indigenous art and other aspects of the collection. Throughout the year, regular training sessions were held for guides in relation to exhibitions, collection changes and communication skills.

During the year, voluntary guides further developed the successful program *Rendezvous with art*, in which booked groups from the public discussed selected works of art in depth. An extension of this program, *A little look at art* provided guided tours in a child friendly environment for parents and their infants and toddlers.

Voluntary guides hosted visitors from the drought affected West Wyalong region of New South Wales.

Special Access

During 2008–09, over 2200 special access visitors attended organised tours, viewings and events. Particularly popular this year was the *Degas: master of French art* exhibition, which attracted a large number of people with disabilities, including: the Onward Stroke Club; Repetitive Strain Injury Group; Goodwin, St Andrews, and Mountain View Residential Aged Care; HIV and Aids Action Group, Tuggeranong Men's Dementia Group; The Rainbow, a group recovering from mental illness; Black Mountain School; Canberra Lung Life Support Group; and groups with vision and hearing impairments.

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

In collaboration with Alzheimer's Australia, the Gallery has developed specialised tours for people living with dementia. The *Art & Alzheimer's* program has received support from the Department of Health and Aging to develop for regional galleries an outreach program for people living with dementia.

PUBLIC PROGRAMS

More than 260 programs and events related to the permanent collection and the Gallery's temporary exhibition program were delivered. Lectures, floortalks, symposia, concerts, films and workshops were presented to enhance visitor experience of the Gallery and its collections.

The audience for these events comprised academics, teachers and students from the education sector, the general public, Gallery members and overseas visitors. Attendance at public programs totalled 19 266, with 6756 visitors attending talks and lectures, 5638 attending special events, 757 attending screenings, 805 attending workshops and 3676 attending performances. Audiovisual technical support was provided for 635 events, including public programs events and corporate hire functions.

These events were promoted through regular weekly newspaper advertisements and through the distribution of the quarterly *events* brochure of which more than 52 000 copies were distributed during the year. Programs could also be accessed via the online calendar and associated webpages.

Highlights

The *QANTAS Twenty-fifth anniversary lecture* (2008) was presented by Dr Michael Brand, Director of the J Paul Getty Museum in Los Angeles, USA, and the annual *Qantas lecture* (2009) was delivered by Axel Rüger, Director of the Van Gogh Museum in Amsterdam, The Netherlands.

NAIDOC Week featured a concert with Geoffrey Gurrumul Yunupingu, from the Gumatj nation from north-east Arnhem Land, with over 534 attending. Other performers included Shellie

Morris, a Wadaman and Yanyuwa woman from the Northern Territory, and by Deline Briscoe, a Yulanji woman from Queensland. Ron Radford, Director, and Brenda L Croft, former Senior Curator of Aboriginal and Torres Strait Islander Art, discussed the recent acquisition *Warlugulong* 1977 by Clifford Possum Tjapaltjarri. Djon Mundine OAM, Indigenous Curator, Campbelltown Arts Centre, presented a lecture on *The Aboriginal memorial* 1987–88, celebrating 21 years since it was commissioned. NAIDOC events were supported by the Department of Families, Housing, Community Services and Indigenous Affairs.

Other program highlights included *The Big Draw*, a free public drawing event held throughout the collection galleries, which attracted a large audience for impromptu drawing activities with artists, and the *Summer concert in the Sculpture Garden*, which attracted over 1500 people.

Talks and lectures

Many local, national and international artists and arts professionals gave presentations on the national collection and temporary exhibitions. International speakers included Rene Gimpel, French art dealer; Paul Noritake, Japanese architect; Anthea Callen, Emeritus Professor of Visual Culture, University of Nottingham, UK; Paul Stiles, the 2008 Barbara Blackman Temenos Foundation lecturer; Dr JB Turner, photo-historian New Zealand; Dr Patricia Te Arapo Wallace, University of Canterbury, NZ; Christina Hurihua Wirihana, Maori textile artists and master weaver; and Hossein and Behzad Fallahi, Persian miniature artists, Iran.

Other speakers included Max Allen, wine writer for the Weekend Australian; HG Nelson, media personality; Dr Barry Craig, South Australian Museum; Dr Diane Losche, University of New South Wales; Kevin Conru, Oceanic arts specialist; Dr Kirk Huffman, Australian Museum; Keren Ruki, Maori artist; Terence Maloon, Art Gallery of New South Wales; Peter Perry, Castlemaine Gallery and Historical Museum; and Dr Barbara Piscitelli, art education specialist.

Many Australian artists also gave talks to the public about their art, including Bert Flugelman, Nell, Hossein Valamanesh, Inge King, David Jensz, Colin Lanceley, Lauren Berkowitz, Les Kossatz, Sadie Chandler and Peter Vandermark. Over the year, a total of 148 talks and lectures were given by visiting speakers and the Director and staff of the Gallery.

Performances, films and workshops

Performances held at the Gallery throughout the year, which related to aspects of the collection and exhibitions, included highlight performers such as Phoenix Performing Arts (Pacific Dance), Canberra Dance Theatre, The Griffyn Ensemble, Canberra Youth Orchestra and dancers from the Dancing Between Cultures Festival were a few highlights of the year.

The Gallery regularly screened films about art and artists with over 20 films and videos presented in conjunction with the exhibition program and in relation to the permanent collection. Staff and artists conducted 64 workshops related to special exhibitions and aspects of the collection.

COLLECTION STUDY ROOM

Works of art in the national collection that are not currently on display are available for viewing in the Collection Study Room. During 2008–09, 1223 visitors viewed a total of 8241 works of art.

Highlights of activity in the Collection Study Room included: the Nigerian Ambassador to Australia and Australian Commissioner to Nigeria viewed a selection of works held in the African Art Collection; a group of 11 young Indigenous art trainees visited with independent curator Wally Caruana; Maori artist Christina Wirihana presented her woven flax works and demonstrated techniques for weaving; artist Mike Parr spoke to students about his art; Debbie Ward, Head of Conservation, presented on *The Rajah quilt* 1841; well-known art educator Dr Barbara Piscitelli presented works from the Francis Durham Collection of children's art; two groups of refugees from Companion House viewed a selection of works from their homelands; and three film crews visited the CSR to film works from the national collection for future documentaries.

MEMBERS PROGRAMS

During 2008–09, a total of 3755 National Gallery of Australia members attended 67 events that were developed and delivered for members and their guests. Members opening events were hosted for all major exhibitions, including *Picture paradise: Asia –Pacific photography 1840s–1940s*, *Degas: master of French art* and *Soft sculpture*.

The number of events increased by 37% and saw an additional 742 members in attendance at members events compared with the previous year, 2007–08. It has been a busy and productive year with excellent feedback received.

Events provide members with special access to exhibitions and a closer connection with the Gallery and the national art collection.

The inaugural *Young members evening* in November 2008 was a particular highlight, attracting over 60 members aged in their twenties and thirties to the Gallery for a talk in the Collection Study Room by two younger members of staff. These evenings have been programmed into each quarterly events brochure and form the basis of a broader initiative for young members.

RESEARCH LIBRARY

The Research Library is committed to creating visibility of its richly diverse collections supporting research and scholarship in the visual arts. This includes acceptance of the library catalogue into a federated catalogue of the great art libraries of the world, which provides international access through www.artlibraries.net, the global virtual catalogue for art history. The Research Library is the 30th art library in the world to join artlibraries.net and is the only Australian library included in this international search portal for the discovery of art resources.

Collections overview

In December 2008, the updated Research Library Collection Development Policy was implemented. Acquisitions for the Library collection closely follow the Gallery's collection policies and exhibition program and focus on filling gaps in existing holdings in the Australian and Aboriginal and Torres Strait Islander, Pacific and Asian collections and the modern European and American collections. The policy also extends the collection to include the extensive number of electronic publications now available for scholarly research.

Notable acquisitions over the year included two major gifts through the Cultural Gifts Program. The first was the Library and Archives of the artist Noel Counihan (1913–1986). The second was Australian Exhibition Catalogues, 1883–1999, comprised of the Art Society of NSW, the Royal Art Society of NSW, the Australian Watercolour Institute and Macquarie Galleries, Sydney.

Significant purchases also included 25 volumes of watermarks on the Piccard Collection of watermarks and a copy of very rare Zonghi's watermarks.

Other acquisitions included the complete set of the rare serial *Abstraction, Création, Art Non-figuratif* and some extremely rare Japanese photography books, including Denjiro Hasegawa's 1932 photo-book *Travels in the Himalayas*. The holdings of published materials relating to Pacific arts have also been substantially increased.

Special collections and archives

The archives of the Research Library are of national importance and underpin the national collection. The Library actively seeks and collects personal papers and manuscripts of significant Australian artists, galleries and key art professionals. This year, the Research Library accepted the personal papers of former director of the National Gallery of Australia Betty Churcher AM, and papers relating to the research of Dr Anna Gray, Head of Australian Art.

The *Australian print & printmaking archive* was established with the appointment of a Project Archivist to process, conserve and document a variety of archives, including that of the Print Council of Australia. The position is funded from the bequest of Thea Exley, who was secretary to the Print Council.

A project aimed at organising, cataloguing and preservation re-housing of the poster collection was initiated this year. These posters originate from galleries and arts organisations and contain significant information about social causes,

STATISTICS	2007–08	2008–09
Interlibrary loan activity	585	744
Reference inquiries	4403	2593
Monographs acquisitions	1767	1034
Gifts and Exchange acquisitions	1500	667
Ephemera acquisitions	18 366	13 031
Total acquisitions excluding serials	25 634	17 325

exhibitions and events, and also have distinctive visual appeal. The collection is a particularly strong and broad reflection of the exhibition activities of Australian galleries from the 1970s onwards.

Australian art obituaries index

The Research Library's database on artists' obituaries has been revitalised. The new *Australian art obituaries index* search interface has been made available on the Gallery's website. Over 400 entries, including obituaries for Australian artists and art professionals, have been updated.

Statistics

The building of the extension to the Gallery impacted significantly on all aspects of the Research Library's operations during the year. The lack of a lift for a large part of the year created difficulties for acquisition of materials and for allowing readers access to the Reading Room.

The only growth area has been in interlibrary loan activity, which increased by 27% due to the increase in the cataloguing of our special collections to make them more visible. Enhancements to the Library's webpages and Electronic Resources Gateway provided the general public, art researchers and Gallery staff with the chance to discover resources and use reference services.

PROMOTION OF GALLERY PROGRAMS

Marketing campaigns to drive visitation to the Gallery and raise the profile of exhibition and other activities were delivered throughout the year. Special exhibition marketing campaigns were implemented for *Picture paradise: Asia–Pacific photography 1840s–1940s*, *Degas: master of French art*, *Soft sculpture* and *Reinventions: sculpture + assemblage*.

In addition to exhibition marketing, increased efforts were made to develop tourism marketing and cross-promotional relationships with Australian Capital Tourism and other cultural institutions in Canberra. The Gallery participated in the 'Culture Shock' cross-promotional campaigns and Australian Capital Tourism's winter marketing campaign. The Gallery's activities were recognised in industry awards with the Gallery receiving the Tourism Marketing Award in the Australian Capital Tourism Awards and Best Tourist Exhibition Award in the Australian Hotels Association Awards.

The estimated economic contribution to the ACT economy from visitors to the exhibition *Degas: master of French art* was approximately $30.3 million, with over 70% of visitors to the exhibition coming from outside the ACT

BRAND DEVELOPMENT

Research into the perception of the National Gallery of Australia among target markets and stakeholders was undertaken through exit surveys, in-depth interviews and focus groups.

The findings were used to develop a brand development strategy with key actions now incorporated into the Gallery's 2009–10 business plan.

The first phase of the strategy focuses on internal communication and involvement of staff with the overall objective of launching the revitalised Gallery brand in line with the opening of the extended building in 2010.

MEDIA RELATIONS

Media relations activities continued to be vital to building the profile of the National Gallery of Australia throughout the year. In 2008–09, key announcements included the achievement of the goal to raise $25 million from the 25th Anniversary Gift Program, important acquisitions such as the Degas pastel *Woman bathing* (*Femme à sa toilette*) 1880–85, and key exhibitions such as *Gods, ghosts and men: Pacific arts from the National Gallery of Australia*, *Degas: master of French art*, *Soft sculpture* and *Reinventions: sculpture + assemblage*.

The publicity for the *Degas: master of French art* exhibition was one of the most successful, achieving a media exposure dollar value of an estimated $5.8 million.

Significant media partnerships were developed with media organisations, including The Canberra Times, WIN Television, ABC Radio and Adshel. The ongoing support from these media partnerships adds significant value to the Gallery's promotional campaigns.

PUBLISHING

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

Print

Nine new titles and one revised title were published. Major titles for 2008–09 included *Picture paradise: Asia–Pacific photography 1840s–1940s*, *Australian artists books*, *Collection highlights*, *Redback Graphix*, *Degas: the uncontested master*, and three titles in the new exhibition booklets series: *God, ghosts and men*, *Rage for change: Degas' world* and *Soft sculpture*. See Appendix 15 for details of publications.

The Gallery produced the quarterly magazine *artonview*; education resources for exhibitions and materials for public programs; promotional materials, including invitations, fliers, brochures and posters; merchandise, including card sets and posters; and designs for non-print product.

Online

The Gallery's websites nga.gov.au and artsearch.nga.gov.au are important tools in providing national and international access to the collection, for promoting its exhibitions, education and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences. In 2008–09, the Gallery expanded its online activities to include social media with a presence on Facebook, Flickr, Twitter and Youtube. The Gallery also established a presence on iTunes-U to make available its podcasts and audio-tours.

Website usage continued to grow with 5.1 million pages viewed and 1.7 million visits to Gallery websites. Significant enhancements were made to the collection search <artsearch.nga.gov.au>, with over 8000 images and 390 articles added; the site now has approximately 33 000 viewable works available.

In addition to 12 issues of *artonline* and education sites, the online team developed several exhibition subsites, including *Picture paradise* <nga.gov.au/pictureparadise>; *Degas: master of French art* <nga.gov.au/degas> and *Soft sculpture* <nga.gov.au/softsculpture>.

The *Ocean to Outback* subsite received a highly commended award at the 2009 Museums Australia Publication and Multimedia Design Awards for its innovative use of Google Earth.

GOAL 3 CREATE A WELCOMING AND ENGAGING VISITOR EXPERIENCE

KEY STRATEGIES

3.1.1 Ensure quality visitor experiences through improved building services and facilities, staff training, improved wayfinding and directional signage.

3.1.2 Undertake ongoing audience research and implement findings.

3.1.3 Review and revise the retail strategy and presentation of the Gallery Shop.

3.1.4 Develop productive relationships with external catering suppliers.

3.2.1 Complete Stage 1 of the Gallery's building extensions, featuring improved visitor arrival, new Gallery Shop, and collection display space for Australian Indigenous Art, with minimal disruption to visitors and services

3.2.2 Develop detailed plans for Stage 2 of the Gallery's building extensions, featuring the Centre for Australian Art, refurbished gallery spaces and other improved facilities.

3.2.3 Develop a business case and secure funding for Stage 2.

VISITOR RESEARCH

Visitor evaluation to understand interest in and satisfaction of experience in the national collection of art and temporary paid exhibitions at the Gallery has been ongoing throughout 2008–09.

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

Key findings for 2008–09 identified that 47% of visitors to the Gallery were first-time visitors, 33% of visitors preferred to visit during a major exhibition. This increased to 77% of repeat visitors attending the Gallery due to the exhibition *Degas: master of French art*.

In-depth research was undertaken to better understand visitors to the *Degas* exhibition and to benchmark these findings against the last four major exhibitions at the Gallery. Similar to *Turner to Monet, Degas* attracted a higher proportion of males (48%) than the Gallery average (36%).

The majority of respondents cited *Degas* as their main reason for visiting Canberra (74%) this is an increase of 11% on the *Turner to Monet* exhibition and a further 17% on previous major exhibitions.

It is also worth noting that visitation to the National Portrait Gallery (new building opened in December 2008) by visitors to *Degas* was 37% an increase of 18% on the last Gallery exhibition.

MERCHANDISING

Retail Store

The shop at the National Gallery of Australia performed well, offering a range of merchandise that extends access to the Gallery's collections and provides a lasting memento of a visit or favourite work of art.

The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for a range of exhibitions, including *Picture paradise: Asia–Pacific photography 1840s–1940s*, *Degas: master of French art* and *Soft sculpture*.

The most popular merchandise continues to be the ranges developed by the National Gallery of Australia and includes greeting cards, postcards, posters, framed prints, t-shirts, tea towels and mugs.

National Gallery of Australia catalogue sales were strong, particularly the exhibition book *Degas: the uncontested master,* which had exceptionally high sales.

Trade Sales

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

Retail Strategy

A retail strategy was developed to be implemented in the new retail outlet on completion of the Stage 1 South Entrance and Indigenous Galleries building project. This will reposition the Gallery Shop and provide an emphasis on books and design in the product offering.

VENUE HIRE

Venue hire also continued to be popular with corporate clients. Events ranged from working breakfast seminars to gala corporate dinners. Venue hire was particularly high during the major exhibition *Degas: master of French art* with a large number of private viewings with external clients.

A new multifunction space will be included in the Stage 1 South Entrance and Indigenous Galleries building project. This will provide additional spaces available for hire.

CATERING

The cafe and Members Lounge benefited from the large crowds visiting for the exhibition *Degas: master of French art*.

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

NATIONAL GALLERY OF AUSTRALIA BUILDING

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

This project will address a range of pressing needs in relation to the Gallery building, including improved arrival and entry facilities and enhanced collection display spaces, particularly for Aboriginal and Torres Strait Islander art and visitor amenities.

Stage 1 will provide a new, more-visible and more-accessible ground-level entrance to the south of the building. The new entrance area will have escalators to and from the public spaces on the main level and a lift to provide unassisted access to and from the underground visitor car park.

The entrance area will have new cloaking and reception facilities and a new shop. An adjacent ground-level, multi-function space will be created for orientation and programs, openings and special events, and will open onto a newly created garden at the southern side of the Gallery. At the ground-level entrance there will be a specially dedicated area for *The Aboriginal memorial* 1987–88. This impressive sculptural installation will be the first work of art visitors see as they enter the Gallery.

Above the new multi-function space, new galleries for Indigenous Australian art will connect with the existing galleries on the main level. Each of these new galleries has been designed to accommodate the needs of specific types of Indigenous art, with areas for small early dot paintings, large galleries for larger dot paintings, spaces for bark paintings, and for watercolours, textiles, prints, ceramics and sculptures. The main galleries will be sky-lit, and those areas intended for the display of light-sensitive works such as textiles, baskets and watercolours will be artificially lit. These will be the first galleries in Australia designed for the specific needs of display of different aspects of Indigenous Australian art.

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

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

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwth), Australian Government agencies are required to include in their annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development. This remains a key objective for the Gallery and is being applied to the development of plans for the enhancement and ongoing maintenance of the building and the organisation's operations.

Energy Consumption and Environmental Management

The Gallery has engaged the services of a company to undertake an energy audit and establish an Environmental Management System (EMS) with targets for waste, water and energy and an energy management plan. The EMS will include environmental objectives and targets in addition to monitoring, reporting and feedback mechanisms.

The Gallery is required to maintain temperature and relative humidity within set parameters to protect the condition of the national collection valued at $3.828 billion, resulting in significant use of electricity, water and gas. The Gallery closely monitors the operation of plant and equipment to ensure maximum efficiency is achieved, endeavouring to reduce the total amount of resources used. The Gallery is establishing as part of the EMS its own energy intensity targets given the specific nature of its operations.

The Gallery already has digital monitoring of energy use and uses this information to improve its energy management. The Gallery focuses on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling activities.

The Gallery has implemented initiatives during the year, demonstrating its commitment to environmental management, including:

- a strategy to re-use water waste from the environmental plant for irrigation and bathroom amenities in the Stage 1 building project
- taking into account the green vehicle guide produced by the Australian Greenhouse Office for fleet vehicle leasing
- using Forestry Stewardship Council certified stock for publishing and recycled paper stock where possible.

HERITAGE MANAGEMENT

The Gallery considers heritage issues in line with its Heritage Strategy. The Heritage Strategy is prepared in accordance with its obligations under section 341Za of the Environmental Protection and Biodiversity Conservation Act 1999 (Cwth) and addresses the Gallery's obligations in relation to the land and buildings it manages and provides a framework and basis for conservation and good management of its heritage assets.

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

KEY STRATEGIES

4.1.1 In partnership with Government and the private sector, proactively secure levels of funding necessary for operations and programs appropriate to the Gallery's national and international standing.

4.1.2 Demonstrate entrepreneurial skills and work closely with the National Gallery of Australia Foundation and the American Friends of the National Gallery of Australia to secure increased support and revenue from:

- individuals
- corporations
- commercial operations
- sponsorships, grants, donations and bequests
- membership program.

4.1.3 Acknowledge and honour acts of benefaction and support.

4.1.4 Revalue the national art collection and the Research Library's collection in accordance with accounting standards.

4.2.1 Develop and implement a lifecycle asset management plan and sound facilities maintenance programs.

4.2.2 Adopt environmentally sustainable policies and practices.

4.2.3 Integrate information and communication technology infrastructure across Gallery activities and implement the recommendations of the 2007 Review of Information Technology.

4.3.1 Adopt appropriate risk management practices.

4.3.2 Ensure currency of the endorsed Risk Management Plan, Business Continuity Management Plan and related plans.

4.3.3 Ensure currency of the Disaster Recovery plans.

FINANCIAL OPERATIONS

Financial reports for the year 2008–09 are included on pages 55–90.

Income from operations totalled $61.112 million compared with $61.544 million in the previous financial year. The Australian Government provided $41.796 million (68%) and other sources totalled $19.316 million (32%). This compares with $42.446 million (69%) and $19.098 million (31%) respectively in the previous year.

Expenses totalled $52.663 million, compared to $52.428 million in the previous year. A net operating surplus of $8.449 million was achieved. This surplus related to donations in cash or in kind for the development of the Gallery's collection of works of art.

Capital outlays included $34.670 million on property, plant and equipment, intangibles, building refurbishment and the Stage 1 building project and $21.965 million on collection acquisitions, including purchases of works of art, additions to the Research Library collection and digitisation and conservation of the collection.

ASSET MANAGEMENT

The Gallery's collection assets include works of art ($3.828 billion) and the Research Library collection ($34 million). Works of art on display and works of art valued over $500 000 are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings are valued at $238.946 million. The Stage 1 South Entrance and Indigenous Galleries building project currently in progress will significantly increase the value of the building. Infrastructure, plant and equipment are valued at $2.431 million.

GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in 2008–09 totalled $78.494 million: $41.796 million for operational expenses and a $36.698 million equity injection. The equity injection comprised $4 million for the purchase of works of art and $32.698 million for the Stage 1 South Entrance and Indigenous Galleries building project.

PRIVATE FUNDING

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australian Foundation, and sponsorship of the Gallery's activities totalled $11.912 million compared to $9.323 million in the previous year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

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

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

To commemorate the 25th anniversary of the opening of the Gallery, the Foundation launched the 25th Anniversary Gift Program in 2006. The objective of the program was to raise $25 million by the end of 2008 to assist with the further development of the national collection and to support Gallery programs. The program included gifts of cash, gifts of works of art, pledges, sponsorships, grants, notified and received bequests and philanthropic support for programming. In December 2008, the program was completed with over $26 million having been secured.

The National Gallery of Australia Foundation Annual Report 2008–09 details the Foundation's operations, activities and the Board of Directors. Further information may be obtained by contacting the Foundation Office by telephone on (02) 6240 6454.

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF AUSTRALIA

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation established in the United States of America. The Friends organisation has, from time to time, donated to the Gallery to support events and activities and has made loans of works of art and provided other support. The Friends organisation has recently enjoyed the generous support of donors such as Mamta Kapoor, David Knaus, Kenneth Tyler and Marabeth Cohen-Tyler.

COMMERCIAL OPERATIONS

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

The Gallery's commercial operations also include publishing and merchandising. A wide selection of products and range of publications related to the collection and to exhibitions enables the Gallery to engage with audiences within and beyond the Gallery, extending and expanding the Gallery experience.

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

CONSULTANCY SERVICES

Consultants paid more than $10 000 to undertake work for the Gallery during the year totalled 32. The total cost of these consultancies was $3.664 million. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required. The details of consultancies for 2008–09 are provided at Appendix 17.

COMPETITIVE TENDERING AND CONTRACTING

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

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

MEMBERSHIP

At 30 June 2009, the number of financial members of the Gallery totalled 20 867 (equivalent to 12 026 memberships). All Australian states and territories are represented in the national membership. The majority of memberships held outside of the ACT are in NSW and Victoria. Internationally, there are members in New Zealand, Asia, the United Kingdom, North America and Europe.

Blockbuster exhibitions such as *Degas: master of French art* attract significant numbers of new members to the National Gallery of Australia. During the *Degas* exhibition, 1900 new memberships were processed.

Membership fees increased for new members in December 2008 for the first time in five years. The new fees will become effective for renewing members from 1 July 2009. All existing members have been given the opportunity to renew at their existing rates prior to 30 June 2009.

Throughout this financial year, the Gallery has initiated a number of membership acquisition campaigns that have not only increased membership numbers but also increased the profile of the benefits of membership to the National Gallery of Australia.

FACILITIES MANAGEMENT

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

Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support. Responsibility for care and maintenance of the Gallery's Sculpture Garden was transferred from the National Capital Authority to the National Gallery of Australia during the year and a local landscape company has been contracted to undertake this work. Significant improvement has been made within the garden and surrounds.

The Gallery's three passenger lifts were upgraded during the year and work continued on refurbishing gallery spaces. The area formerly occupied by the Gallery Shop was being refurbished at the end of the financial year and is in the process of being converted to collection display space with work expected to be completed in November 2009.

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

KEY STRATEGIES

5.1.1 Attract, develop and retain skilled staff.

5.1.2 Provide a work environment in which staff members are encouraged and provided with opportunities to contribute to the maximum of their abilities.

5.1.3 Encourage and support staff to demonstrate professional and personal conduct appropriate to an art museum and consistent with the Gallery's Code of Ethics and Guidelines on Personal and Professional Conduct.

5.1.4 Review and implement the Workplace Diversity Program.

5.1.5 Increase opportunities for Aboriginal traineeship and employment.

5.2.1 Ensure staff operate within the Gallery's endorsed policies related to the Occupational Health and Safety legislative framework.

COLLECTIVE AGREEMENT

A Union Collective Agreement, covering the period October 2008 to June 2011, was approved by the Workplace Authority in October 2008.

The implementation of strategies to give effect to productivity initiatives identified in the agreement, as well as those subsequently identified, is being progressed through the Gallery's WorkSmart program.

POLICIES AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs. Additionally, in May 2009, the Gallery joined the Australian Public Service Commission's newly established Ethics Contact Officer Network. The network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their Values and Code of Conduct, as well as strategies and techniques for ethical decision-making in public sector employment. An Ethics Advisory Service has also been established.

The Gallery will utilise these resources to assist its delivery of messages about ethical behaviour. The availability of these resources has also been publicised to Gallery managers and staff.

WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

During the year, there were 6 retirements, and 16 resignations of ongoing staff, which represents a turnover rate of ongoing staff of 11%.

STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2009, the Gallery employed 314 staff, made up of 206 ongoing staff (84 male and 122 female), 51 non-ongoing staff (17 male and 34 female) and 57 casual employees (23 male and 34 female). The 206 ongoing staff comprised 187 full-time and 19 part-time employees, an increase from 193 in 2007–08.

The average staffing level during the year was 256.4 full-time equivalent (250.7 in 2007–08), including staff engaged to service major exhibitions.

WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives.

The Gallery developed a new Workplace Diversity Plan for the period 2009 to 2011, and is currently implementing strategies identified in that plan.

REPORT ON PERFORMANCE IN IMPLEMENTING THE COMMONWEALTH DISABILITY STRATEGY

The Gallery recognises the importance of the *Disability Discrimination Act 1992* and is covered by the categories of provider, employer and purchaser under the Commonwealth Disability Strategy Performance reporting framework. The following practices address performance criteria for these categories.

Programs specially designed for people with disabilities are regularly incorporated into the public programs calendar. Information is available on the Gallery's website explaining accessibility to the building and special programs for people with disabilities. Disability strategies are incorporated into the development and continuous improvement of these programs.

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

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. Training and development programs consider the needs of employees with disabilities.

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

All exhibitions reflect consultation processes. Wide consultation is undertaken with relevant officials from the community where appropriate.

INDUSTRIAL DEMOCRACY

The Gallery is committed to consulting and communicating with employees and employees' representatives about workplace issues.

The Gallery Consultative Committee met on four occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust.

TRAINING AND DEVELOPMENT

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

A number of targeted, Gallery-specific training packages were developed in 2008–09. These included a Leadership Development Program for all executive level 2 staff; a customer service training program, *Caring for our collection and our customers*, was developed specifically for security staff and other staff who have regular and direct contact with visitors; and sessions on Performance Management Conversations, which support the Individual Development and Performance Agreement (IDPA) process, were undertaken. In excess of 100 staff members attended these sessions.

General training and development activities covered a wide range of programs such as business and report writing, IT-related training, courier training, risk management, disaster recovery, and a range of development opportunities relating to individual performance and leading and developing people.

Expenditure on staff training during the year totalled $256 554.

INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS

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

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

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

AUSTRALIAN WORKPLACE AGREEMENTS

Eleven Australian Workplace Agreements and one Common Law Agreement were current at 30 June 2009. The agreements are designed to encourage and reward a high-performance culture and provide the flexibility to attract and retain highly skilled employees at senior levels.

PERFORMANCE PAY

During the year, performance bonuses totalling $74 324 were paid to eligible employees. The amount of each bonus is determined by performance review.

OCCUPATIONAL HEALTH AND SAFETY

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

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

Health and Safety Management Arrangements

The Health and Safety Management Arrangements (HSMA) were reviewed and amended in January 2009 to better facilitate the ongoing and effective cooperation between the National Gallery of Australia and its employees in promoting and developing measures to ensure the health, safety and welfare at work for employees, and the health and safety of visitors and contractors.

This HSMA provides mechanisms for reviewing the effectiveness of these measures, and provides a policy statement (Statement of Commitment) that clearly indicates the Gallery's commitment to effective occupational health and safety.

The objectives of the HSMA is to document processes that:

- enable effective consultation between the Gallery, employees and employee representatives to promote and develop measures to ensure the health, safety and welfare of employees at work
- provide employees with details of the HSMA in a manner that can be clearly understood and accessible by all employees
- ensure the effectiveness of the HSMA by reviewing the arrangements regularly
- ensure the HSMA can be amended in consultation with employees
- provide for a consultation dispute resolution mechanism that addresses disputes arising in the course of consultations held under the *Occupational Health and Safety Act 1991* between the Gallery and the employees
- provide for the manner in which the Health and Safety Committee is to be constituted and how it operates.

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

- purpose of the committee
- scope of the committee
- composition of committee membership
- roles for each of the committee's membership
- responsibilities for each of the committee's membership
- training arrangements
- tabling of agenda items
- frequency of meetings
- arrangements to publish the committee meeting minutes.

The Health and Safety Committee met six times during the year and the minutes of each meeting were made available to staff via the intranet.

Initiatives taken during the year

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

- a total of 24 OH&S policies reviewed and amended
- a total of 11 new OH&S policies developed and implemented
- the development of Gallery-wide registers covering:
  - risk assessments
  - standard work procedures
  - job safety analysis
- finalising the OH&S policy on 'Contractor Management' to ensure all contractors undertaking work within the Gallery have an active work permit
- implementing the recommendations from both internal and external audits
- reviewing and recording statistics on workplace injuries and illnesses to identify trends
- providing OH&S training.

Health and safety outcomes

Health and safety outcomes achieved as a result of the above initiatives include a reduction in the:

- number of reported incidents of injuries and illnesses attributable to the Gallery
- number of accepted workers' compensation claims
- cost of managing existing and new workers' compensation claims
- number of notifiable incidents
- number of OH&S investigations undertaken by the regulatory authority.

Notifiable events

Pursuant to section 68 of the *Occupational Health and Safety Act 1991*, there were three incidents reported to Comcare, the regulatory authority.

There were no directions or Provisional Improvement Notices issued by the regulatory authority or health and safety representatives pursuant to sections 29, 45, 46 or 47 of the *Occupational Health and Safety Act 1991*.

Investigations conducted

There were no investigations conducted by the regulatory authority for the period 2008–09.

The second investigation into the possible association of staff cancer related illnesses with the Gallery environment, which commenced in 2006, was finalised in September 2008. The final report covered an epidemiological study of past and present Gallery employees and was published on the Gallery's website. The investigation found that the rate and types of cancers identified in Gallery employees was consistent with those in the general community, and it was very unlikely that any cancers identified in employees were related to exposures to carcinogens while working in the Gallery building. The report concluded that no further investigation was considered necessary.

OH&S training

The Gallery recognises that training is an integral part of achieving and maintaining a high standard of workplace safety. Training topics provided during 2008–09 included:

- bullying and harassment
- chemical handling
- fire safety
- first aid
- health and safety representatives
- introduction to OH&S in contracting
- manual handling
- managing OH&S with contractors
- OH&S essentials for managers and supervisors
- risk management fundamentals.

OH&S and the building project

The Stage 1 South Entrance and Indigenous Galleries building project construction management contractor, Manteena Pty Ltd, and the Gallery have established a Safety and Integrated Systems Committee that is responsibile for driving the development, implementation and maintenance of appropriate strategies, policies and procedures for the safety and health of personnel and the protection of works of art and the environment.

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

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

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

GOAL 6 ENSURE THE HIGHEST STANDARDS OF CORPORATE GOVERNANCE

KEY STRATEGIES

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

CORPORATE GOVERNANCE

The Gallery is committed to maintaining high standards of corporate governance. The Gallery Council oversees and endorses the strategic planning and performance framework and monitors the Gallery's progress through regular reports on performance against the Gallery's endorsed *Strategic Plan 2007–2010*.

The Council Chairman meets with the Minister for the Environment, Heritage and the Arts to review the Gallery's performance.

CHARTER OF OPERATIONS

The *Charter of Operations 2007–08* is the Gallery's commitment to the public of our role, key relationships and key priorities and provides the framework for collaboration across national collecting institutions and within the broader visual arts sector.

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

SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES

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

SENIOR EXECUTIVE SERVICE

On 30 June 2009, the Gallery had four male and one female Senior Executive Service equivalent officers. The Director is Band 3 equivalent, the Deputy Director is band 2 equivalent, and the three Assistant Director positions are band 1 equivalent.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The Gallery reviewed its framework for decision-making, communication and consultation. As a consequence, a senior management group comprising the Senior Executive and department heads was established with the purpose of meeting regularly to provide opportunities for staff to participate in the planning and delivery of programs and activities and to improve the overall communication processes within the Gallery.

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

GOAL 7 BUILD PRODUCTIVE RELATIONSHIPS WITH GOVERNMENT AND OTHER STAKEHOLDERS

KEY STRATEGIES

7.1.1 Be responsive to Government and to the Parliament while fulfilling our functions.

7.1.2 Work cooperatively with the Department of the Environment, Water, Heritage and the Arts and with other portfolio agencies.

7.1.3 Consult and act collaboratively with other portfolio collecting agencies on preservation issues.

7.2.1 Build productive relationships with other collecting institutions.

7.2.2 Build appropriate productive relationships with the private sector.

7.2.3 Build appropriate relationships with the media.

RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

The Gallery has been responsive to the Government and the Parliament. Gallery representatives have appeared before the Senate Standing Committee on Environment, Communications and the Arts and the Joint Committee of Public Accounts and Audit.

WORKING COOPERATIVELY AND COLLABORATIVELY

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

The Gallery works collaboratively and cooperatively with other agencies through the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum. The purpose of the forum is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to corporate services and other areas of common interest. The forum met on four occasions during the year and considered such issues as collection depreciation arrangements; collective agreements and workplace legislation; the efficiency dividend and financial management; pandemic planning and building works.

The forum's working groups met on a total of 13 occasions and focus on the following operational issues: financial management, facilities management, human resources, risk management and insurance, and information technology.

DEVELOP AND MAINTAIN STRATEGIC RELATIONSHIPS WITH NON-GOVERNMENT STAKEHOLDERS

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

FINANCIAL STATEMENTS

Australian National
Audit Office

INDEPENDENT AUDITOR'S REPORT

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

Scope

I have audited the accompanying financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2009, which comprise: a Statement by the Council and Chief Executive; Income Statement; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies. The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year.

The Council's Responsibility for the Financial Statements

The members of the Council are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997,* including the Australian Accounting Standards (which include the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Gallery of Australia's preparation and fair presentation of the financial statements in order to

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design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Gallery of Australia's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

Auditor's Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity:

(a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and

(b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Gallery of Australia and the consolidated entity's financial position as at 30 June 2009 and of their financial performance and cash flows for the year then ended.

Australian National Audit Office

Alana Foster

Alana Foster

Executive Director

Delegate of the Auditor-General

Canberra

27 August 2009

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

In our opinion, the attached financial statements for the year ended 30 June 2009 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.

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

Signed……
Rupert Myer AM
Chairman
26 August 2009

Signed……
Ron Radford AM
Director
26 August 2009

Signed……
Alan Froud
Deputy Director
26 August 2009

Signed……
David Perceval
Chief Finance Officer
26 August 2009

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
INCOME STATEMENT
for the period ended 30 June 2009

		Consolidated		NGA	
	Notes	**2009**	2008	**2009**	2008
INCOME		**$'000**	$'000	**$'000**	$'000
Revenue					
Revenue from Government	2	**41,796**	42,446	**41,796**	42,446
Sale of goods and rendering of services	3	**5,762**	6,246	**5,762**	6,246
Contributions	4A	**2,911**	3,592	**2,543**	3,411
Art acquisitions - gifts	4B	**9,125**	5,852	**9,187**	6,919
Interest	4C	**873**	1,086	**813**	977
Other revenue	4D	**1,014**	1,549	**1,005**	1,537
Total revenue		**61,481**	60,771	**61,106**	61,536
Gains					
Net gain from sale of assets	4E	**10**	232	**6**	8
Total gains		**10**	232	**6**	8
Total Income		**61,491**	61,003	**61,112**	61,544
EXPENSES					
Employee benefits	5A	**20,043**	18,538	**20,043**	18,538
Suppliers	5B	**16,576**	17,400	**16,551**	17,382
Depreciation and amortisation	5C	**15,982**	16,231	**15,982**	16,231
Write-down and impairment of assets	5D	**327**	805	**75**	277
Net loss from sale of assets	5E	**12**	-	**12**	-
Total Expenses		**52,940**	52,974	**52,663**	52,428
Surplus		**8,551**	8,029	**8,449**	9,116
Surplus Attributable to the Australian Government		**8,551**	8,029	**8,449**	9,116

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
BALANCE SHEET
as at 30 June 2009

	Notes	Consolidated 2009 $'000	Consolidated 2008 $'000	NGA 2009 $'000	NGA 2008 $'000
ASSETS					
Financial assets					
Cash and cash equivalents	6	**22,477**	15,351	**21,153**	14,436
Investments	7	**1,393**	1,642	**-**	-
Trade and other receivables	8	**573**	1,179	**530**	1,012
Other financial assets	9	**273**	156	**499**	151
Total financial assets		**24,716**	18,328	**22,183**	15,599
Non-financial assets					
Land and buildings	12A	**238,946**	201,684	**238,946**	201,684
Infrastructure, plant and equipment	12B	**2,431**	2,083	**2,431**	2,083
Heritage and cultural assets	10	**3,828,315**	3,388,190	**3,828,315**	3,388,190
Intangibles	11	**209**	110	**209**	110
Inventories	13	**858**	838	**858**	838
Other non-financial assets	14	**217**	93	**217**	93
Total non-financial assets		**4,070,976**	3,592,998	**4,070,976**	3,592,998
Total Assets		**4,095,692**	3,611,326	**4,093,159**	3,608,597
LIABILITIES					
Provisions					
Employee Provisions	15A	**5,260**	4,750	**5,260**	4,750
Total provisions		**5,260**	4,750	**5,260**	4,750
Payables					
Suppliers	15B	**7,931**	6,519	**7,925**	6,214
Total payables		**7,931**	6,519	**7,925**	6,214
Total Liabilities		**13,191**	11,269	**13,185**	10,964
Net Assets		**4,082,501**	3,600,057	**4,079,974**	3,597,633
EQUITY					
Contributed equity		**149,210**	112,512	**149,210**	112,512
Reserves		**3,267,010**	2,829,815	**3,267,010**	2,829,816
Retained surplus		**666,281**	657,730	**663,754**	655,305
Total Equity		**4,082,501**	3,600,057	**4,079,974**	3,597,633
Current assets		**25,791**	19,259	**23,258**	16,530
Non-current assets		**4,069,901**	3,592,067	**4,069,901**	3,592,067
Current liabilities		**12,247**	9,612	**12,241**	9,307
Non-current liabilities		**944**	1,657	**944**	1,657

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT of CHANGES in EQUITY
as at 30 June 2009

	Consolidated Retained Surplus		Consolidated Asset Revaluation Reserve		Consolidated Contributed Equity/Capital		Consolidated Total Equity	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000
Opening Balance								
Balance carried forward from previous period	**657,730**	649,701	**2,829,815**	2,693,132	**112,512**	96,715	**3,600,057**	3,439,548
Adjustment for changes in Accounting policies	**-**	-	-	**-**	-	**-**	**-**	-
Adjusted Opening Balance	**657,730**	649,701	**2,829,815**	2,693,132	**112,512**	96,715	**3,600,057**	3,439,548
Income and Expense								
Revaluation adjustment	-	**-**	**437,195**	136,683	-	**-**	**437,195**	136,683
Sub-total income and expenses recognised directly in Equity	**657,730**	649,701	**3,267,010**	2,829,815	**112,512**	96,715	**4,037,252**	3,576,231
Surplus for the period	**8,551**	8,029	-	**-**	-	**-**	**8,551**	8,029
Total income and expenses	**666,281**	657,730	**3,267,010**	2,829,815	**112,512**	96,715	**4,045,803**	3,584,260
Transactions with owners								
Contributions by Owners								
Equity Injection	-	-	-	-	**36,698**	15,797	**36,698**	15,797
Sub-total transactions with Owners	-	-	-	-	**36,698**	15,797	**36,698**	15,797
Closing balances as at 30 June	**666,281**	657,730	**3,267,010**	2,829,815	**149,210**	112,512	**4,082,501**	3,600,057

	NGA Retained Surplus		NGA Asset Revaluation Reserve		NGA Contributed Equity/Capital		NGA Total Equity	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000
Opening Balance								
Balance carried forward from previous period	**655,305**	646,189	**2,829,815**	2,693,132	**112,512**	96,715	**3,597,632**	3,436,036
Adjustment for changes in Accounting policies						**-**		-
Adjusted Opening Balance	**655,305**	646,189	**2,829,815**	2,693,132	**112,512**	96,715	**3,597,632**	3,436,036
Income and Expense								
Revaluation adjustment	-	-	**437,195**	136,683	-	**-**	**437,195**	136,683
Sub-total income and expenses recognised directly in Equity	**655,305**	646,189	**3,267,010**	2,829,815	**112,512**	96,715	**4,034,827**	3,572,719
Surplus for the period	**8,449**	9,116	-	-	-	**-**	**8,449**	9,116
Total income and expenses	**663,754**	655,305	**3,267,010**	2,829,815	**112,512**	96,715	**4,043,276**	3,581,835
Transactions with owners								
Contributions by Owners								
Equity Injection	-	-	-	-	**36,698**	15,797	**36,698**	15,797
Sub-total transactions with Owners	-	-	-	-	**36,698**	15,797	**36,698**	15,797
Closing balances as at 30 June	**663,754**	655,305	**3,267,010**	2,829,815	**149,210**	112,512	**4,079,974**	3,597,632

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
CASH FLOW STATEMENT
for the period ended 30 June 2009

	Notes	Consolidated		NGA	
		2009	2008	**2009**	2008
		$'000	$'000	**$'000**	$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		**4,557**	8,245	**3,862**	8,136
Revenue from Government		**41,796**	42,446	**41,796**	42,446
Interest		**957**	1,062	**894**	947
Net GST received			2,655		2,670
Total cash received		**47,310**	54,408	**46,551**	54,199
Cash used					
Employees		**(20,707)**	(19,577)	**(20,707)**	(19,578)
Suppliers		**(12,301)**	(17,138)	**(11,900)**	(16,383)
Net GST paid		**(242)**		**(291)**	
Total cash used		**(33,251)**	(36,715)	**(32,899)**	(35,961)
Net Cash from or (used by) operating activities	16	**14,059**	17,693	**13,652**	18,238
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant & equipment		**6**	8	**6**	8
Proceeds from sale of shares		**114**	545	**-**	-
Total cash received		**120**	553	**6**	8
Cash used					
Payments for property, plant & equipment		**(31,957)**	(15,695)	**(31,957)**	(15,695)
Payments for collection assets		**(11,682)**	(18,417)	**(11,682)**	(18,417)
Payments for shares		**(112)**	-	**-**	-
Total Cash used		**(43,751)**	(34,112)	**(43,639)**	(34,112)
Net Cash from or (used by) investing activities		**(43,631)**	(33,559)	**(43,633)**	(34,104)
FINANCING ACTIVITIES					
Cash received					
Equity Injection		**36,698**	15,797	**36,698**	15,797
Total cash received		**36,698**	15,797	**36,698**	15,797
Net Cash from or (used by) financing		**36,698**	15,797	**36,698**	15,797
Net increase or (decrease) in cash held		**7,126**	(70)	**6,717**	(70)
Cash and cash equivalents at the beginning of the reporting period		**15,351**	15,421	**14,436**	14,505
Cash and cash equivalents at the end of the reporting period	6	**22,477**	15,351	**21,153**	14,436

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
SCHEDULE OF COMMITMENTS
as at 30 June 2009

	Notes	Consolidated		NGA	
		2009	2008	**2009**	2008
		$'000	$'000	**$'000**	$'000
BY TYPE					
Capital commitments					
Land and buildings[1]		**48,912**	26,116	**48,912**	26,116
Infrastructure, plant and equipment[2]		**173**	898	**173**	898
Work of Art[3]		**2,566**	4,648	**2,566**	4,648
Total capital commitments		**51,651**	31,662	**51,651**	31,662
Other commitments					
Operating leases[4]		**96**	87	**96**	87
Other commitments[5]		**95**	212	**95**	212
Total other commitments		**191**	299	**191**	299
Commitments receivable					
Sponsorship revenue[6]		**500**	500	**500**	500
GST recoverable on commitments[6]		**4,720**	2,905	**4,720**	2,905
Total capital commitments		**5,220**	3,405	**5,220**	3,405
Net commitments by type		**46,622**	28,556	**46,622**	28,556
BY MATURITY					
Capital commitments					
One year or less		**46,610**	26,269	**46,610**	26,269
From one to five years		**5,041**	5,393	**5,041**	5,393
Over five years		**-**	-	**-**	-
Total capital commitments		**51,651**	31,662	**51,651**	31,662
Operating lease commitments					
One year or less		**79**	63	**79**	63
From one to five years		**17**	24	**17**	24
Over five years		**-**	-		-
Total operating lease commitments		**96**	87	**96**	87
Other commitments					
One year or less		**95**	212	**95**	212
From one to five years		**-**	-	**-**	-
Over five years		**-**	-	**-**	-
Total other commitments		**95**	212	**95**	212
Commitments receivable					
One year or less		**(5,220)**	(3,130)	**(5,220)**	(3,130)
From one to five years		**-**	(275)	**-**	(275)
Net commitments by maturity		**46,622**	28,556	**46,622**	28,556

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project.
2. Plant and equipment commitments are primarily purchase orders for the purchase of equipment.
3. Commissioned work of art to be built over the next financial year.
4. Operating leases included are effectively non-cancellable and comprise:

Nature of lease	General description of leasing arrangement
Vehicle leases	* Purchase options are not available.
Photocopier lease	* No renewal available.

5. Other commitments include purchase orders raised as at 30 June 2009 where the goods or services have not been provided.
6. Commitments receivable relate to Sculpture Gallery sponsorship of $500,000 + GST.

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
SCHEDULE OF CONTINGENCIES
as at 30 June 2009

Contingent assets		Consolidated						NGA					
		Claims for damages/costs		Land and buildings		Total		Claims for damages/costs		Land and buildings		Total	
		2009 $'000	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000
Balance from previous period	17	**-**	-	**665**	665	**665**	665	**-**	-	**665**	665	**665**	665
New		**-**	-	**-**	-	**-**	-	**-**	-	**-**	-	**-**	-
Total contingent Assets		**-**	-	**665**	665	**665**	665	**-**	-	**665**	665	**665**	665

Contingent liabilities	Notes	Consolidated						NGA					
		Claims for damages/costs		Land and buildings		Total		Claims for damages/costs		Land and buildings		Total	
		2009 $'000	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000	**2009 $'000**	2008 $'000
Balance from previous period		**-**	**-**	**-**	-	**-**	**-**	**-**	**-**	**-**	-	**-**	-
New		**-**	-	**-**	**-**	**-**	**-**	**-**	-	**-**	**-**	**-**	**-**
Total contingent Liabilities		**-**	**-**	**-**	-	**-**	**-**	**-**	**-**	**-**	-	**-**	-
Net contingent Assets		**-**	-	**665**	665	**665**	665	**-**	-	**665**	665	**665**	665

Details of each class of contingent liabilities and assets are shown in note 17: Contingent Liabilities and Assets.

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

1. Summary of Significant Accounting Policies

1.1 Basis of preparation of the Financial Report

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

The continued existence of the National Gallery of Australia in its present form and with its present programs is dependent on Government policy and on continuing Government revenues for the National Gallery of Australia's administration and programs.

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2008 [except in relation to the exemption detailed below]; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

The financial report has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The Financial Report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an Accounting Standard or the FMOs, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow to the National Gallery of Australia and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an Accounting Standard.

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

1.2 Principles of Consolidation

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund are prepared for the period 1 July 2008 to 30 June 2009 using accounting policies which are consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the National Gallery of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the National Gallery of Australia buildings are purpose built and may in fact realise more or less in the market; and
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

1.4 Statement of Compliance

Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. Of the new standards, amendments to standards and interpretations issued by the Australian Accounting Standards Board that are applicable to the current period, the following impact on the Gallery:

- AASB 2007-9 Amendments to Australian Accounting Standards arising from the Review of AASs 27, 29 and 31 relocated a number of paragraphs from AASs 27, 29 and 31 substantively unamended into the following existing standards AASB 3, 5, 8, 101, 114, 116, 127 and 137.
- AASB 1004 Contributions also received a number of substantively unamended paragraphs from AASs 27, 29 and 31 following their withdrawal.

It is not expected that the relocation of AASs 27, 29 and 31 will have a material financial impact but may affect the disclosure presented in future financial reports.

Financial instrument disclosure

AASB 7 Financial Instruments: Disclosures is effective for reporting periods beginning on or after 1 January 2007 (the 2007/08 financial year) and amends the disclosure requirements for financial instruments. In general AASB 7 requires greater disclosure than that previously required. Associated with the introduction of AASB 7 a number of accounting standards were amended to reference the new standard or remove the present disclosure requirements through 2005-10 Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]. These changes have no financial impact but will affect the disclosure presented in future financial reports.

Future Australian Accounting Standards Requirements

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

- AASB 2007-8 Amendments to Australian Accounting Standards arising from AASB 101.
- AASB 2008-5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 5, 7, 101, 102, 107, 108, 110, 116, 118, 119, 120, 123, 127, 128, 129, 131, 132, 134, 136, 138, 139, 140, 141, 1023 & 1038).
- AASB 2008-6 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 1 & AASB 5).

1.5 Revenue

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

Revenue from the sale of goods is recognised when:

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

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

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

Dividend revenue and distributions from property trusts is recognised when received.

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

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

Revenue from Government

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

Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as revenue in the Income Statement in the year of receipt at fair value.

1.6 Gains

Sale of Assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Transactions with the Government as Owner

Equity Injections

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in Contributed Equity in the year received.

1.8 Employee Benefits

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

Liabilities for 'short-term employee benefits' (as defined in AASB 119) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

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

Leave

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

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

The liability for long service leave has been determined in accordance with the shorthand method detailed in division 43 of the FMOs. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it has formally identified positions as excess to requirements and a reliable estimate of the amount of the payments can be determined.

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation schemes. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. Contributions to the other superannuation schemes are made in accordance with the *Superannuation Guarantee (Administration) Act 1992.*

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

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

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

1.9 Leases

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

1.10 Cash

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

1.11 Financial Assets

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

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

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

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

Effective interest method

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

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

Financial assets at fair value through profit or loss

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

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

Assets in this category are classified as current assets.

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

Loans and receivables

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

Impairment of financial assets

Financial assets are assessed for impairment at each balance date.

Financial Assets held at Amortised Cost - If there is objective evidence that an impairment loss has been incurred for loans, receivables or held to maturity investments carried at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Income Statement.

1.12 Financial Liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit and loss or other financial liabilities.

Financial liabilities are recognised and derecognised upon trade date.

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

Supplier and other payables

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

1.13 Contingent Liabilities and Contingent Assets

Contingent Liabilities and Contingent Assets are not recognised in the balance sheet but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset, or represent a liability or asset in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain, and contingent liabilities are disclosed when settlement is greater than remote.

1.14 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of the acquisition.

1.15 Property, Plant and Equipment

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the balance sheet, except for purchases costing less than $2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

All heritage and cultural assets are recognised initially at cost in the balance sheet.

Revaluations

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

Asset Class	Fair Value Measured at:
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, Plant & Equipment	Market selling price
Heritage and cultural assets	Market selling price

Following initial recognition at cost, property plant and equipment are carried at fair value less accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Depreciation

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

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

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

	2008/2009	2007/2008
Buildings	**10 to 200 years**	10 to 200 years
Plant and equipment	**3 to 20 years**	3 to 20 years
Heritage and cultural assets	**20 to 480 years**	10 to 480 years

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

Impairment

All assets were assessed for impairment at 30 June 2009. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Gallery of Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

1.16 Intangible Assets

The National Gallery of Australia's intangibles comprise purchased software. There is no software developed for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 to 5 years. (2007/2008: 3 years)

All software assets were assessed for indications of impairment as at 30 June 2009.

1.17 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories not held for sale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

Provision is made for slow moving and obsolete inventory items.

1.18 Taxation

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

Revenues, expenses and assets are recognised net of GST except:

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

1.19 Insurance

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

1.20 Restricted Assets

The National Gallery of Australia controls the following assets that have restrictions on the manner in which the assets can be deployed:

- funds that represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

The carrying amount of these funds as at 30 June 2009 is $2,978,690 (30 June 2008: $2,516,484).

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
2. Revenues from Government				
Revenue from Government	**41,796**	42,446	**41,796**	42,446
Total revenues from government	**41,796**	42,446	**41,796**	42,446
3. Sale of goods and rendering of services				
Admissions	**2,129**	2,580	**2,129**	2,580
Membership	**502**	432	**502**	432
Catering facility	**157**	71	**157**	71
Merchandising	**2,974**	3,163	**2,974**	3,163
Total sale of goods and rendering of services	**5,762**	6,246	**5,762**	6,246
Provision of goods to:				
External entities	**2,974**	3,163	**2,974**	3,163
Total sale of goods	**2,974**	3,163	**2,974**	3,163
Rendering of services to:				
External entities	**2,788**	3,083	**2,788**	3,083
Total rendering of services	**2,788**	3,083	**2,788**	3,083
4A Contributions				
Donations (excluding works of art - in kind)	**1,997**	2,705	**1,753**	2,645
Corporate sponsorship	**790**	766	**790**	766
Dividends and distributions	**124**	121	**-**	-
	2,911	3,592	**2,543**	3,411
4B Art Acquisitions - Gifts				
Works of art donations - in kind	**9,125**	5,852	**9,187**	6,919
	9,125	5,852	**9,187**	6,919

The National Gallery of Australia received donations of works of art and cash for the purchase of works of art totalling $10,534,123 in 2008/09 (2007/08: $9,115,813). This sum which is recognised as operating revenue must be applied to capital purposes.

4C Interest				
Deposits	**873**	1,086	**813**	977
Total interest	**873**	1,086	**813**	977

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
4D Other				
Other	**563**	602	**554**	590
Grants and subsidies	**250**	667	**250**	667
Exhibition management	**201**	280	**201**	280
Total other revenue	**1,014**	1,549	**1,005**	1,537
4E Gains from sale of assets				
Investments - shares				
Proceeds from sale	**114**	545	**-**	-
Net book value at sale	**(110)**	(321)	**-**	-
Selling expense	**-**	-	**-**	-
	4	224	**-**	-
Infrastructure, plant & equipment				
Proceeds from sale	**6**	8	**6**	8
Carrying value of assets sold	**-**	-	**-**	-
	6	8	**6**	8
Net gain from sale of assets	**10**	232	**6**	8
5. Expenses				
5A Employee benefits				
Wages and salaries	**14,473**	13,816	**14,473**	13,816
Superannuation				
Defined benefit plans	**1,909**	1,716	**1,909**	1,716
Defined contribution plans	**713**	713	**713**	713
Leave and other entitlements	**2,085**	1,554	**2,085**	1,554
Separation and redundancy	**-**	-	**-**	-
Other employee benefits	**665**	535	**665**	535
Total employee benefits expenses	**19,845**	18,334	**19,845**	18,334
Council fees	**198**	204	**198**	204
Total employee expenses	**20,043**	18,538	**20,043**	18,538

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
5B Suppliers Expenses				
Insurance	**966**	1,654	**966**	1,654
Workers Compensation premiums	**244**	327	**244**	327
Operating lease expenses	**85**	122	**85**	122
Freight and Travel	**3,675**	3,297	**3,675**	3,297
Advertising	**1,489**	1,221	**1,489**	1,221
Cost of goods sold	**1,512**	2,377	**1,512**	2,377
Utilities	**1,654**	1,623	**1,654**	1,623
Repairs and maintenance	**1,606**	1,354	**1,606**	1,354
Other goods and services	**5,345**	5,425	**5,320**	5,407
Total suppliers expenses	**16,576**	17,400	**16,551**	17,382
Goods from:				
External entities	**3,335**	3,494	**3,310**	3,476
Total goods received	**3,335**	3,494	**3,310**	3,476
Services from:				
Related entities	**1,210**	1,980	**1,210**	1,980
External entities	**12,030**	11,925	**12,030**	11,925
Total services received	**13,241**	13,905	**13,241**	13,905
5C Depreciation and Amortisation				
Depreciation:				
Infrastructure, plant and equipment	**632**	821	**632**	821
Buildings	**3,852**	3,664	**3,852**	3,664
Works of art	**11,051**	11,291	**11,051**	11,291
Library collection	**377**	373	**377**	373
Amortisation:				
Intangible assets	**70**	82	**70**	82
Total depreciation and amortisation	**15,982**	16,231	**15,982**	16,231
5D Write-Down of Assets				
Provision for slow moving and obsolete stock	**75**	276	**75**	276
Bad debt expense	**-**	1	**-**	1
Losses from remeasuring financial instruments held at fair value	**251**	528	-	-
Total write-down of assets	**326**	805	**75**	277
5E Losses from sale of assets				
Infrastructure, plant & equipment				
Carrying value of assets sold	**12**	-	**12**	-
Net loss from sale of assets	**12**	-	**12**	-
6. Cash and Cash Equivalents				
Cash on hand or on deposit	**22,477**	15,351	**21,153**	14,436
Total cash and cash equivalents	**22,477**	15,351	**21,153**	14,436
7. Investments				
Equities	**1,393**	1,642	**-**	-
Total investments	**1,393**	1,642	**-**	-

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

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
8. Trade and other receivables				
Goods and services	**106**	886	**106**	886
	106	886	**106**	886
GST receivable from Australian Taxation Office	**472**	187	**429**	138
Withholding tax receivable	**-**	118	**-**	-
Total receivables (gross)	**578**	1,191	**535**	1,024
Less allowance for doubtful debts:				
Goods and services	**(5)**	(12)	**(5)**	(12)
Total receivables (net)	**573**	1,179	**530**	1,012
Receivables (gross) are aged as follows:				
Not overdue	**476**	1,028	**433**	861
Overdue by:				
Less than 30 days	**21**	34	**21**	34
30 to 60 days	**58**	86	**58**	86
61 to 90 days	**8**	31	**8**	31
More than 90 days	**15**	12	**15**	12
Total receivables (gross)	**578**	1,191	**535**	1,024
The allowance for doubtful debts is aged as follows:				
Overdue by:				
More than 90 days	**(5)**	(12)	**(5)**	(12)
Total allowance for doubtful debts	**(5)**	(12)	**(5)**	(12)

All receivables are current.

Reconciliation of the allowance for doubtful debts:

	Total Goods & Services 2009 $'000	Total Goods & Services 2008 $'000
Opening balance	**(12)**	(10)
Amounts written off	**8**	-
Increase (Decrease) recognised in net surplus	**(1)**	(2)
Closing balance	**(5)**	(12)

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
9. Other - Financial assets				
Accrued income	**273**	156	**499**	151
Total other financial assets	**273**	156	**499**	151

All other financial assets are current.

10. Heritage and Cultural Assets

Works of art				
- fair value	**3,796,281**	3,358,510	**3,796,281**	3,358,510
accumulated depreciation	**-**	(126)	**-**	(126)
Total works of art	**3,796,281**	3,358,384	**3,796,281**	3,358,384
Library				
- fair value	**32,034**	29,811	**32,034**	29,811
accumulated depreciation	**-**	(5)	**-**	(5)
Total library	**32,034**	29,806	**32,034**	29,806
Total heritage and cultural assets (non current)	**3,828,315**	3,388,190	**3,828,315**	3,388,190

An independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2009.

11. Intangible Assets

Computer software at cost	**1,869**	1,700	**1,869**	1,700
accumulated amortisation	**(1,660)**	(1,590)	**(1,660)**	(1,590)
Total intangibles (non current)	**209**	110	**209**	110

No indicators of impairment were found for intangible assets.

	Consolidated		NGA	
	2009	2008	**2009**	2008
	$'000	$'000	**$'000**	$'000
12. Property, Plant and Equipment				
12A. Land and Buildings				
Land				
- fair value	**11,075**	11,275	**11,075**	11,275
Total land	**11,075**	11,275	**11,075**	11,275
Buildings				
- work in progress	**49,134**	17,059	**49,134**	17,059
- fair value	**178,737**	173,350	**178,737**	173,350
accumulated depreciation	**-**	-	**-**	-
Total buildings	**227,871**	190,409	**227,871**	190,409
Total land and buildings	**238,946**	201,684	**238,946**	201,684

An independent valuation of land and buildings was carried out by Knight Frank to provide a fair value as at 30 June 2009.

No indicators of impairment were found for land and buildings.

12B. Infrastructure, Plant and Equipment

- fair value	**4,628**	3,983	**4,628**	3,983
accumulated depreciation	**(2,197)**	(1,900)	**(2,197)**	(1,900)
Total infrastructure plant and equipment	**2,431**	2,083	**2,431**	2,083

An independent valuation of infrastructure, plant and equipment was carried out by Pickles Auctions to provide a fair value as at 30 June 2009.

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

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

TABLE A - Reconciliation of the Opening and Closing balances 2008/09

Item	Land $'000	Buildings $'000	Total land and buildings $'000	Other infrastructure, plant & equipment $'000	Heritage and Cultural $'000	Intangibles $'000	Total $'000
As at 1 July 2008							
Gross book value	11,275	190,409	**201,684**	3,983	3,388,321	1,700	**3,595,688**
Accumulated depreciation/amortisation	-	-	**-**	(1,900)	(131)	(1,590)	**(3,621)**
Net book value 1 July 2008	11,275	190,409	**201,684**	2,083	3,388,190	110	**3,592,067**
Additions							
by purchase	-	33,705	**33,705**	795	21,964	169	**56,634**
from acquisition of operations							
Revaluation and impairment increment/decrement	(200)	7,609	**7,409**	198	429,589	-	**437,195**
Depreciation/amortisation expense	-	(3,852)	**(3,852)**	(632)	(11,428)	(70)	**(15,984)**
Disposals							
other disposals	-	-	**-**	(12)	-	-	**(12)**
Net book value 30 June 2009	11,075	227,871	**238,946**	2,432	3,828,315	209	**4,069,900**
Net book value as of 30 June 2009 represented by:							
Gross book value	11,075	227,871	**238,946**	2,699	3,828,315	1,869	**4,071,828**
Accumulated depreciation/amortisation	-	-	**-**	(268)	-	(1,660)	**(1,928)**
Net book value	11,075	227,871	**238,946**	2,431	3,828,315	209	**4,069,900**

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

Item	Land $'000	Buildings $'000	Total land and buildings $'000	Other infrastructure, plant & equipment $'000	Heritage and Cultural $'000	Intangibles $'000	Total $'000
As at 1 July 2007							
Gross book value	8,050	171,698	**179,748**	3,689	3,246,925	1,575	**3,431,937**
Accumulated depreciation/amortisation	-			(1,080)	-	(1,508)	**(2,588)**
Net book value 1 July 2007	8,050	171,698	**179,748**	2,609	3,246,925	67	**3,429,349**
Additions							
by purchase	-	16,175	**16,175**	296	25,671	125	**42,267**
from acquisition of operations							
Revaluation and impairment increment/decrement	3,225	6,200	**9,425**	-	127,258	-	**136,683**
Depreciation/amortisation expense	-	(3,664)	**(3,664)**	(821)	(11,664)	(82)	**(16,231)**
Disposals							
other disposals	-	-	**-**	(1)	-	-	**(1)**
Net book value 30 June 2008	11,275	190,409	**201,684**	2,083	3,388,190	110	3,592,068
Net book value as of 30 June 2008 represented by:							
Gross book value	11,275	190,409	**201,684**	3,983	3,388,321	1,700	**3,595,688**
Accumulated depreciation/amortisation	-	-	**-**	(1,900)	(131)	(1,590)	**(3,621)**
Net book value	11,275	190,409	**201,684**	2,083	3,388,190	110	**3,592,067**

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
13. Inventories				
Inventories held for sale:				
Finished goods	**1,287**	1,233	**1,287**	1,233
Less: provision for slow moving and obsolete inventory	**(429)**	(395)	**(429)**	(395)
Total inventories (current)	**858**	838	**858**	838
14. Other - Non financial assets				
Prepayments	**217**	93	**217**	93
Total other non-financial assets	**217**	93	**217**	93

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

15. Provision and Payables

15A Employee provisions				
Salaries and wages	**277**	162	**277**	162
Recreation leave	**1,937**	1,874	**1,937**	1,874
Long service leave	**3,050**	2,667	**3,050**	2,667
Superannuation	**-**	29	**-**	29
Other	**(4)**	18	**(4)**	18
Total employee provisions	**5,260**	4,750	**5,260**	4,750
Employee provisions are represented by:				
Current	**4,765**	3,542	**4,765**	3,542
Non-current	**495**	1,208	**495**	1,208
Total employee provisions	**5,260**	4,750	**5,260**	4,750

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of reporting date. Employee provisions expected to be settled in twelve months from the reporting date are $1,802,000 (2007/08: $1,718,000).

15B Suppliers				
Creditors - art acquisitions	**1,004**	1,116	**1,004**	1,116
Trade creditors	**1,380**	2,280	**1,380**	2,280
Other creditors	**4,504**	2,000	**4,498**	1,695
Unearned income	**1,043**	1,123	**1,043**	1,123
Total supplier payables	**7,931**	6,519	**7,925**	6,214
Supplier payables are represented by:				
Current	**7,482**	6,070	**7,476**	5,765
Non-current	**449**	449	**449**	449
Total supplier payables	**7,931**	6,519	**7,925**	6,214

Settlement is usually made net 30 days.

	Consolidated		NGA	
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
16. Cash Flow Reconciliation				
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow statement				
Report cash and cash equivalents as per:				
Cash Flow Statement	**22,477**	15,351	**21,153**	14,436
Balance Sheet	**22,477**	15,351	**21,153**	14,436
Difference	**-**	-	**-**	-
Reconciliation of Operating Surplus to Net Cash from Operating Activities:				
Operating Surplus	**8,552**	8,029	**8,449**	9,116
Non Cash Items				
Depreciation and amortisation	**15,982**	16,231	**15,982**	16,231
Loss on sale of non financial assets	**12**	-	**12**	-
Gain on sale of shares	**(4)**	(224)	**-**	-
Loss on market revaluation of shares	**251**	529	**-**	-
Gain from disposal of non-current assets	**(6)**	(8)	**(6)**	(8)
Gifts of works of art	**(9,187)**	(6,920)	**(9,187)**	(6,920)
Capitalisation of Conservation salary costs	**(1,207)**	(1,013)	**(1,207)**	(1,013)
Change in Assets and Liabilities				
(Increase) decrease in receivables	**177**	(569)	**53**	(505)
(Increase) decrease in inventories	**(20)**	372	**(20)**	372
(Increase) decrease in other assets and liabilities	**(40)**	10	**(43)**	9
Increase (decrease) in creditors	**(993)**	1,489	**(923)**	1,189
Increase (decrease) in provisions for employee entitlements	**543**	(232)	**543**	(232)
Net cash from/(used by) operating activities	**14,059**	17,692	**13,652**	18,238
17. Contingent Liabilities and Assets				
Contingent liabilities				
Claim for damages/costs	**-**	-	**-**	-
Contingent assets				
Land and buildings [1]	**665**	665	**665**	665
Net contingent assets (liabilities)	**665**	665	**665**	665

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

18. National Gallery of Australia Fund

The National Gallery of Australia Fund was established by sub-section 36(1) of the *National Gallery Act 1975* to receive gifts and bequests of money other than on trust and includes the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Income Statement.

	2009	2008
	$'000	$'000
Balance at 1 July	**2,516**	1,647
Income		
Donations	**1,610**	2,646
Interest	**95**	189
	4,221	4,482
Expenditure		
Acquisition of works of art	**1,197**	1,829
Other expenses	**45**	137
Balance at 30 June	**2,979**	2,516

19. Remuneration of Executive Officers

	Consolidated		**NGA**	
	2009	2008	**2009**	2008
	$	$	**$**	$
The total remuneration received or due and receivable by the executive officers shown below.	**758,335**	554,864	**758,335**	554,864
The aggregate amount of separation and redundancy/termination benefit payments during the year to executives shown above.	**-**	-	**-**	-

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

	2009	2008	**2009**	2008
	Number	Number	**Number**	Number
$145,000 - $159,999	**-**	-	**-**	-
$160,000 - $174,999	**1**	2	**1**	2
$175,000 - $189,999	**2**		**2**	
$220,000 - $234,999	**1**	1	**1**	1
Total	**4**	3	**4**	3

The executive officers' remuneration includes officers who received remuneration of $130,000 or more in the year who were concerned with or took part in the management of the Gallery during 2008/09 except the Director. Details in relation to the Director have been incorporated into Note 23.

20. Remuneration of Auditors

	Consolidated		**NGA**	
	2009	2008	**2009**	2008
	$	$	**$**	$
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.	**67,550**	77,250	**60,000**	69,700
Total fair value of services provided	**67,550**	77,250	**60,000**	69,700

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.

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

The Gordon Darling Australia-Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the Trustee of the trust. The Gallery as Trustee holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AASB 127 - Consolidated and Separate Financial Statements.

22. Controlled Entity - National Gallery of Australia Foundation

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

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 127 - Consolidated and Separate Financial Statements.

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

23. Remuneration of Council Members including the Director

Total remuneration received or due and receivable by Council members and the Director of the National Gallery of Australia was $492,225 in 2008/09 ($451,830 in 2007/08).

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

	2009	2008
	Number	Number
$Nil - $14,999	**6**	6
$15,000 - $29,999	**2**	2
$345,000 - $359,999	**1**	1
	9	9

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

24. Related Party Disclosures

A. Controlled Entity - National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, $254,692 ($245,116 in 2007/08) which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated $1,087,821 ($1,912,746 in 2007/08) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

B. Controlled Entity - Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund contributed $62,934 ($1,067,173 in 2007/08) to the National Gallery of Australia during the year, consisting of works of art.

C. Council Members

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

Name	Date commenced
Mrs R Bracher AM	19.08.04
Mr I Callinan AC	26.09.07
Mr J Calvert-Jones AM	01.08.06
Mr C Curran AC (Deputy Chairman - since 26.6.07)	24.09.03
Mrs A Dawson-Damer	22.04.05
Mr W Hemsley	13.12.06
Mr C Morton	14.05.09
Mr R Myer AM (Chairman - since 20.12.05)	24.09.03
Mrs R Packer AO	26.06.02
Dr R Radford AM	20.12.04

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*.

25. Events Occurring After Reporting Date

There are no events that occurred after balance date that have an impact on the 2008/09 financial statements.

26. Compensation and Debt Relief

The National Gallery of Australia incurred no expenses or liabilities in relation to compensation and debt relief in the reporting period (2007/08: nil).

27. Financial Instruments

27A. Categories of financial instruments

Financial Assets	Consolidated		NGA	
	2009	2008	**2009**	2008
	$'000	$'000	**$'000**	$'000
Fair Value through the profit and loss				
Investments	**1,393**	1,642	**-**	-
Loans and receivables				
Cash and cash equivalents	**22,477**	15,351	**21,153**	14,436
Receivables for goods and services	**106**	886	**106**	886
Other	**273**	156	**499**	151
Carrying amount of financial assets	**24,249**	18,035	**21,759**	15,473
Financial Liabilities				
Other financial liabilities				
Trade creditors	**6,888**	5,396	**6,882**	5,091
Carrying amount of financial liabilities	**6,888**	5,396	**6,882**	5,091

27B. Net income and expense from financial assets

Loans and receivables				
Interest revenue	**873**	1,086	**813**	977
Net gain loans and receivables	**873**	1,086	**813**	977
Fair value through the profit and loss				
Dividend and distribution revenue	**124**	121	**-**	-
(losses) on valuation	**(251)**	(528)	**-**	-
(losses)/gains on sale	**(2)**	224	**(6)**	-
Net (loss) though profit and loss	**(129)**	(183)	**(6)**	-
Net gain from financial assets	**744**	903	**807**	977

There were no net incomes and expenses from financial liabilities.

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

27C. Credit Risk

The National Gallery of Australia is exposed to minimal credit risk as the majority of loans and receivables are cash or amounts owed by the Australian Tax Office in the form of a Goods and Services Tax refund. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2008/09: $572,948 and 2007/08: $1,191,504). The National Gallery of Australia has assessed the risk of the default on payment and has allocated $5,000 in 2008/09 (2007/08: $11,551) to an allowance for doubtful debts.

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

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

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

	Not Past Due Nor Impaired	Not Past Due Nor Impaired	**Past due nor Impaired**	Past due nor Impaired
	2009 $'000	2008 $'000	**2009 $'000**	2008 $'000
Cash and cash equivalents	**22,477**	15,351	**-**	-
Receivables for goods and services	**476**	1,028	**102**	163
Total	**22,953**	16,379	**102**	163

Ageing of financial assets that are past due but not impaired for 2009

	0 to 30 days $'000	**31 to 60 days $'000**	**61 to 90 days $'000**	**90+ days $'000**	**Total $'000**
Receivables for goods and services	21	58	8	15	102
Total	**21**	**58**	**8**	**15**	**102**

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

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

27D. Fair Values of Financial Instruments

	Note	2009 Total Carrying Amount	2009 Fair Value	2008 Total Carrying Amount	2008 Fair Value
Financial Assets					
Cash and cash equivalents	6	**22,477**	**22,477**	15,351	15,351
Investments	7	**1,393**	**1,393**	1,642	1,642
Trade & other receivables	8	**101**	**101**	874	874
Other	9	**273**	**273**	156	156
Total Financial Assets		**24,244**	**24,244**	18,023	18,023
Financial Liabilities (Recognised)					
Suppliers	15B	**6,888**	**6,888**	5,396	5,396
Total Financial Liabilities		**6,888**	**6,888**	5,396	5,396

27E Liquidity Risk.

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

The following table illustrates the maturities for financial liabilities:

	On demand 2009 $'000	within 1 year 2009 $'000	1 to 5 years 2009 $'000	> 5 years 2009 $'000	Total 2009 $'000
Creditors	-	6,888	-	-	6,888
Total	**-**	**6,888**	**-**	**-**	**6,888**

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

27F. Market Risk

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

Equity Price risk

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

Sensitivity analysis

The National Gallery of Australia undertook an assessment of the reasonable possible change in the price of the investment portfolio over the next 12 months. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2010. The fair value of the investment as at 30 June 2009 amounted to $1,424,000. A hypothetical 16% decrease in the fair value of the shares within the portfolio would result in the loss of $185,000 (such a loss would be recognised in the income statement).

28. Reporting of Outcomes

28A. Outcomes of the National Gallery of Australia

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

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

There are three outputs identified for the above outcome:

Output 1.1 - Collection Development
Output 1.2 - Collection Management
Output 1.3 - Access to and Promotion of Works of Art

28B. Net cost of Outcome delivery

	Outcome 1	
	2009	2008
	$'000	$'000
Expenses		
Departmental	**52,663**	52,428
Total expenses	**52,663**	52,428
Cost recovered from provision of goods and services to the non-government sector		
Departmental	**5,762**	6,246
Total costs recovered	**5,762**	6,246
Other external revenue		
Departmental		
Sale of goods and services to related parties	**-**	-
Contributions	**2,543**	3,411
Art acquisitions - gifts	**9,187**	6,919
Interest	**813**	977
Net Gain from Sale of Assets	**6**	8
Other	**1,005**	1,537
Total Departmental	**13,554**	12,852
Total other external revenues	**13,554**	12,852
Net cost/(contribution) of outcome	**33,347**	33,330

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

The external revenue includes donations of works of art and cash for the purchase of works of art totalling $10,534,123 in 2008/09 (2007/08: $9,115,813). This sum which is recognised as operating revenue must be applied to capital purposes.

28C Departmental Revenues and Expenses by Output Groups and Outputs

Outcome 1	Output 1.1		Output 1.2		Output 1.3		Total	
	2009	2008	**2009**	2008	**2009**	2008	**2009**	2008
	$'000	$'000	**$'000**	$'000	**$'000**	$'000	**$'000**	$'000
Departmental Expenses								
Employees	**768**	720	**3,563**	3,313	**15,712**	14,505	**20,043**	18,538
Suppliers	**381**	423	**1,407**	1,489	**14,763**	15,470	**16,551**	17,382
Depreciation and amortisation	**3,776**	3,855	**4,818**	4,890	**7,389**	7,486	**15,982**	16,231
Write down of assets	**-**	-	**-**	-	**75**	277	**75**	277
Net loss from disposal of assets	**-**	-		-	**12**	-	**12**	-
Total departmental expenses	**4,925**	4,998	**9,788**	9,692	**37,951**	37,738	**52,663**	52,428
Funded by:								
Revenues from Government	**3,985**	4,047	**7,727**	7,847	**30,084**	30,552	**41,796**	42,446
Sale of goods and services	**-**	-	**-**	-	**5,762**	6,246	**5,762**	6,246
Contributions	**1,753**	2,645	**790**	766	**-**	-	**2,543**	3,411
Art acquisitions - gifs	**9,187**	6,919	**-**	-	**-**	-	**9,187**	6,919
Interest	**78**	93	**150**	181	**585**	703	**813**	977
Net Gain from Sale of Assets	**-**	-	**-**	-	**6**	8	**6**	8
Other	**-**	-	**-**	-	**1,005**	1,537	**1,005**	1,537
Total departmental revenue	**15,003**	13,704	**8,667**	8,794	**37,442**	39,046	**61,112**	61,544

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

28D Major Classes of Departmental Assets and Liabilities by Outcomes

All major classes of assets and liabilities relate to Outcome 1.

APPENDICES

APPENDIX 1 COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Council and on Council Committees during the year ending 30 June 2009. The Council met on 7 occasions in the year, the Finance, Risk Management and Audit Committee on 6 occasions, the Acquisitions Committee on 6 occasions and the Building Committee met formally on 16 occasions and maintained oversight of issues associated with the refurbishment and extension of the building.

COUNCIL

Mr Rupert Myer AM (Chairman)

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

Chairman, The Myer Family Company Pty Ltd

Chairman, Kaldor Art Projects

Chairman, Aranday Foundation

Director, Yulgilbar Foundation

Director, National Gallery of Australia Foundation

Mr Charles Curran AC (Deputy Chairman)

Bachelor of Law

Fellow, Australian Society of CPAs

Chairman, Capital Investment Group Pty Limited

Member, Financial Sector Advisory Group

International Advisor to Goldman Sachs

Chairman, National Gallery of Australia Foundation

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

Dr Ron Radford AM (Director)

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

Director, National Gallery of Australia Foundation

Mrs Roslynne Bracher AM

Chairman, Bracher Group of Companies

Director, Paspaley Group of Companies

The Hon Ian Callinan AC, QC

Retired Justice of the High Court of Australia 1998–2007

Mr John Calvert-Jones AM

Chairman, Seafirst Australia Pty Ltd

Chairman, Green Tomato Cars Australia

Director, Spray Australia Pty Ltd

The Hon Mrs Ashley Dawson-Damer

BEc (Syd); Diploma of Decorative Arts, Dr Anna Clark's School of Decorative Arts, Sydney

Director, Yuills Australia Pty Limited

Director, Ashdel Properties Pty Limited

Director, Pemberley Press

Director, Opera Australian Sydney Committee

Director, Sydney Dance Company Committee

Director, National Gallery of Australia Foundation

Mr Warwick Hemsley

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

Certified Practising Accountant (Australia)

Fellow, Australian Property Institute

President, Western Australia Chamber of Commerce and Industry

Deputy Chairman West Australian Opera Company

Director, Peet Limited

Director, Redfield Holdings Pty Ltd

Director, Westrade Management Pty Ltd

Mr Callum Morton

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

Mrs Roslyn Packer AO

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	Eligible to attend	Attended	Eligible to attend	Attended
Mr Rupert Myer AM* 24/9/03 – 26/9/06 20/10/05 – 19/12/08 20/12/08 – 19/12/11	7	7	28	26
Mr Charles Curran AC** 24/9/03 – 26/9/06 27/9/06 – 26/9/09	7	7	16	16
Dr Ron Radford AM (Director) 20/12/04 – 19/12/09	7	7	28	26
Mrs Roslynne Bracher AM 19/8/04 – 18/8/07 6/9/07 – 5/9/10	7	5	6	5
Mr John Calvert-Jones AM 1/8/06 – 31/7/09	7	6	22	19
The Hon Ian Callinan AC, QC 26/9/07 – 25/9/10	7	6	16	12
The Hon Mrs Ashley Dawson-Damer 22/4/05 – 21/4/08 30/5/08 – 29/5/11	7	7	10	9
Mr Warwick Hemsley 13/12/06 – 12/12/09	7	7	6	6
Mr Callum Morton 14/5/09 – 13/5/12	1	0	0	0
Mrs Roslyn Packer AO 26/6/02 – 25/6/05 26/6/05 – 25/6/08 26/6/08 – 25/6/11	7	6	6	5

* Chairman from 20/12/05
** Deputy Chairman from 27/6/07

COUNCIL COMMITTEES

Finance, Risk Management and Audit Committee

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

Members as at 30 June 2009

Mr Warwick Hemsley (Chair)

Mr John Calvert-Jones AM

The Hon Mrs Ashley Dawson-Damer (from 10/12/08)

Mr Rupert Myer AM (Ex-officio)

Acquisitions Committee

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

Members as at 30 June 2009

Mrs Roslyn Packer AO (Chair)

Mrs Roslynne Bracher AM

The Hon Mrs Ashley Dawson-Damer

Mr Rupert Myer AM (Ex-officio)

Building Committee

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

Members as at 30 June 2009

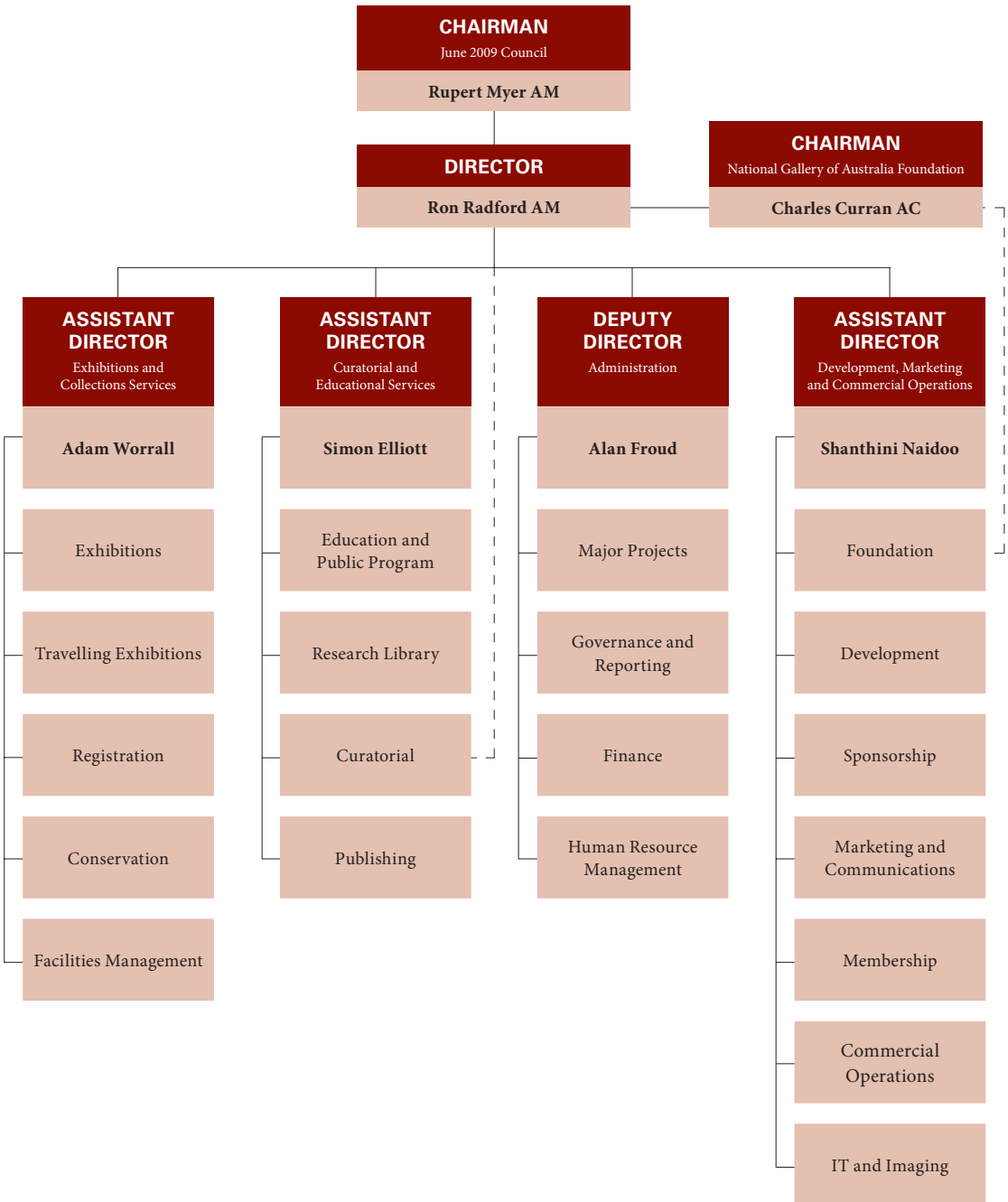
Mr Charles Curran AC (Chair)

Mr John Calvert-Jones AM

The Hon Ian Callinan AC, QC

Mr Rupert Myer AM (Ex-officio)

APPENDIX 2 MANAGEMENT STRUCTURE AT 30 JUNE 2009



APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2009

EXECUTIVE

Ronald Radford, Director

Hester Gascoigne

Rebecca Scott

Alan Froud, Deputy Director

Kirsti Partridge

ADMINISTRATION

Helen Gee, Manager, Governance and Reporting

William Fleming, Major Projects Coordinator

Valerie Alfonzi

Ron Hendry

John Kearns, A/g Chief Finance Officer

Mehran Akbari

Anne Lupton

Rory McQuinn

Kirsten Pace

Zoe Pitman-Hobbs

Trinity Poonpol

Barbara Reinstadler

John Santolin

Roberto Thomas

Tony Rhynehart, Head of Human Resource Management

Phillip Harwood

Ivana Ippoliti

Debra Luck

Janine Ossato (on leave)

Michael Pettit

Manolita Ramsey

Joanne Sultana

Helen Ward

EXHIBITIONS AND COLLECTIONS SERVICES

Adam Worrall, Assistant Director

Mark Bayly, Head of Exhibitions

Emma Doy

Lloyd Hurrell

Derek O'Connor

Katrina Power (on leave)

Patrice Riboust

Salesi Tahi

David Turnbull

Ben Taylor

Peter Vandermark

Dominique Nagy, Manager, Travelling Exhibitions

Bronwyn Campbell

Georgia Connolly

Mary-Lou Nugent

Dean Marshall, Head of Facilities Management

Astrid Bloxham

Lianne Brown

Yvonne Brown

Sylvain Brudo

Debbie Bulger

Ramon Cabrera

Jose Campuzano

Tony Cikara

Joye Dawe

Michael Edgerton

Jalal Elmoudawar

Phillip Essam

Larry Geraghty

Sue Howland

Paul Hulford

Michelle Izzard

Phillip Jeffries

Steve Jones

Brendan Jordan

Len Kershaw

Paula Leglise

Darrel Lord

Mark Mandy

Sam Matic

Gail McAllister

Andrew McLeod

Gale Millwood

Peter Nicholas

John O'Malley

Craig O'Sullivan

James Parker

Peter Petryk

Kadrinka Ratajkoska

Brett Redfern

Morrie Renton

Mark Rowson

Josip Rukavina

Adele Ruzic

Judith Schulz

Kenneth Seal

Eduardo Serrano

David Sharrock

Zec Stefek

Charles Summerell

Zdenka Topic

Jodie Tunks

Erik Wilson

Svetlana Zec

Natalie Beattie, Head of Registration

Sam Bottari

Mark Bradley

Kate Buckingham

Elizabeth Campbell

Tess Cashmore

Bruce Egan

Lee Grant

John Gryniewicz

Christopher Harman

Deb Hill

Andrew Kaminski

Sara Kelly

Adam Mann

Jane Marsden

Mark Mayne

Jan McKay

Phil Murphy

Rebecca Nielson

Tedd Nugent

Aaron Pollock

Jane Saker (on leave)

Joel Smith

Dominique Webb

Debbie Ward, Head of Conservation

Lisa Addison

Sharon Alcock

Hannah Barrett

Shulan Birch

Catherine Collins

Penny Fisher

Micheline Ford

Scott Franks

Marc Gibson

Greg Howard

Fiona Kemp

Blaide Lallemand

Noel Lane

Roy Marchant

Cheree Martin

Sarah McHugh

David McRoberts

Susan Mozquiera

Jael Muspratt

Chandra Obie

Kassandra O'Hare

Sheridan Roberts

Beata Tworek-Matuszkiewicz

James Ward

Jane Wild

Andrea Wise

David Wise

Stefanie Woodruff

CURATORIAL AND EDUCATIONAL SERVICES

Simon Elliott, Assistant Director

Lucy Davis

Peter Naumann, Head of Education and Public Programs

Adriane Boag

Rose Cahill (on leave)

Michelle Fracaro

Harriet Freeman

Anne Frisch

Camilla Greville

Kirsten Jeffcoat

Margaret Kevin

Joanna Krabman (on leave)

Rose Montebello

Christine Nicholas

Denise Officer

Egidio Ossato

Dorothy Rollins

Katie Russell

Joanne Walsh

Frances Wild

Edith Young

Joye Volker, Chief Librarian

Kate Brennand

Melissa Cadden

Kathleen Collins

Jennifer Coombes

Gillian Currie

Charmane Head

Helen Hyland

Peta Jones

Vicki Marsh

Cheng Phillips

Samantha Pym

Julie Donaldson, Head of Publishing

Kaoru Alfonso

Paul Cliff

Carla Da Silva Pastrello

Kylie Doherty

Eric Meredith

Kirsty Morrison

Nick Nicholson

Andrew Powrie

Sarah Robinson (on leave)

Erica Seccombe

Kristin Thomas

Robert Bell, Senior Curator, Decorative Arts and Design

Roger Butler, Senior Curator, Australian Prints, Drawings and Illustrated Books

Franchesca Cubillo, Senior Curator, Aboriginal and Torres Strait Islander Art

Christine Dixon, Senior Curator, International Painting and Sculpture

Anna Gray, Head of Australian Art and Senior Curator, Australian Painting and Sculpture pre-1920

Michael Gunn, Senior Curator, Pacific Art

Deborah Hart, Senior Curator,

Australian Painting and Sculpture post-1920

Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books

Robyn Maxwell, Senior Curator, Asian Art

Gael Newton, Senior Curator, Photography

Jaklyn Babington

Tina Baum

Melanie Beggs-Murray

Emma Colton

Melanie Eastburn (on leave)

Juliet Flook

Lucie Folan

Charlotte Galloway

Mark Henshaw

Gwen Horsfield

Crispin Howarth

Miriam Kelly

Simeran Maxwell

Lisa McDonald

Sarina Noordhuis-Fairfax

Jacqueline Ockwell

Anne O'Hehir

Emilie Owens

Sophie Ross

Beatrice Thompson

Niki van den Heuvel

Lucina Ward

Chantelle Woods

DEVELOPMENT, MARKETING AND COMMERCIAL OPERATIONS

Shanthini Naidoo, Assistant Director

Eleanor Kirkham

Belinda Cotton, Head of Development and Membership

Frances Corkhill

Liz Wilson

Maryanne Voyazis, Manager, Membership

Irene Delofski

Joanne Tuck-Lee

Annalisa Millar, Executive Director, Foundation

Georgina Clark

Kirsten Downie, Head of Marketing and Communications

Norma Davis

Sandra Sweeney

Elizabeth Malone, Manager, Commercial Operations

Daniel Bigna

Annette Connor

Sue Greentree

Steven Lawlis

Patricia Maldon

Stephen Roberts

Jenny Shaw

Eric Swain

Luke Marks, Head of IT and Imaging

Anthony Bezos

Robert Cheeseman

Donovan Fritz

Lorraine Jovanovic

Barry le Lievre

Eleni Kypridis

Brenton McGeachie

Stephen Nebauer

David Pang

John Tassie

Wilhelmina Kemperman

APPENDIX 4 AGENCY RESOURCE STATEMENT AND RESOURCE FOR OUTCOMES 2008–09

AGENCY RESOURCE STATEMENT 2008–09		ACTUAL AVAILABLE APPROPRIATIONS 2008–09 (a)	PAYMENTS MADE 2008–09 (b)	BALANCE REMAINING (a) - (b)
Ordinary annual services[1]				
Opening balance/reserves at bank		14 436	14 436	0
Departmental appropriation	Departmental appropriation	41 796	41 796	0
	Revenues from other sources	4761	3817	944
Total ordinary annual services		46 557	45 613	944
Other services[2]				
Departmental non-operating	Equity injections	36 698	16 489	20209
Total other services		36 698	16 489	20209
Total resourcing and payments		97 691	76 538	21 153

1) Appropriation Bill (No 1) 2008–09 and Appropriation Bill (No 3) 2008–09
2) Appropriation Bill (No 2) 2008–09 and Appropriation Bill (No 4) 2008–09

RESOURCES FOR OUTCOMES 2008–09		BUDGET 2008–09* (a)	ACTUAL EXPENSES 2008–09 (b)	VARIATION (a) - (b)
OUTCOME 1 Encourage understanding knowledge and enjoyment of the visual arts by providing access to and information about works of art locally nationally and internationally				
Output Group 1.1	Departmental outputs	5505	3985	1520
	Revenues from other sources	1044	1753	(709)
	Subtotal	**6549**	**5738**	**811**
Output Group 1.2	Departmental outputs	9212	7727	1485
	Revenues from other sources	1748	790	958
	Subtotal	**10 960**	**8517**	**2443**
Output Group 1.3	Departmental outputs	27 079	30 084	(3005)
	Revenues from other sources	5138	5762	(624)
	Subtotal	**32 217**	**35 846**	**(3629)**
Total for Outcome 1		**49 726**	**50 101**	**(375)**
Summary	Departmental	41 796	41 796	0
	Revenues from other sources	7930	8305	(375)

Average staffing level (242)

* Full-year budget including any subsequent adjustment made to the Budget 2008–09

APPENDIX 5 ACQUISITIONS 2008–09

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Drawing

MELLOR, Danie
Mamu/Ngagen/Ngajan peoples
born Australia 1971

Culture Warriors 2008
mixed media on paper
image 147 x 195 cm
sheet 171.7 x 220.2 x 5.5 cm
2008.948

MOKETARINJA, Richard
Australia 1914–1983

not titled (landscape with birds and lizard) c 1941–45
watercolour on canvas board
image 21.6 x 32.3 cm
sheet 21.6 x 32.3 cm
gift of Graham World and family, 2008
2008.671

NADJAMERREK, Lofty Bardayal
Kundedjnjenghmi people
born Australia c 1926

Ngalyod and shadow 2004
natural earth pigments on wove Arches paper
image 51 x 76 cm
sheet 51 x 76 cm
2008.702

NAMATJIRA, Albert
Western Arrernte people
Australia 1902–1959

Gnarled gum c 1938
watercolour on paper
image 38 x 27.5 cm
sheet 38 x 27.5 cm
2009.132

Untitled c 1940–50s
watercolour on paper
image 16 x 38.5 cm
sheet 16 x 38.5 cm
2009.139

RANTJI, Basil
Western Arrernte people
born Australia 1936

Hermannsburg c 1962
watercolour on thick card
image 25.4 x 38.2 cm
sheet 25.4 x 38.2 cm
gift of the artist, 2008
2008.859

WATSON, Judy
Waanyi people
born Australia 1959

In the shadows of Goya, 11 2007
ink, ash (from Sri Lankan artist Bundu's performance, 2003, Burragorang Valley artist's camp, NSW), pencil on thick smooth white wove Arches paper
image 76.8 x 57.2 cm
sheet 76.8 x 57.2 cm
2009.294

In the shadows of Goya, 13 2007
ink, ash (from Sri Lankan artist Bundu's performance, 2003, Burragorang Valley artist's camp, NSW), pencil on thick smooth white wove Arches paper
image 76.6 x 54.2 cm
sheet 76.6 x 57.4 cm
2009.295

Object

CHUMPER, Tommy
Walmajarri people
born and died Australia

Pelican Nest Dreaming Waldmadjiri
pre-1960s
natural earth pigments, animal fats on ironwood, spinifex resin, chert stone and bush string
62 x 10 cm
2009.89

MCDANIEL, Michael
Wiradjuri people
born Australia 1962

Badhang (*possum-skin cloak*) 2008
kangaroo leather thong, 63 Australian common brushtail possum (*Trichosurus vulpecula*) pelts
180 x 150 cm
2009.93

Painting

BAKER, Jimmy
Pitjantjatjara people
born Australia c 1915

Kalaya Tjukurpa 2008
synthetic polymer paint on canvas
127 x 105 cm
2009.138

BAKER, Maringka
Pitjantjatjara people
born Australia c 1952

Kuru Ala 2008
synthetic polymer paint on canvas
164 x 200 cm
2009.137

BEDFORD (NYUNKUNY), Paddy
Australia c 1922–2007

Middle Brand 2000
natural earth pigments on canvas
122 x 135 cm
gift of James and Jacqui Erskine, 2009
2009.546

BENN PERRURLE, Billy
Alyawarr people
born Australia 1943

Artetyerre 2008
synthetic polymer paint on canvas
150 x 300 cm
2009.20

BULUNBULUN, Johnny
Ganalbingu people
born Australia 1946

Wangarra 2007
natural earth pigments with PVC fixative on stringybark (*Eucalyptus tetradonta*)
203 x 113 cm
2009.326

FARMER, Peter
Nyoongar people
born Australia 1971

Chirriger #12 (Nyoongar dancers painted ready for ceremony) 2008
oil on canvas
150 x 120 cm (each)
150 x 360 cm (overall)
2009.90.A–C

GIBLET, Elizabeth 'Queenie'
Umpila people
born Australia 1939

Pa'anamu (*Headbands*) *for Laura Festival* 2008
synthetic polymer paint on canvas
172 x 115 cm
2009.86

JANDANY, Hector
Gija/Kija people
Australia 1925–2006

The holy spirit in our land (white owl of the Kimberley) 2005
natural earth pigments and binders on canvas
122 x 135 cm
gift of Sir William and Lady Helen Deane, 2008
2008.670

KANTILLA (KUTUWALUMI PURAWARRUMPATU), Kitty
Tiwi people
Australia 1926–2003

Untitled 1999
natural earth pigments on canvas
87 x 74 cm
2008.947

KUBARKKU, Balang (Mick)
Kuninjku (eastern Kunwinjku) people
Australia 1920–2008

Yawk yawk water spirits 1975
natural earth pigments on eucalyptus bark
98 x 62 cm
2008.724

Dird Djang (Moon Dreaming) c 1990
natural earth pigments on eucalyptus bark
112 x 90 cm
2008.779

Djorrkkun 1995
natural earth pigments on eucalyptus bark
110 x 25 cm
2008.780

Kolobar—kangaroo c 1980s
natural earth pigments on eucalyptus bark
132.5 x 91 cm
2008.781

Moon Dreaming from Dirdbim 1995
natural earth pigments on eucalyptus bark
128 x 54 cm
2008.782

Namarrden 1993
natural earth pigments on eucalyptus bark
119 x 62 cm
2008.783

Namorodo spirit 1971
natural earth pigments on eucalyptus bark
72 x 57 cm
2008.785

Namorodo spirit 1971
natural earth pigments on eucalyptus bark
153 x 61 cm
2008.786

Ngalyod rainbow serpent (creator of the rock holes Kubumi, Mann River) c 1980s
natural earth pigments on eucalyptus bark
161.5 x 63.5 cm
2008.787

Ngarrbel (*Echidna*) 1994
natural earth pigments on eucalyptus bark
123 x 49 cm
2008.788

Ngalyod Rainbow snakes at Gubumi on the Mann 1979
natural earth pigments on eucalyptus bark
126 x 79 cm
2008.789

Spirit kangaroo c 1972
natural earth pigments on eucalyptus bark
100 x 59 cm
2008.790

Untitled 1976
natural earth pigments on eucalyptus bark
153 x 61 cm
2008.791

Untitled 1972
natural earth pigments on eucalyptus bark
152 x 103 cm
2008.792

Untitled 1994
natural earth pigments on
eucalyptus bark
91.5 x 40 cm
2008.793

Untitled 1996
natural earth pigments on paper
125 x 27 cm
2008.794

Untitled 1994
natural earth pigments on
eucalyptus bark
135 x 37 cm
2008.795

Namarrden (*Lightning spirit*) 1993
natural earth pigments on
eucalyptus bark
120 x 60 cm
2008.784

MARAWILI, Napuwarri
Madarrpa people
born Australia 1967

Barraltja 2008
natural earth pigments on
eucalyptus bark
142 x 70 cm
2009.83

Djunungguyangu at Yathikpa 2008
natural earth pigments on
eucalyptus bark
230 x 59 cm
2009.84

MARIKA, Dhuwarrwarr
Rirratjingu/Miliwurrwurr peoples
born Australia 1946

Milngurr 2006
natural earth pigments on
eucalyptus bark
158 x 90 cm
2008.679

MUDGEDELL, Brian
Walmajarri/Kukatja peoples
born Australia 1982

Kutungka 2008
synthetic polymer paint on canvas
180 x 12 cm
2009.85

NAPALTJARRI, Tjunkiya
Pintupi people
Australia 1927–2009

Untitled 2007
synthetic polymer paint on canvas
153 x 183 cm
2008.730

NAPURRULA, Ningura
Pintupi people
born Australia c 1938

Untitled 2006
synthetic polymer paint on canvas
183 x 244 cm
2009.134

NYADBI, Lena
Gija/Kija people
born Australia c 1936

Dayiwul Ngarankarni 2008
natural earth pigments on canvas
120 x 120 cm
2008.681

PALPATJA, Tiger
Pitjantjatjara people
born Australia c 1920

Untitled 2007
synthetic polymer paint on canvas
152.5 x 198 cm
2008.816

PEASE, Christopher
Minang/Wardandi/Balardong/
Nyoongar peoples
born Australia 1969

Cow with body paint 2007
balga (*xanthorrhoea*) resin and ochre
on hessian on canvas
180 x 300 cm
2009.3

PLATT, Doris
Lama Lama people
born Australia 1950

Mitchan (*Bush rope*) 2008
synthetic polymer paint on canvas
172 x 100 cm
2009.87

PRINCE OF WALES
Larrakia/Danggalaba peoples
Australia c 1935–2002

Body marks 2001
synthetic polymer paint on canvas
122 x 70 cm
gift of James and Jacqui Erskine,
2009
2009.547

SHEPARD, Ivan
Ngaanyatjarra people
born Australia 1944

Tjukurrpa Wati Kutjarra 2008
synthetic polymer paint on canvas
101 x 213.4 cm
2008.680

TJAPANANGKA, Long Tom
Pintupi/Ngaatjatjarra peoples
Australia 1927–2006

Big mob puli 1997
synthetic polymer paint on canvas
150 x 330 cm
2008.807

TJAPANGARTI, Timmy PAYUNGKA
Pintupi people
Australia 1935–2000

Untitled 1989
synthetic polymer paint on canvas
183 x 122 cm
purchased with the assistance of the
Sun family, 2009
2009.133

TJUTJUNA, Harry
Pitjantjatjara people
born Australia c 1920

Wangka Tjukurpa (*Spiderman*) 2007
synthetic polymer paint on canvas
154 x 182 cm
2008.815

WANAMBI, Yalanba
Marrakulu people
born Australia 1973

Three rocks in Trial Bay 2007
natural earth pigments on
eucalyptus bark
202 x 62 cm
2008.814

YUNUPINGU, Nyapanyapa
Gumatj people
born Australia c 1945

Collecting wild apples 2008
natural earth pigments on eucalyptus bark
63 x 150 cm
2008.946

Photography

JONES, Dianne
Balardung/Nyoongar peoples
born Australia 1966

A little less conversation 2008
archival digital print (premium gloss)
178 x 106 cm
2008.1201

Ye must be born again: John 3.7 2008
archival digital print
142 x 106 cm
2008.1202

LEE, Gary Mura
Larrakia/Wadaman peoples
born Australia 1952

Gus 2006
from the series *Nimgololo*
colour digital print on Hahnemuhle paper
70 x 100 cm
2009.324

Shaba 2006
from the series *Shaba*
colour digital print on Hahnemuhle paper
270 x 100 cm
2009.325

MAYNARD, Ricky
Ben Lomond/Big River peoples
born Australia 1953
EDWARDS, Ms Sandy (printer)

Portrait of a distant land 2007
from the series *Portrait of a distant land*
black-and-white silver gelatin print
50 x 60 cm (each)
2009.197.1–10

MOFFATT, Tracey
born Australia 1960

First jobs series 2008
archival pigments on rice paper with gel medium
71 x 91.5 cm (each)
gift of Rupert and Annabel Myer, 2008
2008.944.1–12

THOMPSON, Christian Bumbarra
Bidjara people
born Australia 1978

Australian graffiti series 2008
photograph and DVD
100 x 100 cm (each)
2009.2.1–13

Print

ABDULLA, Ian W
Ngarrindjeri people
born Australia 1947

Watching white people 2004
screenprint, printed in colour from nine stencils, on thick white wove Magnani paper
printed image 44.6 x 60.8 cm
sheet 56.2 x 76 cm
Gordon Darling Australia Pacific Fund, 2008
2008.855

Truck full of rabbits 2004
screenprint, printed in colour from nine stencils, on thick white wove Magnani paper
printed image 43.6 x 60.4 cm
sheet 56 x 75.8 cm
Gordon Darling Australia Pacific Fund, 2008
2008.854

GILES (KERWINGIE), Kerry
Ngarrindjeri people
Australia 1959–1997

Mr Harry 1990s
linocut, printed in black ink from one block, on thin smooth white wove paper
printed image 38.6 x 30.4 cm
sheet 50.6 x 37.8 cm
gift of Brenda L Croft, 2008
2008.713

Rushes in the sand 1990s
linocut, printed in black ink from one block, on thin smooth white wove paper
printed image 37.1 x 19.2 cm
sheet 43 x 25 cm
gift of Brenda L Croft, 2008
2008.715

Rushes in the sand 1990s
linocut, printed in black ink from one block, on thin smooth white wove paper
printed image 37.1 x 19.2 cm
sheet 43 x 25 cm
gift of Brenda L Croft, 2008
2008.716

Blue bonnet parrot 1992
screenprint, printed in black ink from one stencil, on thick off-white wove paper
printed image 77 x 57.3 cm
sheet 85.8 x 61 cm
gift of Brenda L Croft, 2008
2008.717

We know our history 1992
linocut, printed in colour from one block, two-colour roll, on thin off-white wove paper
printed image 56.3 x 47.1 cm
sheet 75.8 x 50.5 cm
gift of Brenda L Croft, 2008
2008.718

Bush tucker 1990s
linocut, printed in colour from two blocks, on thin yellow wove paper
printed image 42 x 56.2 cm
sheet 50.4 x 72 cm
gift of Brenda L Croft, 2008
2008.719

not titled (black swans) 1990s
linocut, printed in black ink from one block, on thin smooth white wove paper
printed image 25.6 x 6.2 cm
sheet 38 x 11.1 cm
gift of Brenda L Croft, 2008
2008.714

MAYMURU, Naminapu #2
born Australia 1979

Mayuyuk (about mats and dilly bags) 2004
screenprint, printed in colour from three stencils, on thick cream wove paper
printed image 48.4 x 68.4 cm
sheet 56 x 75.6 cm
Gordon Darling Australia Pacific Fund, 2008
2008.857

If you love me, love me safely 2005
screenprint, printed in colour from five stencils, on thick cream wove paper
printed image 64.4 x 51.2 cm
sheet 76 x 56 cm
Gordon Darling Australia Pacific Fund, 2008
2008.856

TIPOTI, Alick
Kala Lagaw Ya people
born Australia 1975

Wadth Zigin ar Kusikus 2008
linocut, printed in black ink, on paper
printed image 112 x 200 cm
sheet 112 x 200 cm
2008.808

Sculpture

ALBERT, Tony
Girramay people
born Australia 1981

ASH on me 2008
vintage ashtrays on vinyl lettering
150 x 150 cm
2009.94.1–82

hopeless ROMANTIC 2008
mixed media on vinyl lettering
1600 x 4400 cm (variable)
2008.819.1–84

CONNELLY-NORTHEY, Lorraine
Wiradjuri people
born Australia 1962

Narrbong (*String bag*) 2008
rusted bed-base wire and rabbit-proof-fence wire
80.5 x 22 x 12 cm
2008.737

Narrbong (*String bag*) 2008
rusted and acryliced corrugated-iron and fencing wire
70 x 24 x 15 cm
2008.777

Narrbong (*String bag*) 2008
rusted bedspring base
109 x 30 x 26 cm
2008.775

Narrbong (*String bag*) 2008
rusted and acryliced corrugated-iron and fencing wire
85 x 25 x 13 cm
2008.776

FIELDHOUSE, Janet
Torres Strait Islander people
born Australia 1971

Transformation 4 2007
from the series *Dance*
flexible porcelain
dimensions variable
2009.91.1–4

Rhythm 2 2008
from the series *Dance*
flexible porcelain
dimensions variable
2009.92

FOLEY, Fiona
Badtjala people
born Australia 1964

DISPERSED 2008
charred laminated wood, polished aluminium, .303-inch calibre bullets
51 x 25 cm (each)
51 x 500 cm (overall)
2008.666.A–I

GOUGH, Julie
Trawlwoolway people
born Australia 1965

She was sold for one guinea 2007
book, wooden shelf, beads and cloth
20 x 13.5 cm
2008.810

The chase 2008
leather chaise lounge and steel pins
97 x 182 x 52 cm
2008.812

Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840 2008
wooden chair and tea-tree sticks
288 x 60 x 50 cm
2008.811

IDAGI, Ricardo
Meriam Mer people
born Australia 1957

GiriGiri Le (*Bird of Paradise Man*) 2008
turtle shell, turtle flake, pearl shell, mussel shells, human hair, raffia grass, coral, wicker cane, goa nut, saimi saimi seeds and natural earth pigments
117 x 80 x 11 cm (variable)
2008.945

JONES, Jonathan
Wiradjuri/Kamilaroi peoples
born Australia 1978

Mark making (a view of Botany Bay) 2008
beads, pins, epoxy filler, canvas, axe cuts, framed facsimile of colonial etching
dimensions variable
2008.818.A–D

MARIKA, Dhuwarrwarr
Rirratjingu/Miliwurrwurr peoples
born Australia 1946

Milngurr 2008
natural earth pigments on hollow log
255 cm
2008.676

Milngurr 2008
natural earth pigments on hollow log
233 cm
2008.677

Milngurr 2008
natural earth pigments on hollow log
132 cm
2008.678

NONA, Dennis
Kala Lagaw Ya people
born Australia 1973

Baidam Aw Kuik 2009
bronze, white and black pearl-shell, giddi-giddi seeds and fibre
14 x 24 x 15 cm
2009.323

WANAMBI, Yilpirr
Marrakulu people
born Australia 1975

Miringu 2007
natural earth pigments on eucalyptus bark and hollow log
250 cm (variable)
2008.813.1–2

Textile

CROFT, Brenda L
Gurindji/Mutpurra peoples
born Australia 1964

Portrait of HJ Wedge 1996
printed image on synthetic textile
587.7 x 180.5 cm
2009.198

Portrait of Judy Watson 1996
printed image on synthetic textile
587.7 x 180.5 cm
2009.199

VARIOUS ARTISTS
Anmatyerre people

Batik series (19) 2007
batik on silk
varying dimensions
2009.88.1–19

ASIAN ART

Object

Japan

Meiji period (1868–1912)
Arita, Imari

Vase c 1900
porcelain
110 x 40 cm
donated through the Australian Government's Cultural Gifts Program by Peter Cheah, 2009
2009.285

Pakistan

Talpur Mir dynasty (1789–1843)
Sindh, Hyderabad

Set of chopat tors late 18th – mid 19th century
wood, metal, enamels
2.5 x 2.5 cm (each)
2009.193.1–2

Painting

India

Rajasthan

Scenes from the life of Pabuji; picture scroll (*phadakye*) early–mid 20th century
cotton, pigments
83 x 285.5 cm
gift of Anthony Low, 2009
2009.4

Letter of invitation to a monk; picture scroll (*vijnaptipatra*) c 1835
opaque pigments, gold and silver on paper (*wasli*)
870 x 28.5 cm
2009.181

Rajasthan, Nathdvara

Lotus groves of the Yamuna; shrine hanging (*pichhavai*) 19th century
pigments on cotton
167.5 x 174 cm
2009.121

Festival of Nanda (*Nanda mahotsava*); shrine hanging (*pichhavai*) mid 19th century
pigments on cotton
218 x 218 cm
2009.136

Gujarat, Surat

Marriage contract; picture scroll (*vijnaptipatra*) 1715
opaque pigments, ink, gold and silver on paper (*wasli*)
278 x 26.8 cm
2009.180

Japan

Momoyama period (1573–1615)

Miyuki: the imperial outing and hunt; pair of six-fold screens (*rokkyoku byobu*) 1600–10
colour and gold on paper
168 x 366 cm
purchased with the generous assistance of Andrew and Hiroko Gwinnett
2008.669.A–B

Thailand

Ratanakosin period (1782–present)

Buddhas of the past and future 1820–50
gouache and gold on cotton
316 x 117 cm
2009.57

Print

Japan

Tsukioka Yoshitoshi
Japan 1839–1892

The lonely house on Adachi Moor (*Adachigahara hitotsuya no zu*) 1885
colour woodblock print
72 x 24 cm
2008.774.A–B

Sculpture

India

Andhra Pradesh, Hyderabad

Processional standard (*alam*) 1851
brass
163 x 64 x 10.5 cm
2008.928

Rajasthan

Varaha rescuing the goddess Bhu; temple panel 19th century
wood, oil-based paint
130 x 44 x 10.5 cm
2009.177

Shiva, god of destruction; temple panel 19th century
wood, oil-based paint
113.5 x 46 x 10 cm
2009.178

Chola dynasty (9th–13th centuries)
Tamil Nadu

The sacred bull Nandi, vehicle of Shiva 11th–12th century
granite
80.5 x 110.5 x 55 cm
purchased with the generous assistance of Roslyn Packer AO, 2009
2009.56

Indonesia

Nias

Anthropomorphic stone monument (*gowe nio niha*) 19th century or earlier
stone
240 x 99 x 16 cm
2008.930

Java

Vishnu with Garuda 8th–10th century
bronze
51 x 39 x 17.5 cm
2008.929

Balinese people
Bali

Winged lion (*Singa*) 19th century
wood, pigments
67 x 28 x 50 cm
2009.194

Endeh-Lio people
Flores

Male ancestor figure (*Ana deo*) 19th century
wood
89 x 24.5 x 24.5 cm
2008.799

Heri Dono
born Indonesia 1960

Flying angels 2006
polyester resin, clock parts, electronic components, paint, wood, cotton gauze
59 x 140 x 15 cm (each approx)
gift of Gene and Brian Sherman, 2008
2008.925.1–9

Toba Batak people
Sumatra

Protective figure (*pangulubalang* or *pagar*) 19th century
wood
127 x 12 x 14 cm
2008.801

Toraja people
Sulawesi

Granary door 19th century
jackfruit wood
55 x 50 cm
2008.802

Korea

Choi Jeong Hwa
born Korea 1961

Clear lotus 2009
urethane vinyl, motor
230 x 400 x 400 cm
The Gene and Brian Sherman Contemporary Asian Art Fund, 2009
2009.51

Laos

Lan Xang kingdom (14th–18th centuries)

Buddha sheltered by Muchalinda, the serpent king 15th–16th century
bronze
84 x 46.5 x 30 cm
2008.800

Malaysia

Straits Chinese community
Sarawak

Ceremonial belt and buckle early 20th century
silver, silver alloy; repoussé
belt 5.6 x 85.9 cm
buckle 9.5 x 12 cm
gift of Janet Twigg-Patterson, 2009
2009.76.A–B

Textile

Afghanistan

Uzbek people

Man's ceremonial robe (*chapan*) 19th century
silk, printed cotton lining; warp ikat, cut-pile velvet
120 x 189 cm
2009.195

Turkmen people

Woman's robe (*ferangi* or *chyrpy*) c 1920
silk, block-printed cotton lining, natural dyes; embroidery, fringing
120 x 67 cm
2009.196

China

Qing dynasty (1644–1911)

Hanging 19th century
silk, metallic thread; embroidery
100.8 x 100 cm
purchased with assistance from an anonymous bequest, 2009
2009.10

A group of four children's robes (*ao*) 19th century
silk; gold thread, embroidery, tapestry weave
40 x 70 cm (each approx)
purchased with assistance from an anonymous bequest, 2009
2009.5–2009.8

A group of four elbow cushions 19th century
silk, metallic thread; embroidery
20 x 32 x 32 cm (each approx)
purchased with assistance from an anonymous bequest, 2009
2009.14, 2009.27–2009.29

A group of three uncut textiles for robes late 19th – early 20th century
silk; embroidery
110 x 75 cm (each approx)
purchased with assistance from an anonymous bequest, 2009
2009.15, 2009.30, 2009.31

Entrance hanging late 18th – late 19th century
silk, cotton; patchwork, embroidery
295 x 240 cm
purchased with assistance from an anonymous bequest, 2009
2009.16

Hanging late 18th – late 19th century
silk, metallic thread; embroidery
168 x 52.5 cm
purchased with assistance from an anonymous bequest, 2009
2009.11

Guangzhou

Coverlet late 18th – 19th century
silk satin, silk; embroidery, knotting
263 x 266 cm
purchased with assistance from an anonymous bequest, 2009
2009.12

Ceremonial collar 19th – early 20th century
silk; embroidery
56 x 73 cm
purchased with assistance from an anonymous bequest, 2009
2009.9

Chair cover late 18th – 19th century
silk; embroidery
86.4 x 90 cm
purchased with assistance from an anonymous bequest, 2009
2009.13

India

Gujarat

Board for a traditional dice game (*chopat* or *chaupat*) mid–late 19th century
cotton, metallic ribbon, sequins, glass beads; embroidery
88.2 x 87.2 cm
2009.122

Indonesia

Java, Cirebon

Skirtcloth (*kain panjang*) 19th century
cotton, natural dyes; hand-drawn batik
113 x 256 cm
2009.179

Man's headcloth (*iket kepala*) late 19th – early 20th century
cotton, natural dyes; hand-drawn batik
110 x 107 cm
2009.329

Madura

Skirtcloth (*kain panjang*) 1990s
cotton and natural dyes; hand-drawn batik
105 x 253 cm
gift of Irawati Singarimbun, 2009
2009.79

Balinese people
Bali, Tenganan

Sacred textile (*geringsing wayang*) late 19th – early 20th century
handspun cotton, natural dyes; double ikat
201 x 54.5 cm
gift of Richard McDonald, 2009
2009.77

Kanjeng Ratu Ayu Adipati Anom Hamengkunegoro
Java, Jogjakarta

Skirtcloth (*kain panjang*) 1930s
cotton, natural dyes; hand-drawn batik
108 x 265 cm
gift of Irawati Singarimbun, 2009
2009.80

Melkerij Tan Yoe Tjo (Tan Yoe Tjo Dairy)
Java, Purbolinggo

Bataljon Friesland souvenir 1947
cotton, dyes; hand-drawn batik
45 x 44 cm
gift of Leo Haks, Amsterdam, 2009
2009.78

Pakistan

Sindh, Hyderabad

Board for a traditional dice game (*chopat* or *chaupat*) early–mid 19th century
silk, metallic ribbon; appliqué
96 x 92 cm
2009.327

Talpur Mir dynasty (1789–1843)
Sindh, Hyderabad

Board for a traditional dice game (*chopat* or *chaupat*) early–mid 19th century
silk; embroidery, velvet
99 x 100.6 cm
2009.328

Nobleman's ceremonial hat (*sindhi topi* or *serai topi*) early–mid 19th century
silk, cotton, gold thread; velvet, brocade
14 x 25 x 25 cm
2009.182

Nobleman's ceremonial hat (*topi*) early–mid 19th century
silk, cotton, gold and silver thread, sequins, glass beads; embroidery
10 x 19 x 19 cm
2009.183

Nobleman's ceremonial hat (*sindhi topi* or *serai topi*) early–mid 19th century
silk, cotton, gold and silver thread; brocade, quilting
13 x 25 x 33 cm
2009.185

Nobleman's ceremonial hat (*sindhi topi* or *serai topi*) early–mid 19th century
silk, cotton, gold and silver thread, sequins; embroidery
13 x 25 x 25 cm
2009.186

Nobleman's waist drawstring (*agath*) early–mid 19th century
cotton, metallic thread; netting
9 x 206 cm
2009.187

Nobleman's outer robe (*chogha*) early–mid 19th century
silk, metallic thread; supplementary brocade, quilting
122 x 161 cm
2009.188

Nobleman's pants (*shalwar*) mid 19th century
silk, cotton, metallic thread, sequins; embroidery
143 x 148 cm
2009.189

Nobleman's waist wrap (*lungi*) early–mid 19th century
silk, cotton, metallic thread; supplementary brocade
66.2 x 636 cm
2009.190

Nobleman's pants (*shalwar*) early–mid 19th century
silk, cotton, metallic thread; brocade
99.8 x 83.5 cm
2009.184

Nobleman's outer robe (*chogha*) early–mid 19th century
silk, cotton, metallic thread; supplementary brocade, quilting
123 x 160.3 cm
2009.191

Talpur Mir dynasty (1789–1843)
Sindh, Thatta

Nobleman's waist wrap (*lungi*) c 1880
silk, cotton; supplementary brocade
486 x 48 cm
2009.192

AUSTRALIAN ART

Decorative arts

AITKEN-KUHNEN, Helen
born Australia 1952

Ocean blue (necklace) 2009
sterling silver, cast glass pâte-de-verre, stainless steel
65 cm (circum)
purchased 2009 with funds from the Meredith Hinchliffe Fund
2009.140

BARROW, Jane
born Australia 1957

Riparian rite 1 2008
stoneware with nepheline syenite lustre glaze over slip inlay decoration
39 x 22 cm
2009.141

BOWERS, Stephen
born Australia 1952

The links of Charmshire (an Antipodean homage to Grayson Perry) 2007
earthenware with underglaze painting
7 cm, 65 cm (diam)
purchased 2009 with funds from the Meredith Hinchliffe Fund
2009.95

BOXHORN, Louis
active Australia 1897–1922

Bracelet c 1900
9-carat yellow gold, pearls, garnets
1.5 cm, 6.5 cm (diam)
2008.949

COELHO, Kirsten
born Denmark 1966
Australia from 1972

Bowl 2008
porcelain with celadon and temmoku glaze
12 cm, 22 cm (diam)
purchased 2008 with funds from the Meredith Hinchliffe Fund
2008.922

Tall, lidded vessel 2008
porcelain with celadon glaze and iron-oxide markings
22 cm, 17 cm (diam)
purchased 2008 with funds from the Meredith Hinchliffe Fund
2008.923.A–B

CREED, Mildred
born Australia – died Australia 1943

Set of six coffee spoons 1930s
sterling silver
9.5 x 2 x 1.3 cm
2008.838.A–F

CREETH, Helen (decorator)
United Kingdom 1865 – Australia 1938
CREETH, May (decorator)
United Kingdom 1868 – Australia 1943

Tea service (teapot, milk jug, cream jug, sugar bowl, six plates, six cups with saucers) c 1910
porcelain with painted overglaze enamels
teapot 11 x 19.5 x 11.5 cm
2009.101.1–11

HARRIS AND SON (manufacturer)
established Australia 1921

Brooch with boronia motif c 1947
18-carat yellow gold, palladium and diamonds
7 x 2.5 cm
2008.950

HILLIARD AND THOMASON (manufacturer)
established United Kingdom 1847
unknown Australian engraver (engraver)

Presentation goblet 1884
sterling silver, engraved
22 cm, 10 cm (diam)
2008.951

LANDER, Bridie
born Australia 1968

Networked bowl 2008
copper, enamel
5 cm, 14 cm (diam)
2008.687

Facet + pierced sphere neckpiece 2008
925 silver, patinated copper, epoxy, lapis
18 x 17.5 x 3.5 cm
2008.686

LINDEMAN, Harry
Australia 1872–1948

Vase c 1925
glazed earthenware with slip decoration
12 cm, 28 cm (diam)
2009.98

LINTON, James WR
United Kingdom 1869 – Australia 1947
Australia from 1896

Paper knife 1904
brass
21.5 x 2.7 x 1.3 cm
2009.99

Pendant necklace c 1930
sterling silver, gold, peridots, amethyst
29 x 4 x 1.5 cm
2009.100

MOON, Milton
born Australia 1926

Spoon rest c 1982
glazed stoneware
3 x 18 x 8 cm
gift of Sheena Dickins, 2009
2009.61

Vase c 1982
glazed stoneware
13.5 x 9.5 x 8 cm
gift of Sheena Dickins, 2009
2009.59

Bowl c 1982
glazed stoneware
4 cm, 15.3 cm (diam)
gift of Sheena Dickins, 2009
2009.62

Plate c 1982
glazed stoneware
3 cm, 20 cm (diam)
gift of Sheena Dickins, 2009
2009.60

NEALIE, Chester
born New Zealand 1942
Australia from 1991

Large firebox bottle 2003
stoneware, wood-fired
45 x 35 x 35 cm
2008.684

Platter 2008
stoneware, wood-fired
19 x 42 cm
2008.683

SADUBIN, Leon
born Israel 1948
Australia from 1958

Wing, writing desk and chair 2001
desk drawers and frame: blackwood, Macassar ebony; desk legs: sallywattle; chair legs: sallywattle; chair frame, backsplat and crestrail: blackwood; chair seat: nubuck leather
table 73 x 195 x 95 cm
chair 79 x 56 x 50 cm
2008.682.A–B

SHEFFER, Avital
born Israel 1954
Australia from 1990

Temimah I 2008
earthenware with screenprinted engobe decoration
77 x 39 x 15 cm
2009.96

SWEN, Hiroe
born Japan 1934
Australia from 1968

Turbulent phase I 2008
glazed stoneware
23 x 35 x 19 cm
purchased 2009 with the assistance of Betty Beaver AM to celebrate 40 years of Narek Galleries
2009.97

TREVILLIAN, Annie
born Australia 1953

The forest 2008
cotton canvas, fibre-reactive dye
108 x 146 cm
2008.685

unknown Australian silversmith
Australia

Sheep Dog Trial trophy belt c 1884
silver, engraved
10 x 50 cm
2008.952

unknown New South Wales cabinetmaker
Australia

Sofa table c 1820
Australian cedar and New South Wales rose mahogany (*dysoxylon fraserianum*): ebony stringing; brass castors, handles and mounts
71 x 159 x 65 cm (extended)
71 x 102 x 65 cm
2009.17

unknown Tasmanian cabinetmaker
Australia

Secretaire bookcase c 1822
Australian red cedar (*Toona ciliata*), cedar veneer, ebony, brass, iron, glass, leather
249 x 115 x 51 cm
2009.135

WARBURTON, Ethel
Australia 1894–1992

Cup and saucer 1922
porcelain with overglaze painting
cup 5 x 6.5 x 5 cm
saucer 1.2 cm, 11.5 cm (diam)
gift of Patricia Ganter, 2008
2008.829.A–B

Bowl with incised decoration 1920
glazed earthenware
9.5 cm, 23 cm (diam)
2008.830

Bowl with nasturtium decoration 1920
glazed earthenware
6.5 cm, 27 cm (diam)
2008.831

Plate with floral decoration c 1920
earthenware with overglaze-painted decoration
3 cm, 23.5 cm (diam)
2008.832

Set of six coffee cups and saucers with wattle motif 1920
porcelain with overglaze painted decoration
cup 5.5 x 6 x 7.5 cm
2008.834.1–6.A–B

Set of five coffee cups and saucers with geometric motif 1920–30
porcelain with overglaze painting
cup 5.7 x 6.2 x 8 cm
saucer 2 cm, 11.5 cm (diam)
2008.837.1–5.A–B

Tall vase 1920
glazed earthenware
24 cm, 10 cm (diam)
2008.833

Jug c 1920
glazed earthenware
11.5 x 20 x 14 cm
2008.836

Coffee service with black trees motif (coffee pot, milk jug, plate, six cups and saucers, mustard pot, salt shaker, pepper shaker) 1920
porcelain with overglaze painted decoration
coffee pot 15.5 x 17 x 8.5 cm
2008.835.1–13

Drawing

BAYLISS, Clifford
Australia 1916 – England 1989
England from 1935

Profile of woman 1945–46
pencil on paper
image 34.5 x 24.6 cm
sheet 37.6 x 26.4 cm
2008.701

Two confronting women with shouting man 1945–46
ink on paper
image 19.6 x 30.4 cm
sheet 19.6 x 32 cm
2008.700

CARCHESIO, Eugene
born Australia 1960

Landscapes 1–12 2004
watercolour on paper
sheet 21 x 14.8 cm (each)
2009.104.1–12

CHONG, Liyen
born Malaysia 1979
New Zealand from 1995

You jig 2007
embroidered hair on linen
image 4.5 x 1.5 cm
sheet 38.5 x 41 cm
2009.292

I amble 2007
embroidered hair on linen
image 4.5 x 1.5 cm
sheet 38.5 x 41 cm
2009.293

CURTIS, James Waltham
England 1839–1901

Lagoon in the Carrum Carrum Swamp—evening c 1872
watercolour on paper
image 65 x 93 cm
sheet 65 x 93 cm
2008.699

DAVIES, David
Australia 1864 – England 1939
France, England 1890–93; England, France from 1897

Old house, Dieppe c 1926
watercolour on off-white wove paper
image 30.6 x 22 cm
sheet 30.6 x 22 cm
gift of Anna Gray, 2009
2009.74

DE MEDICI, eX
born Australia 1959

Yellow-bellied black (Baretta CX4 Storm carbine) 2007
watercolour and pencil on paper
image 100 x 237.5 cm
sheet 114 x 253 cm
2008.840

FIZELLE, Rah
Australia 1891–1964
Europe 1916–19, 1927–30, 1960–61

Alhambra, Granada c 1930
image 42.8 x 57.8 cm
sheet 59 x 73 cm
gift of Warren Muller, 2008
2008.858

FULLWOOD, A Henry
England 1863 – Australia 1930
Australia from 1883; United States of America, England 1900–20

not titled (landscape with figures) c 1895
watercolour on medium-weight smooth off-white wove paper
image 16.9 x 24.2 cm
sheet 16.9 x 24.2 cm
gift of Anna Gray, 2009
2009.225

GILBERT, George Alexander
England 1815 – Australia 1889
Australia from 1841

not titled (two figures with spears overlooking landscape) c 1860
pen and wash
image 14.4 x 22.6 cm
sheet 32.6 x 40.4 cm
2009.36

GILLILAND, Hector
Australia 1911–2002
United Kingdom, Europe 1953–54

Portfolio of sketches and notes 1976–93
ink, ballpoint pen, fibre-tipped pen, pencil, watercolour, colour pencil, gouache, print on paper or cardboard
folio 35 x 25.6 cm (closed)
gift of Robert Gilliland, 2008
2008.709

HARRIS, Brent
born New Zealand 1956
Australia from 1981

Eight drawings for Grotesquerie #14 2002
graphite, colour pencil, gouache on white wove paper
gift of the artist, 2009
2009.72.1–8

HESTER, Joy
Australia 1920–1960

Girl with goanna 1957
brush and ink, gouache on card
image 62.3 x 49.5 cm
sheet 62.3 x 49.5 cm
2008.668

KING, Grahame
Australia 1915–2008
England 1947–51; England, United States of America 1967–70

A portfolio of watercolour sketches from Europe 1947–49
watercolour, gouache, pen and pencil on paper
gift of Inge King, 2009
2009.274

LAMBERT, George W
Russia 1873 – Australia 1930
Australia from 1887; England 1900–01; France 1901–02; England 1902–21

Girl with plaits 1913
pencil on off-white wove paper
image 41 x 33.2 cm
sheet 45 x 35 cm
gift of Anna Gray, 2009
2009.73

LARTER, Richard
born England 1929
Algeria 1950; Australia from 1962; New Zealand 1974

Four untitled drawings for a print 1967
collage, rubbing, pen and ink, biro and crayon on medium-weight white wove paper
image 59.2 x 39.2 cm (overall)
sheet 59.3 x 40.4 cm (overall)
gift of John McPhee, 2008
2008.934.A–D

MACQUEEN, Kenneth
Australia 1897–1960
England 1915–19

Waves and reef 1945
watercolour on off-white paper
image 39.5 x 44.6 cm
sheet 39.5 x 44.6 cm
purchased with the assistance of Philip Bacon, 2009
2009.106

Darling Downs landscape 1935
watercolour on off-white paper
image 38.6 x 45.6 cm
sheet 38.6 x 45.6 cm
purchased with the assistance of Philip Bacon, 2009
2009.107

MARTENS, Conrad
England 1801 – Australia 1878
Australia from 1835

Campbell's Wharf 1857
watercolour, with touches of gum arabic, on thick white wove paper
image 46 x 66 cm
sheet 46 x 66 cm
2009.131

MATHER, John
Scotland 1848 – Australia 1916
Australia from 1878

After glow on the Yarra 1913
watercolour on paper
image 75.8 x 50 cm
sheet 75.8 x 50 cm
2009.120

MITELMAN, Allan
born Poland 1946
Australia from 1953; Middle East, Europe 1969–70

A collection of 12 drawings 1985–2002
various media
gift of Matisse Mitelman, 2009
2009.204–2009.215

PAYNE, Patsy
born England 1955
Australia from 1960

Range 1–52 2007
graphite powder on 25 sheets of Japanese paper
sheet (each) 28 x 14.9 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.736.1–52

PLATE, Carl
Australia 1909–1977
United States of America, Mexico, England, Europe, Russia 1935–40; England, Europe 1959

30 1945
magazine collage on magazine paper
image 16.2 x 17.9 cm
sheet 16.2 x 17.9 cm
gift of Jocelyn and Cassi Plate, 2009
2009.216

33 1945
magazine collage on magazine paper
image 17.5 x 12.3 cm
sheet 17.5 x 12.3 cm
gift of Jocelyn and Cassi Plate, 2009
2009.217

44 1946
magazine collage on magazine paper
image 25.4 x 21.9 cm
sheet 25.4 x 21.9 cm
gift of Jocelyn and Cassi Plate, 2009
2009.218

Untitled (knit head) 1973
magazine paper collage on magazine paper
image 15.5 x 12.6 cm
sheet 15.5 x 12.6 cm
2009.219

Untitled (peach) 1974–75
magazine paper collage on magazine paper
image 30.5 x 21.9 cm
sheet 30.5 x 21.9 cm
2009.220

PMC no 36 1975
magazine paper collage on magazine paper
image 23.3 x 21.1 cm
sheet 23.3 x 21.1 cm
2009.221

Tough stretch c 1975
magazine paper collage on magazine paper
image 20 x 34 cm
sheet 23.1 x 38.4 cm
2009.222

PROUT, John Skinner
England 1805–1876
worked Australia 1842–48

The River Barwon, Victoria c 1847
watercolour on paper
image 27.2 x 37.8 cm
sheet 27.2 x 37.8 cm
2009.288

ROONEY, Robert
born Australia 1937

The hill 1955
watercolour, gouache, litho crayon on thin paper affixed to cream wove paper
image 30 x 22.6 cm
sheet 37.8 x 28 cm
gift of the artist, 2008
2008.868

SELIG, Sandra
born Australia 1972

Universes (1–3) 2007
spider silk, enamel and fixative on paper
sheet 42 x 29 cm (each)
2009.40–2009.42

TAYLOR, Howard
Australia 1918–2001
United Kingdom 1938–49

Coastal dunes 1997
watercolour, gouache and pencil on paper
image 13 x 18.5 cm
sheet 13 x 18.5 cm
2009.39

VON GUERARD, Eugene
Austria 1811 – England 1901
Italy 1830–38; Germany 1838–52; Australia 1852–81; Germany 1882–91; England from 1891

not titled (the washerwomen) 1847
pencil, Chinese white watercolour on paper
image 21.4 x 29 cm
sheet 21.4 x 29 cm
2009.119

WAINEWRIGHT, Thomas Griffiths
England 1794 – Australia 1847
Australia from 1837

Portrait of Henrietta Maria Garrett c 1839
pencil on paper
image 19 x 14.6 cm
sheet 21.4 x 18.5 cm
2009.108

Portrait of Eleanor Fitzgerald c 1840
watercolour over pencil on paper
image 34 x 29.4 cm
sheet 37.5 x 30.5 cm
2008.1194

WALKER, John R
born Australia 1957

Fences walking Bedervale 2004
ink on paper
sheet 34.8 x 644.8 cm (unfolded)
book 34.8 x 24.8 cm (closed)
gift of Anne Sanders, 2009
2009.279

WALKER, Murray
born Australia 1937
England 1960–62

not titled (hand and script)
ink on tissue paper
image 22.8 x 14.8 cm
sheet 32.8 x 22 cm
2008.703.1

WATSON, Ruth
born New Zealand 1962

Lost world (Athelstan Spilhaus' composite shoreline map XX) 2007
9H graphite pencil and erasure on 300 gsm watercolour paper
image 17 x 10.4 cm
sheet 36 x 26 cm
2009.289

Lost world (Athelstan Spilhaus' composite shoreline map XIX) 2007
9H graphite pencil and erasure on 300 gsm watercolour paper
image 14.2 x 24 cm
sheet 26 x 36 cm
2009.290

Lost world (Athelstan Spilhaus' composite shoreline map XIVa) 2007
9H graphite pencil and erasure on 300 gsm watercolour paper
image 17 x 13.4 cm
sheet 26 x 36 cm
2009.291

WESTALL, William
England 1781–1850
Australian waters 1801–05

not titled (Australian natives attacking explorers during Flinders's circumnavigation of Australia) c 1808–09
watercolour over pencil on paper
image 49.8 x 59.6 cm
sheet 49.8 x 59.6 cm
2009.128

YOUNG, Blamire
England 1862 – Australia 1935
Australia from 1885; England 1893–95; Europe, England 1912–23

Moon beam 1909
watercolour on Old Watercolour Society paper
image 54.8 x 76.8 cm
sheet 54.8 x 76.8 cm
purchased with the assistance of Philip Bacon, 2009
2009.105

Painting

ARKLEY, Howard
Australia 1951–1999
Europe, United States of America 1976–77

Freeway exit 1995
synthetic polymer paint on canvas
175 x 135 cm
2009.126

BADHAM, Herbert
Australia 1899–1961

Self portrait 1937
oil on canvas
34 x 24 cm
2009.142

BERGNER, Yosl
born Austria 1920
Australia 1937–48; France 1948–50; Israel from 1950

Tocumwal Camp c 1942–43
oil on composition board
54 x 42.5 cm
2009.125

BINNS, Vivienne
born Australia 1940

Japanese fabric III: in memory of the unknown artist 2001
from the series *In memory of the unknown artist*
synthetic polymer paint on canvas
90.4 x 183 cm
2008.664

Nylon over the Lachlan: in memory of the unknown artist 2005
from the series *In memory of the unknown artist*
synthetic polymer paint on canvas
130.5 x 165 cm
2008.663

BRODZKY, Horace
Australia 1885 – England 1969
United States of America 1905–07; England 1908–14; United States of America 1915–22;
England from 1923

The gardener 1914
oil on wood panel
21 x 18.5 cm
2009.21

BROWN, Leonard
born Australia 1949

The waters saw thee, O God, the waters saw thee. Psalm 76 2004
oil on canvas
201 x 152.5 cm
2008.661

O Lord, bow the heavens and come down. Psalm 143 2004
oil on canvas
201 x 152.5 cm
2008.662

CATTAPAN, Jon
born Australia 1956

Possible histories: stream 2007
oil on four canvases
170.4 x 656 cm (overall)
170.4 x 160.3 cm (each)
2008.927.A–D

DAWES, Debra
born Australia 1955

Parallel planes 2007
oil on canvas
261 x 180 cm
2008.660

DE MAISTRE, Roy
Australia 1894 – England 1968
England, France 1923–26; Australia 1926–29; England, France from 1929

Colour sketch c 1920
oil on cardboard
20 x 18 cm
2009.54

Colour sketch c 1920
oil on cardboard
21 x 26 cm
2009.55

DUNCAN, George
New Zealand 1904 – Australia 1974
Australia c 1925–33; England, Europe 1933–39; Australia from 1940

Rainy day 1923
oil on canvas mounted on board
40 x 30 cm
2009.144

FORREST, Haughton
France 1826 – Australia 1925
England 1848 – c 1874; Australia from 1876

Island of the Dead c 1880
oil on academy board
30 x 46 cm
2009.102

GRAHAM, Peter
born Australia 1970

Launch 2007
oil on canvas
208 x 124.5 cm
2008.665

GRUNER, Elioth
New Zealand 1882 – Australia 1939
Australia from 1883; England 1924–25

Figures at Coogee 1913
oil on wood panel
14.9 x 23.3 cm
2009.127

HARVEY, Edmund Arthur
England 1907 – Australia 1994
Australia from 1909; England, Europe 1925–28

Sinn Fein 1933
oil on canvas
46 x 40.5 cm
2009.147

HENRY, Chayni
born Australia 1983

Northern suburbs—a selection 2008
synthetic polymer paint on wood panel
120 x 120 cm
2009.24

HICK, Jacqueline
Australia 1919–2004
Europe 1948–51

Card players 1949
oil on canvas
47 x 61.5 cm
2009.145

HILL, Charles
England 1824 – Australia 1916
Australia from 1854

Portrait c 1845
oil on canvas
48 x 57 cm
frame 62 x 69 cm
2008.690

Self portrait 1850s
oil on canvas
61 x 48.5 cm
frame 78 x 65 cm
2008.691

The back garden c 1870
oil on millboard
57.5 x 48.5 cm
frame 73 x 63 cm
2008.689

HOLMES, Edith
Australia 1893–1973

Carlton Bluff & Spectacle Head, Tasmania c 1942–46
oil on canvas on board
39 x 50 cm
2009.22

JUNIPER, Robert
born Australia 1929
England 1936–49

Drying sails 1956–57
oil on composition board
65 x 178 cm
2009.53

LARTER, Richard
born England 1929
Australia from 1962

Sarah no 8 1999
synthetic polymer paint and glitter on canvas
130 x 101 cm
2008.695

Tattoo 1967
synthetic polymer paint on composition board
180.5 x 121 cm
2008.694

Smoke and fire 2006
synthetic polymer paint on canvas
120.5 x 90 cm
2008.696

MARSHALL, J Miller
Australia from c 1890

Fossicking for gold 1893
oil on canvas
54.5 x 39 cm
gift of Jenny Manton, David and Melissa Manton in memory of Jack Manton, 2009
2009.63

MEDWORTH, Frank
England 1892 – Mexico 1947
Australia from 1939

The asphalters 1926
oil on plywood
41 x 49.5 cm
2009.146

OLSEN, John
born Australia 1928

The Murray running into Lake Alexandrina 1975
oil on canvas
120 x 101 cm
gift of James and Jacqui Erskine, 2009
2009.548

PEASCOD, William
England 1920 – Wales 1985
Australia 1952; England from 1980

Spanish landscape 1968
synthetic polymer paint and mixed media on composition board
246.5 x 185 cm
gift of Ellen Peascod in memory of Alan Peascod, 2009
2009.65

RAYMENT, Robert
England 1839 – Australia 1893
Australia from 1887

Scott's Point, Humpybong late 1880s – early 1890s
oil on wood panel
33.7 x 61.2 cm
2008.688

RIVERS, R Godfrey
England 1859–1925
Australia from 1889

Wisteria, Coochin Coochin 1905
oil on wood panel
25.5 x 16.9 cm
2008.693

RIX NICHOLAS, Hilda
Australia 1884–1961
France, England 1907–18; France 1924–26

Les fleurs dédaignées (*The scorned flowers*) 1925
oil on canvas
193 x 128.5 cm
2008.926

Snow, Montmartre c 1914
oil on canvas mounted on cardboard
58.5 x 48.5 cm
2008.692

ROBERTS, Tom
England 1856 – Australia 1931
Australia from 1869; England, Europe 1881–85, 1901–23

Cloudscape 1923
oil on plywood
18.5 x 29 cm
2008.797

Shearing shed, Newstead 1893–94
oil on wood panel
22.2 x 33 cm
2008.796

SMITH, Bernard
born Australia 1916

Pompeii 1940
oil on canvas
96.5 x 66 cm
2008.667

The advance of Lot and his brethren 1940
oil on canvas
71 x 86 cm
gift of the artist, 2008
2008.674

TILLERS, Imants
born Australia 1950

The nine shots 1985
synthetic polymer paint and oilstick on 91 canvas boards
330 x 266 cm (overall)
gift of the artist, 2008
2008.828.1–91

TOMESCU, Aida
born Romania 1955
Australia from 1980

Peregrine 2008
oil on canvas
184 x 154 cm
2009.23

Photography

BENYON, Margaret
born Great Britain 1940
Australia 1976–81, from 2005

Unclear world I 1979
hologram
image 20.3 x 25.4 cm
2009.47

Greenhouse I: creation myths 1980
from the series *Greenhouse*
hologram
image 25.4 x 20.3 cm
2009.45

Lattice II 1979
hologram
image 25.4 x 20.3 cm
2009.49

Totem 1979
hologram
image 25.4 x 20.3 cm
2009.46

DAVIES, Ruby
born Australia 1953

Imagine 2000
from the series *Darling Baaka*
gelatin silver photograph
image 64 x 80 cm
2008.1203

Water as life: the town of Wilcannia and the Darling/Baaka, 20 August 2007 2007
pure pigment print
image 89 x 120 cm
2008.1204

FOLEY, Fiona
Badtjala people
born Australia 1964
England 1983

HHH #1 2004
ultrachrome print
image 76 x 101 cm
2009.200

Nulla 4 eva I 2009
ultrachrome print
image 120 x 80 cm
2009.201

Nulla 4 eva VII 2009
ultrachrome print
image 120 x 80 cm
2009.202

Badtjala woman 1994
Type C colour photographs
image 45 x 35 cm (each)
2009.203.1–3

FRITH, Frederick
Australia 1819–1871

New Wharf, Hobart Town, from Saint David's Steeple 1857
albumen silver photograph
image 25 x 35 cm
2008.956

GOLLINGS, John
born Australia 1944

Group of 60 New Guinea colour photographs 1973–74
archival pigment inkjet
images 61 x 100 cm
donated through the Australian Government's Cultural Gifts Program by John Gollings, 2009
2008.1205.1–60

PAM, Max
born Australia 1949

Ferry for Vypeen Island, Cochin, 1992 1992
gelatin silver photograph, postage stamps, pencil and ink
image 46.6 x 99.2 cm
2008.955

PARKE, Trent
born Australia 1971

Motel, Pacific Highway, NSW 2006
from the series *Coming soon*
Type C colour photograph
image 114 x 143 cm
2009.129

SANDS, Edward
active Australia 1880–1916

Chinese man in Melbourne studio c 1890
albumen silver photograph
image and sheet 14.5 x 10 cm
card 16.5 x 10.6 cm
2009.150

STEWART & CO
Australia 1871–1915

not titled (group portrait of four young women) c 1885
albumen silver photograph
image 15.3 x 10 cm
card 16.5 x 10.9 cm
2009.149

THE SWISS STUDIO
Australia 1901–1920

not titled (European woman in Chinese dress with Chinese baby) c 1901–15
albumen silver photograph
image 13.6 x 9.5 cm
card 16.5 x 10.8 cm
2009.151

unknown photographer
worked Australia 1850s

Portrait of a Hobart fireman 1855
ambrotype
frame 20 x 15 cm
2008.957

Isabella Young (Carfrae) c 1855
daguerreotype
image 5.5 x 7 cm
case 8.2 x 9.5 cm
2008.953

unknown photographer
worked Australia 1860s

not titled (pastoral property, possibly Victoria) c 1865–70
daguerreotype
image 8.5 x 6.2 cm
case 11.8 x 9.2 cm
2008.954

ZAHALKA, Anne
born Australia 1957

Exotic birds 2006
from the series *Wild life*
Type C colour photograph
image 80 x 80 cm
2008.697

Strangers in a strange land, Pinnacles Desert 2005
from the series *Wonderland*
Type C colour photograph
image 115 x 145 cm
2008.698

Print

ALAND, John
Australia 1937–2005

St Kilda 1970
screenprint, printed in colour from eight stencils, on thick off-white wove paper
printed image 42 x 61.8 cm
sheet 56.2 x 76.2 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.843

AMOR, Rick
born Australia 1948

A collection of 11 prints 2006
lithographs, etchings
gift of the artist, 2008
2008.909–2008.919

BAKER, William (artist, printer, publisher)
Ireland 1806 – Australia 1857
Australia from 1835

St Peters Church and Parsonage c 1855
chalk-lithograph, printed in black ink from one stone, on soft white wove paper
printed image 17 x 25.8 cm
sheet 25.5 x 32 cm
2008.768

BARAKI, Bashir
United States of America 1943 – Australia 1998
Australia from 1977

Rococo recollections 1995
a collection of 23 prints from the portfolio of 24
electrostatic prints, printed from a Canon colour laser copier from collaged elements, on white Ingres Vidalon paper
folio 30 x 22 x 1.8 cm (closed)
folio 30 x 44 x 1.2 cm (open)
gift of Geoff Brash from the estate of Barbara Brash, 2009
2009.75.1–24

BARTON, Del Kathryn
born Australia 1972
KING, Martin (printer)
born Australia 1957
WHITE, Simon (printer)
active by 2000
AUSTRALIAN PRINT WORKSHOP (print workshop)
established Australia 1989

that's when i was another tree 2007
a set of three prints
lithographs, printed in colour from aluminium plates, on white wove Velin BFK Rives 300 gsm paper
folio 108 x 78 cm (closed)
printed image 104 x 73 cm (each)
sheet 106.5 x 76.5 cm (each)
Gordon Darling Australia Pacific Print Fund, 2008
2008.841.1–3

BATEMAN, Edward La Trobe
England 1816 – Scotland 1897
worked Australia 1952–69

Melbourne public library catalogue 1861
wood-engravings, printed in colour; letterpress text
book 28.4 x 23 cm (closed)
book 28.4 x 46 cm (open)
gift of John McPhee, 2008
2008.876

BLACK, Dorrit
Australia 1891–1951
Europe 1927–29; Europe, United States of America 1934–35

Negro funeral c 1929
linocut, printed in colour from five blocks, on thin white laid paper
printed borderline 19 x 21.5 cm
printed image 20.4 x 23.3 cm
sheet 21.9 x 24 cm
2008.659

Hills landscape with vineyard c 1942
linocut, printed in black ink from one block, on thin cream wove paper
printed image 31 x 32 cm
sheet 32.9 x 38.9 cm
2008.658

BLACKBURN, Vera
Australia 1911 – England 1991
England from 1937

Sunny morning 1935
linocut, printed in black ink from one block, on thin smooth cream Japanese-style wove paper
printed image 24.8 x 16.2 cm
sheet 29.6 x 21.4 cm
2009.38

BLEANEY, John
born Australia 1958
BOXSHALL, Mark
worked Australia 1985

High falutin c 1985
a set of playing cards
off-set lithographs on coated white card
card 9 x 5.8 cm (each)
gift of Mark Dodson, 2008
2008.939.1–53

BRADHURST, Jane (artist and printer)
born Australia 1926
TREMBLAY, Theo (printer)
born United States of America 1952
Australia from 1977
STUDIO ONE (print workshop)
Australia 1983–1985

A set of four lithographs 2000
from *Mood Kimberley*
lithographs, printed in colour, each from multiple stones, additional hand-colouring, on paper
printed image 80 x 121 cm (each)
sheet 80 x 121 cm (each)
gift of the artist, 2008
2009.35.1–4

BRASH, Barbara
Australia 1952–2002

A collection of 247 prints and archival material by Barbara Brash and other artists 1940s–80s
lithographs, etchings, linocuts
gift of the estate of Barbara Brash, 2009
2009.330–2009.544

BULL, Knut (print after)
Norway 1811 – Australia 1889
Australia from 1846
DAY & SON (printer)
born Great Britain 1866

City of Hobart Town 1855
lithograph, printed in colour from multiple stones, hand-coloured, on thick off-white smooth laid paper
printed image 32.1 x 58.5 cm
printed borderline 34.7 x 60.1 cm
sheet 36.4 x 62.5 cm
2008.770

BURGESS, Rachel (artist and printer)
born Australia 1971

Heartwood 2000
lithograph, printed in black ink from one plate, worked with tuche and crayon, on thick beige wove BFK Rives paper
printed image 46.4 x 33.9 cm
sheet 46.4 x 33.9 cm
gift of the artist, 2008
2008.961

BURGESS, Rachel
born Australia 1971
NEILSON, Faye
born Australia 1967
KING, Martin (printer)
born Australia 1957

Glove layout 2005
photo-lithograph, printed in colour from one plate, on thick white wove BFK Rives paper
printed image 96.2 x 67.5 cm
sheet 102 x 68.4 cm
gift of the artist, 2008
2008.962

BURGESS, Rachel
born Australia 1971
TREMBLAY, Theo (printer)
born United States of America 1952
Australia from 1977

Time and tide 1995
lithographs, printed in black ink from multiple plates, worked with tuche and crayon, on thick beige wove BFK Rives paper
gift of the artist, 2008
2008.941.1–11

CALLAGHAN, Michael (designer and printer)
born Australia 1952
YOUNG, Ray (designer and printer)
born Australia 1951
REDBACK GRAPHIX (design studio and print workshop)
Australia 1979–1994
established Australia 1980

The 8-kin network 1985
screenprint, printed in colour from six stencils, on matt white wove paper
printed image 102 x 152 cm
sheet 102 x 152 cm
gift of Alison Alder, 2008
2008.798

COLBOURN, John
Australia 1912–1945

Barracks c 1942
linocut, printed in colour from multiple blocks, on thin off-white laid paper
printed image 21.6 x 28 cm
sheet 27.5 x 36.5 cm
2009.111

Gothic doorway c 1942
linocut, printed in black ink from one block, on thin off-white laid paper
printed image 15.2 x 8.8 cm
sheet 21.5 x 13.4 cm
2009.124

COVENTRY, Fred
Australia 1913–1995

The mad dance c 1930
engraving, printed in black ink from one copper plate, on thin light-brown laid Van Gelder Zonen paper
plate-mark 17.1 x 17.1 cm
sheet 25.6 x 23.6 cm
2009.117

CROOKE, Ray
born Australia 1922
RAMS SKULL PRESS
established 1950

An epistle from Oberea 1955
a bound book illustrated with screenprints
screenprints, printed in black ink, each from one stencil, on thin smooth off-white wove paper
book 29 x 20.6 cm (closed)
book 29 x 40.8 cm (open)
2009.301

DE KESSLER, Thomas
Hungary 1925 – Australia 2008
Australia from 1950

A collection of 40 prints 1959–69
linocuts, lithographs, etchings
gift of Diana de Kessler, 2009
2009.233–2009.273

DE MEDICI, eX
born Australia 1959
ATKINS, Ros (printer)
born Australia 1957
AUSTRALIAN PRINT WORKSHOP (print workshop)
established Australia 1989
ART MONTHLY AUSTRALIA (publisher)
established Australia 1987

It's a global world 2008
aquatint and hard-ground etching, printed in black ink from one copper plate, on Velin Arches 250 gsm paper
printed image 59.5 x 41.5 cm
sheet 76 x 56 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.839

DEVINE, Miss (print after)
active Australia 1880
JOHN SANDS & CO (printer)

not titled (flowers and butterflies) c 1880
lithograph, printed in colour from multiple stones, on thick brown card
printed image 27 x 17.5 cm
sheet 39.8 x 29.8 cm
2008.744

DRYSDALE, Russell
England 1912 – Australia 1981
Australia from 1923; England, France 1938–39; England 1950–51, 1957, 1976
LAWSON, Henry (author)
Australia 1867–1922
BEAGLE PRESS (publisher)
established Australia 1980

Short stories 1981
etchings, printed in black ink from multiple plates, on Essex Vellum paper
book 46.8 x 33.6 x 1.8 cm (closed)
book 46.8 x 68 cm (open)
gift of Anna Gray, 2009
2009.230

FAIRHOLME, George Knight Erskine
Scotland 1822 – Austria 1889
Australia 1839 – c 1853
APPEL, Rudolph
active England 1852–1854

Fifteen views of Australia in 1845 by GKEF c 1845
a collection of 13 prints from the portfolio of 15
lithographs, printed in black ink, each from one stone, on cream wove paper
2009.44.1–13

FRANSELLA, Graham
born England 1950
Australia from 1975

Alberr and Bill 1975
photo-etching, printed in black ink from one plate, on off-white wove paper
printed image 49.6 x 60.6 cm
sheet 58 x 77.1 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.729

FRIEDENSEN, Thomas
England 1879 – France 1931
Australia from 1921

The ploughman 1919
etching and drypoint, printed in black ink from one plate, on smooth cream paper
plate-mark 15.1 x 21.4 cm
sheet 24 x 29.2 cm
2009.299

FRIEND, Donald
Australia 1915–1989
travels Europe, Africa, Southeast Asia frequently from 1936; Australia 1940–67; Bali 1967–80; Australia from 1980

Easy Street, Gravesend c 1935
etching, printed in warm black ink from one plate, on medium-weight off-white wove paper
plate-mark 12.9 x 17.8 cm
sheet 19.2 x 25.2 cm
2009.112

FRIEND, Donald
Australia 1915–1989
travels Europe, Africa, Southeast Asia frequently from 1936; Australia 1940–67; Bali 1967–80; Australia from 1980
BEAGLE PRESS (publisher)
established Australia 1980

Songs of the vagabond scholars 1982
lithographs, printed in black ink, each from one stone, on Arches Velin Blanc paper
page 45.7 x 32.5 cm
book 46.8 x 34.2 cm (closed)
book 46.8 x 69 cm (open)
slipcase 47.6 x 33.6 x 3 cm
gift of Anna Gray, 2009
2009.231

FULLWOOD, A Henry
England 1863 – Australia 1930
Australia from 1883; United States of America, England 1900–20

Sydney Heads—entrance to Port Jackson c 1888
lithograph, printed in colour from three plates, on thin smooth cream wove paper
printed image 16.4 x 24 cm
sheet 21.2 x 27.6 cm
gift of Anna Gray, 2009
2009.228

Royal Sydney golf links c 1926
etching, in black ink from one plate, on medium-weight smooth cream wove paper
plate-mark 17.5 x 27.6 cm
sheet 27.8 x 38.2 cm
gift of Anna Gray, 2009
2009.229

GARDNER, John A
Australia 1906–1987

Corroboree dress, Aranda tribe, Central Australia 1930s
monotype, printed in black ink, on thin wove paper
printed image 24 x 13 cm
sheet 28.8 x 19 cm
2008.772

GILL, ST (print after)
England 1818 – Australia 1880
Australia from 1839
TURNER, Charles (lithographer)
active Australia 1850s

Entrance to Port Jackson c 1850
lithograph, printed in colour from two stones, on cream wove paper
printed image 13.9 x 22.1 cm
sheet 20.2 x 25.4 cm (sight)
2008.778

GOODCHILD, John
England 1898 – Australia 1980
Australia from 1913; England, Europe 1921–22, 1926–29

Bush light c 1898
etching, printed in sepia ink from one plate, on cream wove paper on board
plate-mark 14.2 x 13.8 cm
sheet 20.8 x 19.2 cm
gift of Patricia Dalton, 2008
2009.33

GORDON, Robyn
born Australia 1943

Reef fish magic 1993
screenprint, printed in colour from multiple stencils, on white wove Johannot paper
printed image 35 x 56 cm
sheet 49.8 x 65.5 cm
gift of anonymous donor, 2008
2008.712

Coquettish armoury 1988
screenprint, printed in colour from multiple stencils, on white wove BFK Rives paper
printed image 54 x 73.4 cm
sheet 56.1 x 75.8 cm
gift of anonymous donor, 2008
2008.711

Stranded daydream phenomena 1986
screenprint, printed in colour from multiple stencils, on white wove BFK Rives paper
printed image 47.6 x 73.5 cm
sheet 55.6 x 75.6 cm
gift of anonymous donor, 2008
2008.710

HATCH, Brian
born Australia 1934

Inland sea 1962
screenprint, printed in colour from multiple stencils, on medium-weight smooth cream wove paper
printed image 40.4 x 29.4 cm
sheet 50.4 x 37.6 cm
2009.303

Capricornia 1964
screenprint, printed in colour from multiple stencils; relief, printed in colour from multiple elements; embossed line around border; on medium-weight smooth off-white wove paper
printed image 29.7 x 33.1 cm
sheet 46.2 x 57.4 cm
2009.304

Tree of life 1965
linoblock-print, printed in colour in intaglio and relief from one etched linoblock, on thick smooth off-white wove paper
printed image 30.2 x 30 cm
sheet 47.9 x 45.3 cm
2009.305

Aztec ruins, Mexico City 1967
etching, printed in black ink from one plate; screenprint, printed in yellow ink from one stencil, on off-white paper
plate-mark 35.4 x 25 cm
sheet 45.3 x 32.2 cm
2009.306

Landscape en route 1970
etching and aquatint, printed in black ink from one plate; screenprint, printed in colour from multiple stencils, on thick smooth off-white wove paper
printed image 25 x 34.8 cm
sheet 36.8 x 45.8 cm
2009.307

Dark edifice 1974
screenprint, printed in colour from multiple screens, on medium-weight smooth off-white wove paper
printed image 36.9 x 49.5 cm
sheet 48.8 x 60.2 cm
2009.308

Habitat 1978
collagraph, printed in colour from multiple plates, on thick smooth off-white wove paper
printed image 43.5 x 53.8 cm
sheet 55.4 x 65.8 cm
2009.309

Convergence 1978
woodcut, printed in colour from multiple blocks; linocut, printed in black ink from one block; collagraph, printed in colour from multiple blocks, on thick smooth off-white wove paper
printed image 51.4 x 50.2 cm
sheet 76.7 x 58.2 cm
2009.310

Tridacna 1978
collagraph, printed in colour from two plates, on thick smooth off-white wove paper
printed image 51.8 x 46 cm
sheet 67.3 x 56.7 cm
2009.311

Nocturne 1981
woodcut, printed in colour from multiple blocks, on thick smooth off-white wove paper
printed image 47.6 x 75.7 cm
sheet 60 x 87.9 cm
2009.312

Evening passage 1983
woodcut, printed in colour from multiple blocks, on thick smooth off-white wove paper
printed image 48.3 x 46.4 cm
sheet 73.5 x 60.5 cm
2009.313

Night passage 1983
woodcut, printed in colour from multiple blocks, on thick smooth off-white wove paper
printed image 48.2 x 46.3 cm
sheet 74.9 x 60.2 cm
2009.314

HENRY, Lucien
France 1850–1896
Australia by 1890

Australian legend—the waratah 1891
book 28.1 x 19.1 cm (closed)
book 28.1 x 38.5 cm (open)
gift of John McPhee, 2008
2008.875

HEXT, CS (print after)
England 1816 – India 1855
Australia 1840s
HUTCHINS, Charles (printer)
England 1838–1850

North view of Eagle Hawk Neck, which joins Tasman's Peninsular to the main land of Van Dieman's Land
c 1847
from *Views in Australia from sketches by Captn. Hext*, C Hutchins, Liverpool, c 1850
lithograph, printed in colour from multiple stones, on medium-weight off-white wove paper
printed image 14.5 x 23.6 cm
sheet 23.5 x 31.1 cm
2009.118

HINCKSMAN, EH (Bob)
Australia 1925–2000

Torments of Hell 1967
linocut, printed in black ink from one block, on cream wove paper
printed image 15.2 x 13.7 cm
sheet 22.2 x 19.2 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.726

The rambutans of Khao Saming 1967
woodcut, printed in colour from multiple blocks, on cream wove paper
printed image 31.4 x 23.6 cm
sheet 31.4 x 23.6 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.727

HORVATH, Richard
born Netherlands 1950
Australia from 1955; Holland 1969–72

Gimme it easy 2 c 1980–81
screenprints, printed in colour from multiple stencils, on medium-weight smooth off-white wove paper
printed image (a) 46.6 x 33 cm
sheet (a) 46.6 x 33 cm
printed image (b) 47.3 x 55.1 cm
sheet (b) 47.6 x 55.9 cm
gift of Richard Horvath, 2009
2009.286.A–B

International smooth c 1980–81
screenprint, printed in colour from multiple stencils, on medium-weight smooth cream wove paper and medium-weight smooth cream wove paper on composition board
printed image (a) 60.2 x 33 cm
sheet (a) 60.7 x 33 cm
printed image (b) 60.7 x 64 cm
sheet (b) 60.7 x 64 cm
printed image (c) 60 x 33 cm
sheet (c) 61 x 33 cm
gift of Richard Horvath, 2009
2009.287.A–C

Paul Gauguin straw hut c 1980–81
screenprint, printed in colour from multiples stencils, on paper
printed image 33.2 x 40.8 cm
gift of Richard Horvath, 2009
2009.315

RMIT union arts artist on campus scheme c 1980–81
screenprint, printed in colour from three stencils, on thin glossy smooth cream wove paper
printed image 48.4 x 58.8 cm
sheet 50.9 x 61.8 cm
gift of Richard Horvath, 2009
2009.316

First Melbourne Fringe Festival c 1980–81
screenprint, printed in colour from two stencils, on thin glossy smooth cream wove paper
printed image 47.8 x 71.6 cm
sheet 51 x 76 cm
gift of Richard Horvath, 2009
2009.317

RMIT union nite c 1980–81
screenprint, printed in colour from three stencils, on thin glossy smooth cream wove paper
printed image 49.4 x 74.2 cm
sheet 50.9 x 76 cm
gift of Richard Horvath, 2009
2009.318

Victorian Artworkers Union Newsletter
screenprints; printed in colour from multiple stencils; electrostatic prints, printed in black ink; offset lithography; on thin smooth cream wove paper, thin smooth yellow wove paper, thin smooth off-white wove paper, thin Japanese-style off-white wove paper and thin smooth pink wove paper
30 x 21.3 cm (closed)
30 x 42.5 cm (open)
gift of Richard Horvath, 2009
2009.319

Cool clones c 1980–81
screenprint, printed in colour from multiple stencils, on medium-weight smooth cream wove paper
printed image 75.2 x 78.8 cm
sheet 76.3 x 80.2 cm
gift of Richard Horvath, 2009
2009.320

3-fazed c 1980–81
screenprint, printed in colour from multiple stencils, on thin glossy smooth white wove paper on thin smooth off-white wove paper
printed image 74 x 106 cm
sheet 74.8 x 110 cm
gift of Richard Horvath, 2009
2009.321

Formal hit c 1980–81
screenprint, printed in colour from multiple stencils, on medium-weight smooth off-white wove Arches paper
printed image 37.6 x 46.8 cm
sheet 40 x 50.1 cm
gift of Richard Horvath, 2009
2009.322

HOYTE, John C (illustrator)
Great Britain 1835 – Australia 1913
New Zealand 1860–79; Australia from 1879
MYERS, Francis (author)
worked 1886
RICHARDS, Thomas (government printer)
Australia 1831–1895

The coastal scenery, harbours, mountains and rivers of New South Wales 1886
heliotypes, printed in black ink, on smooth white paper
book 29.6 x 23.3 x 1.8 cm (closed)
book 29.6 x 46.6 cm (open)
2008.753

IGGULDEN, Annette
born England 1942
Australia from 1949
ANU SCHOOL OF ART PRINT WORKSHOP

She played with stars: Juarez 2005
relief and inkjet prints, printed in colour from multiple plates, on medium-weight off-white wove paper
folio 61.5 x 22 x 1.2 cm (closed)
folio 61.5 x 45 x 0.6 cm (open)
gift of the artist and Legge Gallery, 2008
2009.32

IMPRESS PRINTMAKERS STUDIO

On a roll 2005
a set of 33 prints
etchings, digital prints, linocuts, monotypes, screenprints
box 45 x 31.6 cm (closed)
gift of Impress Printmakers Studio, Brisbane, 2008
2008.720.1–36

JACKS, Robert
born Australia 1943

Bloomsday 2006
hand-stamped on thick white wove card
card (each) 8.9 x 14 cm
envelope 10.2 x 18.8 cm
gift of the artist, 2008
2008.943.1–7

not titled (four stamped cards) 2006
hand-stamped on thick white wove card and thin yellow wove paper
card 10.5 x 6.4 cm (each)
envelope 14.2 x 7.1 cm
gift of the artist, 2008
2008.942.1–5

Robert Jacks postcards hand stamped 2007
hand-stamped postcards on thick white wove card
card 15 x 8.9 cm (each)
folio 15.2 x 9.3 cm (closed)
folio 15.2 x 19.2 cm (open)
gift of the artist, 2008
2008.935.1–13

JONES, Mathew
born Australia 1961

Daily news on the day that became the stonewall riot 1996
off-set lithograph, printed in black ink from multiple plates, on thin off-white newsprint paper
book 38.9 x 29.9 x 0.6 cm (closed)
book 38.9 x 58.5 x 0.6 cm (open)
gift of the artist, 2008
2008.936

KAUAGE, Mathias
Papua New Guinea 1944–2003

Tupela slip cons diwai 1968
woodcut, printed in black ink from one stencil, on thin smooth off-white wove paper
printed image 39.4 x 29 cm
sheet 57.9 x 45.6 cm
2009.296

KINGSTON, Amie
Australia 1908–1996
England 1937–40; Europe 1948–51

Trees and bridge 1962
etching, printed in black ink from one plate, on off-white wove paper
plate-mark 12.6 x 17.7 cm
sheet 18.8 x 26.6 cm
gift of Ross Searle, 2008
2008.722

LARTER, Richard
born England 1929
Algeria 1950; Australia from 1962; New Zealand 1974

not titled (four hand-coloured photocopies) 1968
hand-coloured photocopies on four sheets of thin off-white wove paper
printed image 54.4 x 38.4 cm (overall)
sheet 63.4 x 51 cm (overall)
gift of John McPhee, 2008
2008.933.A–D

LAVERTY, Ursula
born England 1930
Australia from 1949

Shell 1961
screenprint, printed in black ink from one stencil, on thin smooth cream wove paper
printed image 26.2 x 36.8 cm
sheet 38.2 x 55.9 cm
gift of Ian Brown, 2009
2009.276

Dusk, with flowers 1961
screenprint, printed in black ink from one stencil, on thin smooth cream wove paper
printed image 26.6 x 37.2 cm
sheet 38.2 x 56.1 cm
gift of Ian Brown, 2009
2009.277

In a garden 1961
screenprint, printed in black and green ink from two stencils, on thin smooth cream wove paper
printed image 26.8 x 37.4 cm
sheet 35.7 x 51 cm
gift of Ian Brown, 2009
2009.278

Shell 1964
woodcut, printed in black ink from one block, on thin off-white tissue paper
printed image 5.8 x 10 cm
sheet 12 x 15.2 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.847

LEGGE, Alistair (author)
born Papua New Guinea 1964
THORNE, Tony (designer)
born Australia 1962
COCKRAM, Paul (film planner)
born Australia 1951
REDBACK GRAPHIX (design studio)
Australia 1979–1994
PRINTCRAFT PTY LTD (printer)
AUSTRALIAN ELECTORAL COMMISSION (client)
established Australia 1984

Taking care of the future 1990
off-set lithograph on thin glossy white wove paper
book (closed) 29.9 x 21.1 cm
book (open) 29.9 x 42 cm
gift of Alistair Legge, 2008
2008.937

LINCOLN, Kevin
born Australia 1941
Europe 1986

A collection of 204 prints 1965–2007
drypoints, etchings, linocuts, screenprints, woodcuts
gift of the artist, 2008
2008.992.A–2008.1193

LINDSAY, Daryl
Australia 1889–1976
England, Europe 1918–19, 1921–22, c 1938; United States of America 1945, 1953

The deserted home
etching, printed in sepia ink from one plate, on textured cream paper
plate-mark 15.8 x 15.1 cm
sheet 19.9 x 18.4 cm
2009.298

MACFARLANE, Pamela
born New Zealand 1926
Australia from 1948; United States of America, Europe 1951–52

Hamlet 1958
linocut, printed in colour from multiple blocks, on medium-weight off-white wove paper
printed image 38.1 x 30.3 cm
sheet 46.8 x 37.4 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.842

MAVROGORDATO, Julia

Black swans c 1903
from the *Birds of Australia series*
linocut, printed in colour from five blocks, on medium-weight biege wove paper; folded card
printed image 15.4 x 11.4 cm
sheet 17.8 x 12.4 cm (folded)
sheet 35.6 x 24.8 cm (unfolded)
Gordon Darling Australia Pacific Print Fund, 2008
2008.846

MCCAHON, Colin
New Zealand 1919–1987

Night fishing: French Bay 1957
collograph, printed in black ink from one cardboard plate, on thin smooth off-white wove paper
printed image 20.3 x 12.6 cm
sheet 20.3 x 12.6 cm
gift of Gordon H Brown, 2008
2008.983

A collection of five theatre programmes 1953–62
commercially printed on paper
gift of Gordon H Brown, 2008
2008.985

North Otago 1973
charcoal rubbing on thin smooth off-white wove paper
image 8.3 x 10.2 cm
sheet 12.8 x 20.4 cm
gift of Gordon H Brown, 2008
2008.981

MCCAHON, Colin
New Zealand 1919–1987
CASELBERG, John (poet)
New Zealand 1927–2004

Van Gogh poems 1957
a set of five prints
off-set lithographs, printed in black ink, on thin off-white wove paper
gift of Gordon H Brown, 2008
2008.978.1–5

MELDRUM-HANNA, Bill
worked Australia 1998

Livre d'artiste 1998
proof pages from *Contre une maison seche*, 1998
gift of the artist, 2008
2008.721.1–8

MILOJEVIC, Milan
born Australia 1953
United States of America 1977–78
SCHLITZ, Michael
born Australia 1967

Schlitz and Milojevic: Impressions on Paper Gallery 7 Lonsdale Street, Braddon. 19 June 20th July 2008 2008
screenprint, printed in colour from four stencils, on thick off-white wove paper
printed image 52.8 x 76.2 cm
sheet 52.8 x 76.2 cm
gift of Impressions on Paper Gallery, 2008
2008.861

NIMMO, Lorna
Australia 1920–1990
France, England 1952–54; Europe, United Kingdom, United States of America 1969–70

Olive 1939
linocut, printed in black ink from one block, on thin off-white laid paper
printed image 24.2 x 23 cm
sheet 41.8 x 31.2 cm
2009.114

Bush c 1950
linocut, printed in colour from two blocks, on thin off-white laid paper
printed image 32 x 24.7 cm
sheet 42.6 x 31.6 cm
2009.115

PALMER, Ethleen
South Africa 1906 – Australia 1958
Australia from 1921

Aboriginal lizard design c 1953
screenprint, printed in colour from four stencils, on thick cream laid paper
printed image 10.8 x 13 cm
sheet 12 x 14.6 cm (folded)
sheet 24 x 29.2 cm (unfolded)
Gordon Darling Australia Pacific Print Fund, 2008
2008.845

Grey ducks c 1953
screenprint, printed in colour from three stencils, on thick off-white laid paper
printed image 7.2 x 11.1 cm
sheet 8.2 x 12.2 cm (folded)
sheet 16.4 x 24.4 cm (unfolded)
Gordon Darling Australia Pacific Print Fund, 2008
2008.844

PAYNE, Patsy
born England 1955
Australia from 1960

Myself by myself I 2007
etching and woodcut, printed in black ink from multiple matrixes, on paper
printed image 50 x 50 cm
sheet 50 x 50 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.735

Imprint VIII 2005
screenprint, printed in colour from three stencils, on Kozo paper
printed image 98 x 64 cm
sheet 98 x 64 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.732

Imprint IX 2005
screenprint, printed in colour from three stencils, on Kozo paper
printed image 98 x 64 cm
sheet 98 x 64 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.733

Imprint XII 2005
screenprint, printed in colour from three stencils, on Kozo paper
printed image 76 x 64 cm
sheet 98 x 64 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.734

Suspended VI 2005
linocut and screenprint, printed in colour from one block and one stencil, on thick white Stonehenge paper
printed image 58.2 x 122 cm
sheet 77 x 122 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.731

PRESTON, Margaret
Australia 1875–1963
Germany, France 1904–07; France, England, Ireland 1912–19

Frenchman's Beach (Neutral Bay) c 1920
woodcut, printed in black ink from one block, hand-coloured, on thin smooth off-white Japanese-style paper
printed image 21 x 26.3 cm
sheet 21 x 26.3 cm
2009.110

RANSOME, Richard
active Australia 1850s

Saint Mary's Cathedral, Sydney c 1858
engraving, printed in black ink from one copper plate, on white paper subsequently laid down on thick cream paper
printed image 25.5 x 20.6 cm
sheet 35.7 x 25.8 cm
2008.755

RANSOME, Richard (engraver)
active Australia 1850s
KAY, Charles (printer)
active Australia 1850s

Saint Andrews Cathedral c 1850
etching, printed in black ink from one plate, on off-white wove paper
printed image 17.8 x 29.2 cm
plate-mark 23 x 33.6 cm
sheet 38.6 x 59.9 cm
2008.741

REDFORD, Scott
born Australia 1962
MCNAMARA, Andrew (author)

1962: Scott Redford selected works 1983–1992
University Art Museum, University of Queensland, Brisbane, 2003
commercially printed on paper
book 32.8 x 23.8 cm (closed)
book 32.8 x 47.6 cm (open)
gift of the artist, 2008
2008.860

REYNOLDS, Joshua (print after)
England 1723–1792
JACOBE, Johann (engraver)
Austria 1733–1797, England 1779–80
BOYDELL, John (publisher)
England 1720–1804

Omai, a native of the island of Utietea 1780
mezzotint, printed in black ink from one copper plate, on medium-weight smooth off-white paper
plate-mark 57 x 38.2 cm
sheet 57.2 x 38.8 cm
2009.109

RIDLEY WALKER, Ursula
born Australia 1883

Kookaburra and snail c 1930
linocut, printed in colour from multiple blocks, on thin off-white laid paper
printed image 12.2 x 14 cm
sheet 17.3 x 18.2 cm
gift of Jim Walker, 2009
2009.70

Coral tree c 1930
woodcut, printed in colour from multiple blocks, on thin off-white laid paper
printed image 19.6 x 23.5 cm
sheet 24.9 x 27.1 cm
gift of Jim Walker, 2009
2009.71

Hill 60 Port Kembla c 1930
woodcut, printed in colour from multiple blocks, on thin off-white laid paper
printed image 15.6 x 17.5 cm
sheet 18.8 x 31.4 cm
gift of Jim Walker, 2009
2009.69

Hibiscus c 1930
linocut, printed in colour from multiple blocks, on medium-weight light brown wove paper
printed image 17 x 18.1 cm
sheet 19.6 x 21.8 cm
gift of Jim Walker, 2009
2009.68

Hydrangea c 1930
linocut, printed in colour from multiple blocks, on thin off-white laid paper
printed image 19.4 x 23.2 cm
sheet 21 x 25.5 cm
gift of Jim Walker, 2009
2009.67

Perkin's Beach, Port Kembla c 1930
woodcut, printed in colour from multiple blocks, on thin off-white wove paper, subsequently laid down on thick brown card
printed image 18 x 26.4 cm
backing sheet 22 x 30 cm
gift of Jim Walker, 2009
2009.66

ROONEY, Robert
born Australia 1937

Poet 1958
screenprint, printed in colour from four stencils, on thin off-white wove paper
printed image 40.6 x 30.8 cm
sheet 51 x 36.4 cm
gift of the artist, 2008
2008.865

The progress of your firm 1980
from *The Pilkington prints*
screenprint, printed in black and white ink from two stencils, on medium-weight coloured wove paper
printed image 64.5 x 48 cm
sheet 64.5 x 48 cm
gift of the artist, 2008
2008.871

The hill 1956
lithograph, printed in black ink from one stone, on thin off-white wove paper
printed image 32.6 x 23 cm
sheet 40.8 x 29.2 cm
gift of the artist, 2008
2008.869

The cockatrice 1958
screenprint, printed in colour from four stencils, on thin off-white wove paper
printed image 68 x 45 cm
sheet 91.4 x 58.6 cm
gift of the artist, 2008
2008.866

Boy, Hawthorn 1956
linocut, printed in black ink from one block, on thin off-white wove paper
printed image 25.8 x 12 cm
sheet 28.7 x 23 cm
gift of the artist, 2008
2008.862

The mask 1957
linocut, printed in black ink from one block, on thin off-white wove paper
printed image 20.6 x 13.6 cm
sheet 20.6 x 13.6 cm
gift of the artist, 2008
2008.870

The handkerchief 1957
linocut, printed in black ink from one block, on thin off-white wove paper
printed image 32.9 x 23.4 cm
sheet 32.9 x 23.4 cm
gift of the artist, 2008
2008.867

Kathleen, Hawthorn 1955
linocut, printed in black ink from one block, on paper, subsequently laid down on thin off-white wove paper
printed image 19.8 x 14 cm
sheet 19.8 x 14 cm
backing sheet 30.8 x 21.4 cm
gift of the artist, 2008
2008.864

Two children 1955–56
linocut, printed in black ink from one block, on paper, subsequently laid down on thin off-white wove paper
printed image 20 x 13.5 cm
sheet 20 x 13.5 cm
backing sheet 27 x 18 cm
gift of the artist, 2008
2008.872

Brothers, Gippsland 1956
linocut, printed in black ink from one block, on paper, subsequently laid down on thin off-white wove paper
printed image 21.8 x 11.8 cm
sheet 21.8 x 11.8 cm
backing sheet 28.2 x 21.4 cm
gift of the artist, 2008
2008.863

ROONEY, Robert
born Australia 1937
KOZIC, Maria (printer)
born Australia 1957
BROPHY, Philip (printer)
born Australia 1959

More family security 1980
from *The Pilkington prints*
screenprint, printed in black and white ink from two stencils, on medium-weight coloured wove paper
printed image 64.5 x 48 cm
sheet 64.5 x 48 cm
gift of the artist, 2008
2008.874

In years to come 1980
from *The Pilkington prints*
screenprint, printed in black and white ink from two stencils, on medium-weight coloured wove paper
printed image 64.5 x 48 cm
sheet 64.5 x 48 cm
gift of the artist, 2008
2008.873

SCHMEISSER, Jörg
born Germany 1942
Australia from 1976

A collection of 13 prints 1969–99
etchings
gift of the artist, 2008
2008.965–2008.977

SHERWOOD, Maud
New Zealand 1880 – Australia 1956
Australia, Europe 1911–13, 1926–33

Spanish shepherd c 1935
woodcut, printed in colour from multiple blocks, on thin smooth cream wove Japanese paper
printed image 15.3 x 11.3 cm
sheet 18.1 x 13.8 cm
2008.773

SHIELS, Julie
born Australia 1954

Cold comfort c 2006
a bound book of prints
digital print, printed in colour, on paper and cardboard
book 11.2 x 16.2 cm (closed)
book 11.2 x 32.4 cm (open)
Gordon Darling Australia Pacific Print Fund, 2008
2008.852

ST JOHN, Ellis
India 1874 – Australia 1949
Australia by 1910

Fort Denison, Sydney
etching, printed in black ink from one plate, on cream wove paper
plate-mark 10.7 x 21.2 cm
sheet 11.6 x 21.8 cm (sight)
gift of Anna Gray, 2009
2009.223

Scott's Church, Sydney
etching, printed in black ink from one plate, on dark cream wove paper
plate-mark 14.8 x 15.8 cm
sheet 18.8 x 19.1 cm (sight)
gift of Anna Gray, 2009
2009.226

Argyle cut c 1923
etching, printed in black ink from one plate, on cream wove paper
plate-mark 22.5 x 16 cm
sheet 23.4 x 16.5 cm (sight)
gift of Anna Gray, 2009
2009.227

STOUTSHANKS, S
working England 1820s

Captain Dick Demi-Solde on a wild goose flight to the Swan River c 1829
etching, printed in black ink from one copper plate, hand-coloured, on paper
plate-mark 23.5 x 37.2 cm
sheet 23.5 x 37.2 cm
2009.37

TEAGUE, Violet
Australia 1872–1951
Europe 1889–95, 1935–37

Jean c 1910
woodcut, printed in sepia ink from one block, on thin smooth cream wove paper subsequently laid down on thin smooth off-white wove paper
printed image 15.2 x 10.1 cm
sheet 15.5 x 11 cm
backing sheet 18.7 x 12.3 cm
2008.771

TERRY, FC
England 1825 – Australia 1869
Australia from c 1852

From kissing point c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 11.6 x 21.5 cm
sheet 25.6 x 33.7 cm
2008.759

Lunatic asylum c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 11.6 x 21.3 cm
sheet 25 x 33.2 cm
2008.758

Subiaco c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 11.6 x 21 cm
sheet 25.6 x 33.6 cm
2008.757

Tarban Point & Mission House c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 11.9 x 21.5 cm
sheet 25.6 x 33.7 cm
2008.756

Cockatoo Island c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 11.6 x 21.5 cm
sheet 25.6 x 33.2 cm
2008.760

TERRY, FC
England 1825 – Australia 1869
Australia from c 1852
SANDS & KENNY (publisher)

A collection of nine illustrated letter-papers 1853
engravings
sheet 25.5 x 20 cm (each approx, folded)
2008.738, 2008.745–2008.750, 2008.752

THOMAS, Edmund
England 1827 – Australia 1867
Australia from 1852

Sandridge 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 11.5 x 20.7 cm
sheet 15.6 x 24.4 cm
2008.761

Post office 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 12 x 20.5 cm
sheet 15.6 x 24.4 cm
2008.762

Prince's Bridge 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 13.4 x 19.8 cm
sheet 15.6 x 24.4 cm
2008.763

Argus office 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 13.4 x 21.2 cm
sheet 15.6 x 24.4 cm
2008.766

Canvass Town (St Kilda Road) 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 10.5 x 20.5 cm
sheet 15.6 x 24.4 cm
2008.764

The wharf 1853
pen-lithograph, printed in black ink from one stone, on thin buff wove paper
printed image 12.5 x 22 cm
sheet 15.6 x 24.4 cm
2008.765

Watson's Bay c 1858
lithograph, printed in colour from two stones, on soft white wove paper
printed image 12.5 x 19 cm
sheet 22.3 x 28.6 cm
2008.767

THOMAS, Edmund
England 1827 – Australia 1867
Australia from 1852
ALLAN & WIGLEY (printer)
Australia 1856–1868
The Church of Our Lady of Mount Carmel c 1859
lithograph, printed in black ink from one stone, on thin off-white wove paper, subsequently laid down on medium-weight white wove paper
printed image 38.4 x 27.2 cm
sheet 39.1 x 28.2 cm
2008.754

THOMSON, Roy

Nevesem c 2006
linocut, printed in black ink from one block, on handmade fibrous laid paper
printed image 34.2 x 19.6 cm
sheet 41.6 x 29.4 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.849

Devil's cove c 2006
linocut, printed in black ink from one block, on handmade fibrous laid paper
printed image 29 x 20.4 cm
sheet 41.8 x 29.4 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.851

Neskar c 2006
linocut, printed in black ink from one block, on handmade fibrous laid paper
printed image 30.3 x 19 cm
sheet 42 x 29.4 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.848

Killing of missionary c 2006
linocut, printed in black ink from one block, on handmade fibrous laid paper
printed image 29.6 x 20 cm
sheet 42 x 29.4 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.850

TIPPING, Richard
born Australia 1949

Prepare to shop 2006
screenprint, printed in colour from two stencils, on cream canvas carry bag
printed image (a) 18.4 x 27.4 cm
printed image (b) 18.4 x 27.4 cm
fabric 28 x 39.4 x 10 cm
gift of the artist, 2009
2009.34

TOMESCU, Aida
born Romania 1955
Australia from 1980
LOANE, John (printer)
born Australia 1950
VIRIDIAN PRESS (print workshop)
established Australia 1988

Campi flegnei I–IV 2007
etchings, printed in red ink, each from one plate, on warm white wove Hahnemuhle paper
gift of John Loane, 2008
2008.920.1–5

TRAILL, Jessie
Australia 1881–1967
England, Europe frequently after 1906

Pulpit, Newcastle upon Tyne, cathedral c 1939
etching, printed in black ink from one plate, on medium-weight textured cream paper
plate-mark 22 x 16.4 cm
sheet 26 x 24.6 cm (deckle-edged)
2009.302

Lambing time 1913
etching, printed in black ink from one plate, on thin cream wove paper
plate-mark 24.5 x 35.5 cm
sheet 29 x 41 cm
purchased with the generous assistance of Jason and Kristine Brown in memory of Isabella Catherine Brown, 2009
2009.43

Moonlight on the farm 1912
etching, printed in black ink from one plate, on thin smooth cream wove paper
plate-mark 27 x 34.6 cm
sheet 45.8 x 49.8 cm
2009.103

Bookplate: JCA Traill—her book 1930s
drypoint etching, printed in brown ink from one plate, on thin cream paper
plate-mark 9.2 x 2.6 cm
sheet 11.4 x 4.8 cm
Gordon Darling Australia Pacific Print Fund, 2008
2008.725

TURNER, Charles
active Australia 1850s

not titled (Illustrated London News) c 1890
lithograph, printed in colour from multiple stones, on off-white wove paper
printed image 25 x 19.6 cm
sheet 29 x 23.4 cm
2008.739

Babes in the wood 1882
etching, printed in black from one plate, on medium-weight smooth off-white wove paper
plate-mark 17.5 x 31.4 cm
sheet 37.4 x 50 cm
2008.740

unknown artist

One piecie barber man 1857
lithograph, printed in light-black ink from one stone, on thin cream paper
printed image 21.6 x 19.8 cm
sheet 29.3 x 22.6 cm
2008.743

URE SMITH, Sydney
England 1887 – Australia 1949
Australia from 1889

Lennox Bridge, Parramatta 1917
etching, printed in black ink from one plate, on cream wove paper
plate-mark 14.8 x 22.4 cm
sheet 16 x 23.9 cm (sight)
gift of Anna Gray, 2009
2009.224

VAN DE MAELE, Peter
born Belgium 1959
Australia from 1963

Wave Hill suite 2007
a concertina book of 21 pages containing 12 prints
etching, open-bite and aquatint, printed in colour from multiple plates, additional inkjet print, on 12 sheets of thick off-white wove Hahnemuhle paper
book 24.8 x 37.6 cm (closed)
book 24.8 x 789.6 cm (open)
gift of the artist, 2008
2008.921.1–14

VARIOUS ARTISTS
FLORRIMELL, Michael (co-ordinator)

Exchange partners in print media 2004 2004
Revolution/Feminism
a folio of prints
folio 43.6 x 31.4 x 2.6 cm (closed)
gift of Partners in Print, 2008
2008.987

Exchange partners in print media 2005 2005
Landscape/Portrait/Still life
a folio of prints
folio (closed) 43.6 x 31.2 x 4 cm
gift of Partners in Print, 2008
2008.989

Exchange partners in print media 2004 2004
Green worlds
a folio of prints
folio 43.4 x 31.2 x 2.2 cm (closed)
gift of Partners in Print, 2008
2008.988

Exchange partners in print media 2007 2007
War/Peace/Freedom
a folio of prints
folio 45.6 x 34.4 x 3.2 cm (closed)
gift of Partners in Print, 2008
2008.991

Exchange partners in print media 2000 2000
a folio of prints
folio 32 x 24 x 2.6 cm (closed)
gift of Partners in Print, 2008
2008.986

Exchange partners in print media 2006 2006
a folio of prints
folio 43.4 x 31.2 x 5 cm (closed)
gift of Partners in Print, 2008
2008.990.1–70

VARIOUS ARTISTS
NEW THEATRE CLUB (publisher)

A collection of 32 issues of New Theatre Review (May 1943 – Feb 1949)

linocuts, letterpress text
book 27.5 x 22 cm (each, closed)
gift of Vane Lindsay, 2008
2008.877–2008.908

WADE, Stuart E
active 1930s

Flinders St Station from the Yarra, Melbourne
etching, printed in black ink from one plate, on textured cream paper
printed image 12.8 x 30.6 cm
plate-mark 13.9 x 31.7 cm
2009.300

WAGAPU, Eva

Rijorijo 1996
linocut, printed in colour from multiple blocks, on thick off-white wove paper
printed image 30 x 30.3 cm
sheet 35.7 x 37.8 cm
gift of Ross Searle, 2008
2008.723

WALKER, F Sidney
Australia 1888–1972

The bridge cranes 1927
etching, printed in sepia ink from one plate, on cream wove paper
plate-mark 15 x 19.8 cm
sheet 21 x 25.2 cm
2008.742

WALKER, Murray
born Australia 1937
England 1960–62

A collection of 293 prints 1960–82
woodcuts, linocuts, drypoints, etchings
2008.877–2008.908

WESTMACOTT, Captain Robert Marsh (print after)
Great Britain 1801 – England 1870
Australia 1831–46, 1851
HULLMANDEL, Charles Joseph (printer)
England 1789–1850

View from Bourke's Pass c 1848
chalk-lithograph, printed in black ink from one stone, hand-coloured, on soft white wove paper
printed image 18.7 x 29.3 cm
sheet 34.2 x 41.8 cm
2008.769

WILLIAMS, Fred
Australia 1927–1982
England 1951–56

Forest of gum trees
etching, printed in black ink from one plate, on cream smooth Arches paper
plate-mark 34.6 x 27.4 cm
sheet 46 x 38 cm
gift of Ian Brown, 2009
2009.275

The trumpeter c 1954–55
etching and drypoint, printed in black ink from one copper plate, on off-white wove paper
plate-mark 6.3 x 11.1 cm
sheet 16.8 x 19.5 cm
2009.297

WILLIAMS, Rhys
Australia 1894–1976

The tinker c 1930
linocut, printed in black ink from one block, on medium-weight off-white wove paper
printed image 8.6 x 12.2 cm
sheet 11.6 x 19 cm
2009.113

WISEMAN, Hilda
New Zealand 1894–1984

A bush pathway c 1930s
linocut, printed in black ink from one block, on thin light-brown laid paper
printed image 17 x 13.1 cm
sheet 26.4 x 16.9 cm
2009.116

WOODHOUSE, Herbert
England 1855 – Australia 1920
Australia from 1858

Meet of the Melbourne Hunt Club 1896
lithograph, printed in black ink from one stone, on thick smooth cream wove paper
printed image 85.9 x 142.6 cm
sheet 96 x 149.6 cm
2008.853.1–2

Sculpture

BARBOUR, John
born Netherlands 1954
Australia from 1957

P-block (plumbum), halcyon 2007
silk and acrylic thread, ink, cotton, cotton voile, silk, lead box with lead elements
installation 200 x 350 x 110 cm (approx)
2008.821.A–F

FLUGELMAN, Bert
born Austria 1923
Australia from 1938

Double spiral with graffiti 2008
stainless steel
85 x 107 x 85 cm
purchased with the generous assistance of Village Roadshow Limited, 2008
2008.820

GLICK, Rodney
born Australia 1961

Everyone series no 1 (Lynette) 2008
wood and synthetic polymer paint
180 x 120 x 80 cm
2009.19

GLICK, Rodney
born Australia 1961
VOEVODIN, Lynette
born Australia 1949

I love animals and most of nature—feral cat 2008
tanned pelt and artificial flowers
8.5 x 60 x 85 cm
gift of the artist, 2009
2009.18

JOMANTAS, Vincas
Lithuania 1922 – Australia 2001
Germany 1946–48; Australia from 1949

not titled (sculptural screen) c 1969
aluminium
305 x 670 cm
gift of the Australian Embassy, Washington, DC, 2009
2009.64

PIETERSE, Kirsteen
born Scotland 1971
Australia from 2000

Canyon 2004
foamboard
48 x 86 x 52 cm
gift of the artist, 2008
2008.827

SWANN, Heather B
born Australia 1961

Hook 2009
wood, epoxy resin, synthetic polymer paint, steel wire
165 x 55 x 65 cm
2009.143

TRIBE, Barbara
Australia 1913 – England 2000
England from 1935

Torso 1954
carved Yorkshire sandstone on wood base
54 x 17 x 11 cm
gift of Barbara Tribe Foundation, 2008
2008.673

Lovers II 1936–37, cast 1988
bronze with green patina
35 x 34 x 26 cm
gift of Barbara Tribe Foundation, 2008
2008.672

INTERNATIONAL ART

Decorative arts

BEHRENS, Peter (designer)
Germany 1868–1940
ALLGEMEINE ELEKTRIZITATS GESELLSCHAFT (manufacturer)
Germany

Electric kettle 1910
brass, cane, ebonised wood, metal element
23 cm, 12.8 cm (diam)
2008.705.A–B

BEHRENS, Peter (designer)
Germany 1868–1940
BERLINER METALWAREN FABRIK (manufacturer)
Germany

Teapot on stand 1909
silverplated metal, cane, ebonised wood
31.5 cm, 12.7 cm (diam)
2008.704.A–D

BENSON, William AS
United Kingdom 1854–1924

Lamp c 1900
brass, copper, silver plate, Ebonite, bone, cotton, glass
45 x 31.1 cm
2008.707

CHANEL (couture house)
France 1914–1939, reopened 1954
LAGERFELD, Karl (designer)
born Germany 1938
France from 1952

Dress (Spring–Summer season) 2002
silk crepe, jewelled skin belt
centre back 103 cm
gift of the Hon Ashley Dawson-Damer, 2009
2009.283

Dress (Spring–Summer season) 2002
silk crepe de chine, plastic, sequins
centre back 98 cm
gift of the Hon Ashley Dawson-Damer, 2009
2009.284

CORVAJA, Giovanni
born Italy 1971

Ring 2005
18-carat gold
0.5 cm, 2.1 cm (diam)
gift of Katherine Kalaf, 2009
2009.81

Brooch 2004
950 platinum and gold
0.5 cm, 5.2 cm (diam)
gift of Katherine Kalaf, 2009
2009.82

KONDO, Takahiro
born Japan 1958

Mist 2007
porcelain with kintekisai glaze, glass lid
71 x 13 x 10 cm
gift of Lesley Kehoe Galleries, 2009
2009.280

MITSUMOTO, Takeshi
Japan

Chrysanthemum tray 2008
iron
6 x 69 x 64 cm
gift of Lesley Kehoe Galleries, 2009
2009.282

NAGAE, Shigekazu
born Japan 1953

Sogu katachi 2005
glazed porcelain
27 x 34 x 67 cm
gift of Lesley Kehoe Galleries, 2009
2009.281

TRABERT, Karl (designer)
Germany
BRONZEWARENFABRIK, AG
(manufacturer)
Germany

Desk lamp, model no 6580 1933
enamelled metal, zinc plate, stained wood, Bakelite, cotton cord
46.5 cm, 33 cm (diam)
2008.706

Drawing

DEGAS, Edgar
France 1834–1917

Dancer in fourth position (*Danseuse en quatrième position*) c 1885
black chalk, pastel on buff handmade laid paper
sheet 30 x 23.8 cm
frame 65 x 51 cm
gift of Margaret Hannah Olley AC, 2008
2008.924

Woman bathing (*Femme à sa toilette*) 1880–85
pastel over a monotype
image 27.8 x 38 cm
sheet 32.2 x 42.2 cm
The Poynton Bequest with the assistance of the National Gallery of Australia Foundation, 2009
2009.50

Photography

ADAMS, Mark
born New Zealand 1949

9.4.1992 Piopiotahi—Milford Sound, Atawhenua—Fiordland 1992
from the series *Land of memories, scarred by people*
gelatin silver photograph
image 51 x 61 cm (each)
2008.938.A–C

AFONG Lai
China 1837 – British Hong Kong 1890

Yuen-foo Monastery 1870
albumen silver photograph
image 18 x 22.8 cm
2009.160

On the road leading to Yuen-foo Monastery 1870
albumen silver photograph
image 27.4 x 23.8 cm
2009.161

Left shoulder of the cave which is situated Yuen-foo monastery 1870
albumen silver photograph
image 27.5 x 21.7 cm
2009.162

Fairy-Dell, directly under Yuen-foo Monastery 1870
albumen silver photograph
image 18.5 x 23.8 cm
2009.163

Fairy-Dell, directly under Yuen-foo Monastery 1870
albumen silver photograph
image 18.5 x 23.8 cm
2009.164

Foochow, foreign settlement, south side of the river 1870
albumen silver photograph
image 19.8 x 28.5 cm
2009.165

Entrance to the Bankers' Glen, view looking down Yuen-foo River 1870
albumen silver photograph
image 20.8 x 28.7 cm
2009.166

Westerners in Bankers' Glen 1870
albumen silver photograph
image 20.8 x 28.7 cm
2009.167

Entrance to the Bankers' Glen, view to the left 1870
albumen silver photograph
image 22.7 x 28.6 cm
2009.168

View of the foreign settlement at Fuzhou 1870
albumen silver photograph
image 20.8 x 29 cm
2009.169

View of Yuen-foo Monastery 1870
albumen silver photograph
image 23.5 x 29 cm
2009.170

View of Fuzhou 1870
albumen silver photograph
image 21.6 x 28.3 cm
2009.171

Entrance to the Bankers' Glen, view to the right looking down Yuen-foo River 1870
albumen silver photograph
image 22.5 x 28.8 cm
2009.172

Kushon Monastery (*Foochow*) 1870
albumen silver photograph
image 21 x 53.8 cm
2009.173

BENYON, Margaret
born Great Britain 1940
Australia 1976–81, from 2005

Pushing up the daisies 1996
hologram
image 60 x 80 cm
2009.48

BODAS, SV
worked India c 1920

Princess Shashi Raje of Dewas Jnr c 1920
gelatin silver photograph
image 28.5 x 23.5 cm
2009.25

BRAGGE, James
England 1833 – New Zealand 1908
New Zealand from 1865

Manawatu Gorge Bridge, Wellington, New Zealand c 1875
albumen silver photograph
image 22.8 x 30.8 cm
card 29.6 x 39.8 cm
2009.152

Makakaki River, New Zealand. Wellington (recto); *Railway cutting* (verso) c 1875
albumen silver photograph
image 23 x 30 cm (recto)
image 21.8 x 16.3 cm (verso)
sheet 22.7 x 17.2 cm (verso)
card 29.7 x 39.8 cm
2009.153.AB

Dai-Nippon Photographers at Seiganji Temple
worked Japan 1870s

Takehara Jiji 58 years, Uehara Haru 9 years 1874
ambrotype in kiri wood case
image 9.4 x 7.6 cm
case 11.8 x 9 cm
2009.148

DAYAL, Lala Deen
India 1844–1905

Indian views 1886
albumen silver photographs
image 13.5 x 20.5 cm (each)
sheet 32 x 38 cm (each)
2009.329.1–45

EISENSTAEDT, Alfred
Poland 1898 – United States of America 1995
United States of America from 1935

Beverly Hills, 1936 1936
gelatin silver photograph
image 24.1 x 29.2 cm
2009.174

HOCQUARD, Dr Charles E
France 1853–1911
Vietnam 1884–85

Tonkin (*Le Tonkin*) 1883–86
from the series *Le Tonkin: vues photographiques du Tonkin prises par M. Le Docteur Hocquard*
woodburytypes
page 34 x 26.2 cm
album 35 x 30 cm
2009.130.1–60

JENKINSON, Megan
born New Zealand 1958

Atmospheric optics IX 2009
from the series *Atmospheric optics*
lenticular
image 90 x 120 cm
2009.175

MARTIN, Josiah
England 1843 – New Zealand 1916
New Zealand from c 1869

Terraces, Lake Rotomahana 1876–85
mezzotint photograph
image 39.3 x 55.3 cm
frame 58 x 77 cm
2008.826

OGAWA, Kazumasa
Japan 1860–1929
United States of America 1882–84

Scenes from the Chushingura and the story of the forty-seven Ronin
17 black-and-white collotype prints from photographs by Ogawa and Seibei Kajima
plate 22 x 28 cm (each)
page 28 x 39 cm
2009.159

STOY, Werner

Six-fifteen Los Angeles 1935 1935
gelatin silver photograph
image 27.9 x 35.6 cm
2008.963

unknown photographer
worked Japan 1890s

Two Japanese women 1890s
albumen silver photograph, colour dyes
image 20.3 x 25.4 cm
2009.154

I see you 1890s
albumen silver photograph, colour dyes
image 20.3 x 25.4 cm
2009.155

A bath-room 1890s
albumen silver photograph, colour dyes
image 20.3 x 25.4 cm
2009.156

Japanese toilet room 1890s
albumen silver photograph, colour dyes
image 20.3 x 25.4 cm
2009.157

Dressing their hair 1890s
albumen silver photograph, colour dyes
image 25.4 x 20.3 cm
2009.158

Group portrait with pedestal bearing three women's names 1880s
ambrotype
image 9 x 12 cm
2008.940

Double-exposure portrait of a Japanese man shown in Western suit and Japanese kimono costume 1880s
ambrotype
image 11 x 8 cm
2008.964

unknown photographer
worked United States of America
c 1870

Portrait of a miner c 1870
tintype
image 17.8 x 13 cm
2008.960

unknown photographer
worked Philippines c 1890–1900

Ten Philippine portraits and views
c 1890–1900
albumen silver photographs
album page 17.8 x 13 cm
2008.1195.1–10

Print

BECKMANN, Max
Germany 1884 – United States of America 1950

Women at their toilette (*Bei der Toilette*) 1923
edition of 50, plus 4 artist's proofs
woodcut
image 59.3 x 44 cm
sheet 73.2 x 53 cm
The Poynton Bequest, 2008
2008.932

DUCHAMP, Marcel
France 1887–1968
also worked in United States of America
BRETON, André
France 1896–1966
DONATI, Enrico
Italy 1909 – United States of America 2008

Surrealism in 1947 (*Le Surréalisme en 1947*) 1947
edition of 999
foam and rubber on velvet on cardboard, letterpress
book 25 x 22.8 cm (closed)
The Poynton Bequest, 2009
2009.52

KOBAYASHI, Kiyochika
Japan 1847–1915

Rikkaigunjin Komei Kagami (*Mirror of illustrious military and naval men*) 1895
from the series *Rikkaigunjin Komei Kagami* (*Mirror of illustrious military and naval men*)
colour woodblock
sheet 36.8 x 24.1 cm
The Poynton Bequest, 2008
2008.958

NHANG, Tuyen

The South is free—Victory. 11.30 am, 30 April 1975 1975
gouache on paper
sheet 90 x 66 cm
The Poynton Bequest, 2008
2008.823

TAN

Shoot and win. Be prepared to protect the skies over the capital 1972
gouache on paper
sheet 54 x 79 cm
The Poynton Bequest, 2008
2008.822

THU, Trinh Quoc

Leninism is the most truthful, the most solid, the most revolutionary 1970
gouache on paper
sheet 60 x 93.5 cm
The Poynton Bequest, 2008
2008.825

The Vietnam People's Army will fight until the Americans leave and the puppet troops fall 1969
gouache on paper
sheet 77 x 54 cm
The Poynton Bequest, 2008
2008.824

WADA, Sanzo
Japan 1883–1967

News cameramen 1890s
from the series *Japanese vocations in pictures*, by Sanzo Wada, vol 1
colour woodblock
sheet 39 x 29 cm
The Poynton Bequest, 2008
2008.959

Sculpture

BARYE, Antoine Louis
France 1795–1875

Turkish horse no 3 (*Cheval turc no 3*) c 1870
posthumous cast
bronze
18.5 x 19.2 x 7.7 cm (overall)
gift of Miss Linda Malden 2008
2008.675

ERNST, Max
Germany 1891 – France 1976
also worked in the United States of America

King, queen and bishop (*Roi, reine et fou*) 1929–30
no 26 from an edition of 35, plus 8 artist's proofs
bronze
16 x 30 x 9.5 cm
2009.1

GORMLEY, Antony
born Great Britain 1950

Angel of the North (life-size maquette) 1996
cast iron
535 x 196.5 x 53 cm
gift of James and Jacqui Erskine 2009
2009.553

OPPENHEIM, Meret
Germany 1913 – Switzerland 1985

Squirrel (*Eichhörnchen*) 1969
no 38 from an edition of 100
fur, glass, plastic foam
23 x 17.5 x 8 cm
2008.931

PACIFIC ART

Object

Kiribati

Kiribati

Ririko (necklace) 19th century
teeth, coconut fibre
24 cm (diam)
2009.26

Solomon Islands

Malaita Island

Shell currency armbands (*ambegwaro*) 19th century
fibre, white shell (*arca granosa*), red shell (*spondylus*) and black shell (mussel)
18 x 12 cm
2008.806.A–B

Vanuatu

BONG, Sam
Bonganu village, Ambrym Island

Ancestor (*Temar ne ari*) 2006 or earlier
fibre object, painted over-modelled natural fibres, shells, pig tusks and teeth
110 x 88 cm
2008.805

FREDRICK, Bongnam
Newea village, Ambrym Island
Lolo
Newea village, Ambrym Island

Ancestor (*Temar ne ari*) pre-2006
painted over-modelled natural fibres, pig tusks and teeth
135 x 57 cm
2008.804

IRENE, Bantor

Mague ne hiwir pre-2006
aerial tree fern, ochres
411 x 65 x 65 cm
2008.803

Print

Papua New Guinea

Solomon Islands

not titled (frog motif) 1974–89
linocut, printed in black ink from one block, on medium-weight off-white wove paper
printed image 22.6 x 27.6 cm
sheet 28.3 x 38.5 cm
gift of Ross Searle, 2008
2008.728

Sculpture

Papua New Guinea

Chimbu Province

Prehistoric stone mortar (*bugla ma'a'agll*) 6000–1000 BCE
stone, ochres
11 cm, 24 cm (diam)
2009.123

Boiken region, East Sepik Province

Talipoon 1940–70
wood, *Turbo marmoratus* shell, *lygodium* vine, ochres
42 x 19 x 13 cm
2009.176

Solomon Islands

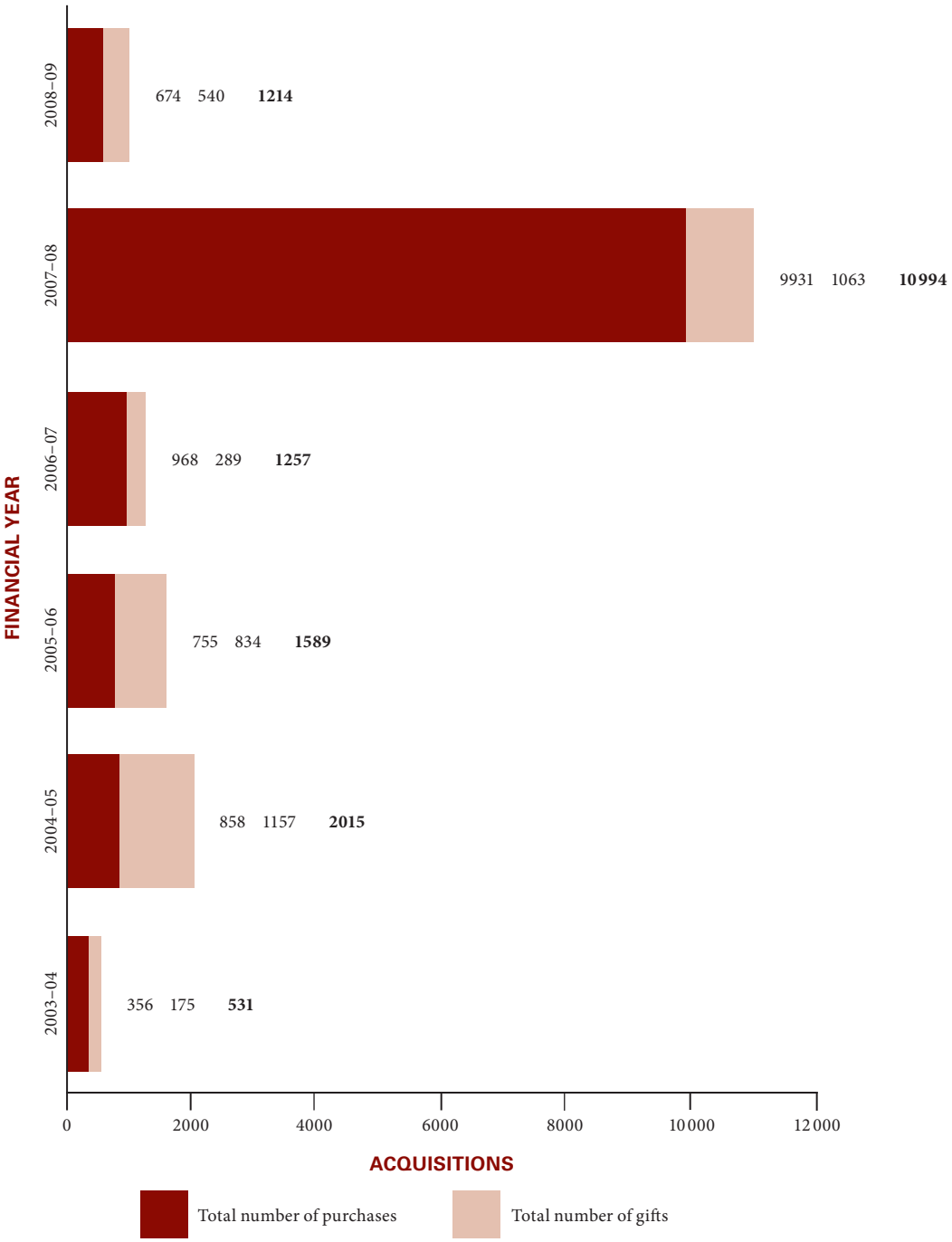
Makira-Ulama Province

Bonito fish pre-1930
wood, nautilus shell, nut paste, patinas
38 x 90 x 35 cm
2008.708

Western Province

Canoe-prow figure (*totoishu* or *nguzu nguzu*) 19th century
wood, nautilus shell, nut putty, pigment
15.5 x 12 x 10 cm
2009.58

APPENDIX 6 TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2003–04 TO 2008–09



Note: Purchases in 2007–08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

APPENDIX 7 EXHIBITIONS AND NEW DISPLAYS SHOWN AT THE NATIONAL GALLERY OF AUSTRALIA 2008–09

Treescape

12 April – 31 August 2008

Richard Larter: a retrospective

20 June – 14 September 2008

Picture paradise: Asia–Pacific photography 1840s–1940s

11 July – 28 September 2008

Gods, ghosts and men: Pacific arts from the National Gallery of Australia

10 October 2008 – 11 January 2009

Home at last

13 September 2008 – 8 March 2009

Degas: master of French art

12 December 2008 – 22 March 2009

Degas' world: the rage for change

24 January 2008 – 3 May 2009

Misty moderns: Australian Tonalists 1915–1950

20 February – 27 April 2009

Silently stirring

21 March – 8 June 2009

Soft sculpture

24 April – 12 July 2009

Reinventions: sculpture + assemblage

16 May – 13 September 2009

Aboriginal and Torres Strait Islander Art*

Completed 21 June 2008

Completed 10 July 2009

Australian Art*

Completed 12 October 2008

Completed 26 January 2009

Asian Art*

Completed 16 November 2008

Completed 8 March 2009

Pacific Arts*

Completed 17 August 2008

Completed 20 Feb 2009

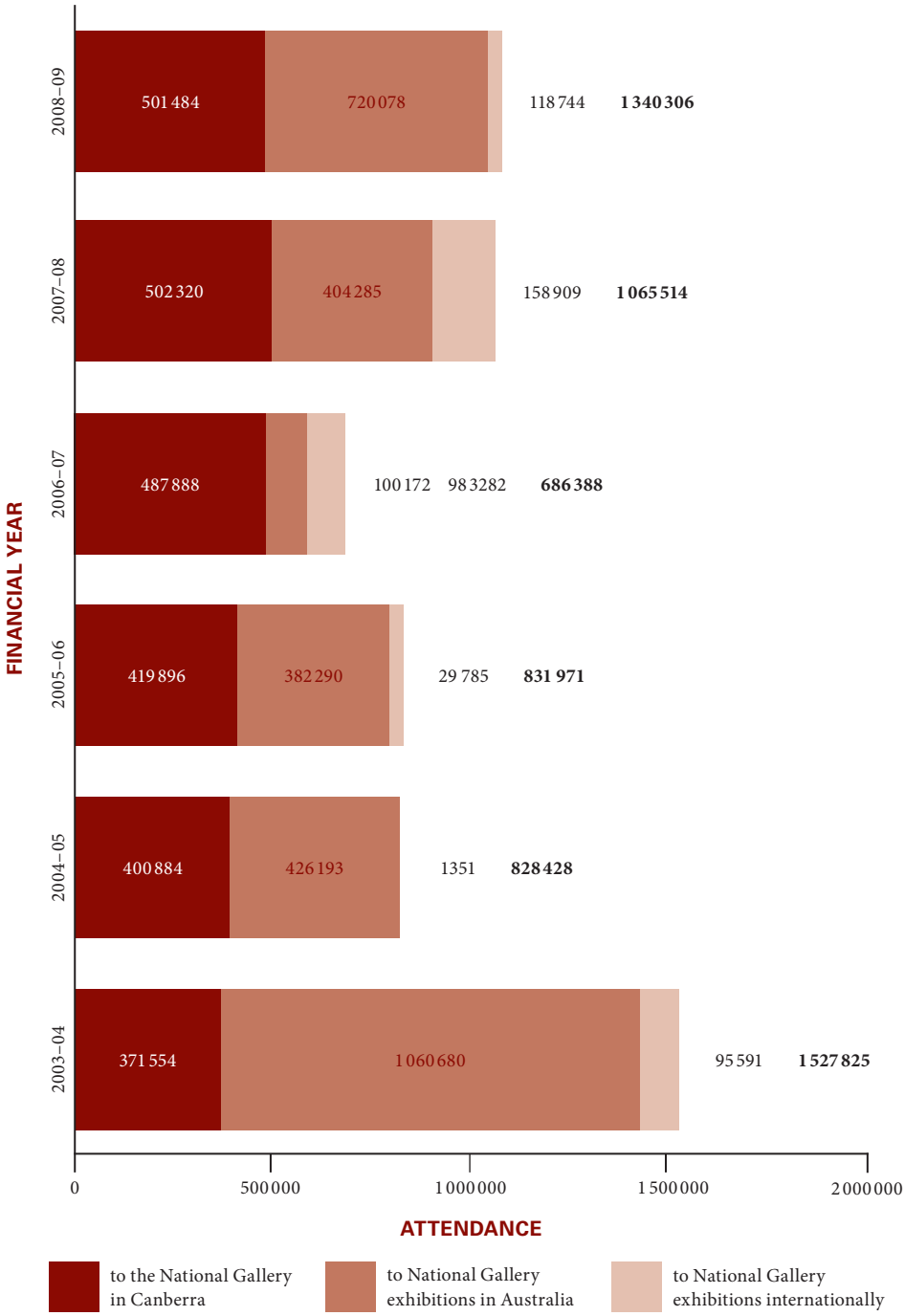
International Art*

Completed 21 September 2008

Completed 22 February 2009

*Denotes permanent collection rehang

APPENDIX 8 ATTENDANCES 2003–04 TO 2008–09



APPENDIX 9 TRAVELLING EXHIBITIONS 2008–09

COLIN MCCAHON

Tour dates 16 June 2007 – 19 October 2008

Dunedin Public Art Gallery, Dunedin, New Zealand, 5 July – 19 October 2008

GRACE CROWLEY: BEING MODERN

Tour dates 27 July 2007 – 23 November 2008

Art Gallery of Western Australia, Perth, WA, 14 June – 21 September 2008

Tasmanian Museum & Art Gallery, Hobart, Tas, 2 October – 23 November 2008

IMAGINING PAPUA NEW GUINEA: PRINTS FROM THE NATIONAL COLLECTION

Tour dates 14 April 2007 – 18 April 2009

Flinders University City Gallery, Adelaide, SA, 5 December 2008 – 18 January 2009

Southland Museum and Art Gallery, Invercargill, New Zealand, 21 February – 19 April 2009

Aratoi—Wairarapa Museum of Art and History, Masterton, New Zealand, 2 May – 12 July 2009

NATIONAL INDIGENOUS ART TRIENNIAL: CULTURE WARRIORS

Tour dates 20 June 2008 – 10 May 2009

Art Gallery of South Australia, Adelaide, SA, 20 June – 31 August 2008

Art Gallery of Western Australia, Perth, WA, 20 September – 23 November 2008

Gallery of Modern Art, Brisbane, Qld, 14 February – 10 May 2009

OCEAN TO OUTBACK: AUSTRALIAN LANDSCAPE PAINTING 1850–1950

Tour dates 4 August 2007 – 17 May 2009

Cairns Regional Gallery, Cairns, Qld, 21 June – 27 July 2008

Araluen Arts Centre, Alice Springs, NT, 9 August – 19 October 2008

Newcastle Region Art Gallery, Newcastle, NSW, 8 November 2008 – 1 February 2009

Canberra Museum and Gallery, Canberra, ACT, 14 February – 17 May 2009

WAR: THE PRINTS OF OTTO DIX

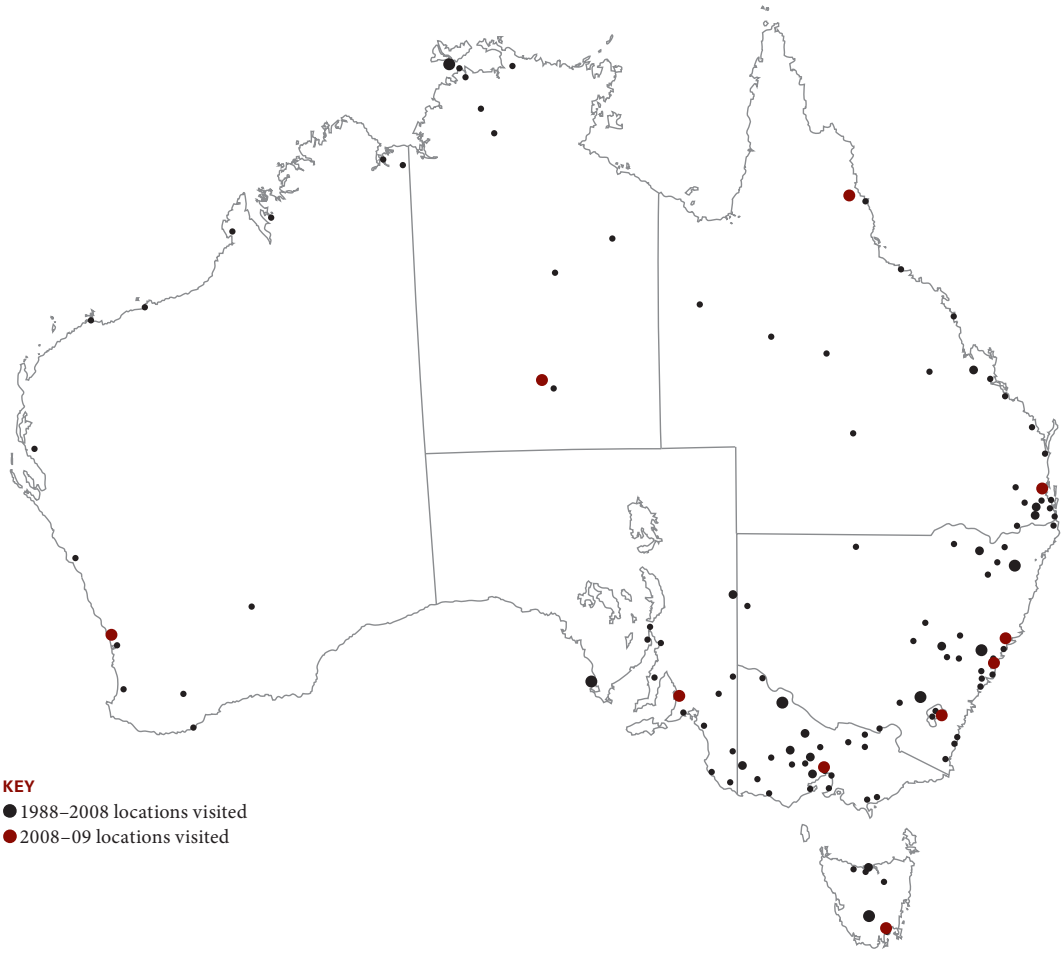
Tour dates 30 November 2007 – 1 February 2009

National Gallery of Victoria, Melbourne, Vic, 12 April – 10 August 2008

Art Gallery of New South Wales, Sydney, NSW, 22 August – 26 October 2008

Queensland Art Gallery, Brisbane, Qld, 7 November 2008 – 1 February 2009

LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2009



KEY

● 1988–2008 locations visited

● 2008–09 locations visited

ACT
Canberra x 3
Lanyon x 2

NSW
Albury x 7
Armidale x 11
Bathurst x 5
Bourke x 1
Broken Hill x 5
Campbelltown x 7
Dubbo x 3
Eden x 1
Gosford x 1
Grafton x 1
Gymea x 2
Lake Macquarie x 4
Moree x 4
Moruya x 1
Mosman x 1
Mudgee x 1
Murwillumbah x 4
Newcastle x 14
Orange x 6
Parkes x 1
Penrith x 2
Sydney x 34
Tamworth x 6
Wagga Wagga x 5
Wallaga Lake x 1
Windsor x 1
Wollongong x 5

NT
Alice Springs x 12
Brunette Downs x 1
Darwin x 16
Jabiru x 1
Katherine x 2
Palmerston x 1
Pine Creek x 1
Tennant Creek x 2

QLD
Barcaldine x 1
Blackwater x 1
Brisbane x 31
Bundaberg x 1
Cairns x 9
Charleville x 1
Dalby x 1
Emerald x 1
Gladstone x 4
Ipswich x 4
Logan x 1
Mackay x 4
Mount Isa x 1
Noosa x 4
Rockhampton x 5
Stanthorpe x 2
Surfers Paradise x 7
Toowoomba x 4
Townsville x 11
Winton x 1

SA
Adelaide x 29
Glossop x 1
Goolwa x 1
Kadina x 1
Meningie x 1
Millicent x 3
Mt Gambier x 6
Naracoorte x 1
Port Adelaide x 3
Port Augusta x 1
Port Lincoln x 2
Port Pirie x 5
Renmark x 2
Whyalla x 3

TAS
Burnie x 1
Devonport x 1
Hobart x 24
Launceston x 15

VIC
Ararat x 1
Ballarat x 9
Benalla x 3
Bendigo x 9
Castlemaine x 1
Geelong x 8
Hamilton x 3
Langwarrin x 2
Melbourne x 31
Mildura x 1
Mornington x 7
Morwell x 2
Sale x 5
Shepparton x 1
Swan Hill x 2
Warrnambool x 3
Waverley x 3
Wheelers Hill x 3

WA
Albany x 1
Broome x 2
Bunbury x 5
Carnarvon x 2
Derby x 1
Geraldton x 10
Kalgoorlie x 4
Karratha x 1
Katanning x 1
Kununurra x 1
Perth x 25
Port Hedland x 1
Wyndham x 1

INTERNATIONAL
Auckland, NZ x 3
Christchurch, NZ x 3
Dunedin, NZ x 2
Gifu City, Japan x 1
Invercargill, NZ x 1
London, UK x 1
Manila, The Philippines x 1
Masterton, NZ x 1
New Delhi, India x 1
Noumea, New Caledonia x 1
Port Moresby, PNG x 1
San Diego, USA x 1
Singapore x 1
St Petersburg, Russia x 1
Washington DC, USA x 1
Wellington, NZ x 4

ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS

Blue case: technology

Toowoomba Regional Art Gallery, Toowoomba, Qld, 10 June – 13 July 2008

Southwest Arts, Hay, NSW, 4 August – 22 September 2008

- Moulamein Primary School, Moulamein, NSW
- St Columba's Primary School, Ivanhoe, NSW
- St Joseph's Primary School, Finley, NSW
- Berrigan Library, Berrigan, NSW
- Berrigan Primary School, Berrigan, NSW
- Finley Kindergarten, Finley, NSW
- Tocumwal Library, Tocumwal, NSW
- Deniliquin North School, Deniliquin, NSW
- Barooga Public School, Barooga, NSW
- Orana Aged Care Facility, Deniliquin, NSW
- St Michael's Primary School, Hay, NSW
- Boolidal Primary School, Hay, NSW
- Carrathool Primary School, Carrathool, NSW
- Goolgowi Public School, Goolgowi, NSW
- Deniliquin Pre School, Deniliquin, NSW
- School of the Air, Hay, NSW
- Wakool Primary School, via Hay, NSW
- Deniliquin Pre School, Deniliquin, NSW
- Deniliquin South Primary School, Deniliquin, NSW
- Coleambally Central School, Coleambally, NSW
- Mathoura Primary School, Mathoura, NSW
- Blighty Primary School, Blighty, NSW
- Mayrung Primary School, Deniliquin, NSW
- Conargo Primary School, Deniliquin, NSW

Coomoora Primary School, Springvale South, Vic, 6 October – 3 November 2008

Royal Institute for the Deaf and Blind (RIDBC), Sydney, NSW, 16 February – 30 April 2009

- RIDBC VisionEd Preschool
- RIDBC Garfield Barwick School
- RIDBC Thomas Pattison School
- RIDBC Alice Betteridge School
- RIDBC Teleschool

Koe-nara Cessnock School as Community Centre, Cessnock, NSW, 6 May – 20 May 2009

Kurri Kurri Preschool, Spion Cop, NSW, 21–29 May 2009

Victorian College of the Deaf, Melbourne, Vic, 4–26 June 2009

Red case: myths and rituals and Yellow case: form, space and design

Southwest Arts, Hay, NSW, 5 May – 9 July 2008

- Tocumwal Primary School, Tocumwal, NSW
- Deniliquin Out of School Care, Deniliquin, NSW
- St Mary's Catholic Primary School, Hay, NSW
- Deniliquin Nth Primary, Deniliquin, NSW
- Bunaloo Primary, Bunaloo, NSW
- St Michael's Primary Deniliquin, NSW
- Barham Primary, Barham, NSW
- Coleambally Aged facility, Coleambally, NSW
- St Peters Primary, Coleambally, NSW
- Coleambally Central School, Coleambally, NSW
- Darlington Point—Aged Care Facility, Darlington Point, NSW
- Barham High School, Barham, NSW
- Wakool Primary School, Wakool, NSW
- Blighty Primary School, Blighty, NSW
- Barooga Primary School, Barooga, NSW
- Edward Primary School, Deniliquin, NSW
- Conargo Primary School, Conargo, NSW
- Mayrung Primary School, Deniliquin, NSW

Coomoora Primary School, Springvale South, Vic, 14 July – 18 August 2008

Early Childhood Conference of Performing Arts, Melbourne, Vic, 21–25 August 2008

Inverell Shire Library, Inverell, NSW,
1–26 September 2008

Ross Hill Primary School

Inverell Primary School

Home Schooling Group (Inverell)

Friends of the Library & Art Society

Cooloola Shire Public Gallery, Gympie, Qld,
1– 28 October 2008

Young District Art Council, Young, NSW,
3 November – 16 December 2008

Cable Beach Primary School, Broome, WA,
9–23 February 2009

St Mary's College, Broome, WA,
23 February – 16 March 2009

Broome Senior High School, Broome, WA,
16 March – 3 April 2009

Broome Library, Broome, WA, 8–24 April 2009

Derby District High School, Derby, WA,
27 April – 20 May 2009

St Joseph's School, Kununurra, WA,
22 May – 5 June 2009

Kununurra District High School, Kununurra, WA,
8–19 June 2009

Toowoomba Regional Art Gallery, Toowoomba, Qld,
28 June – 12 July 2009

The 1888 Melbourne Cup

Western Australian Museum Kalgoorlie-Boulder,
Kalgoorlie, WA, 1 September – 10 October 2008

Western Australia Museum, Perth, WA,
20 October – 26 November 2008

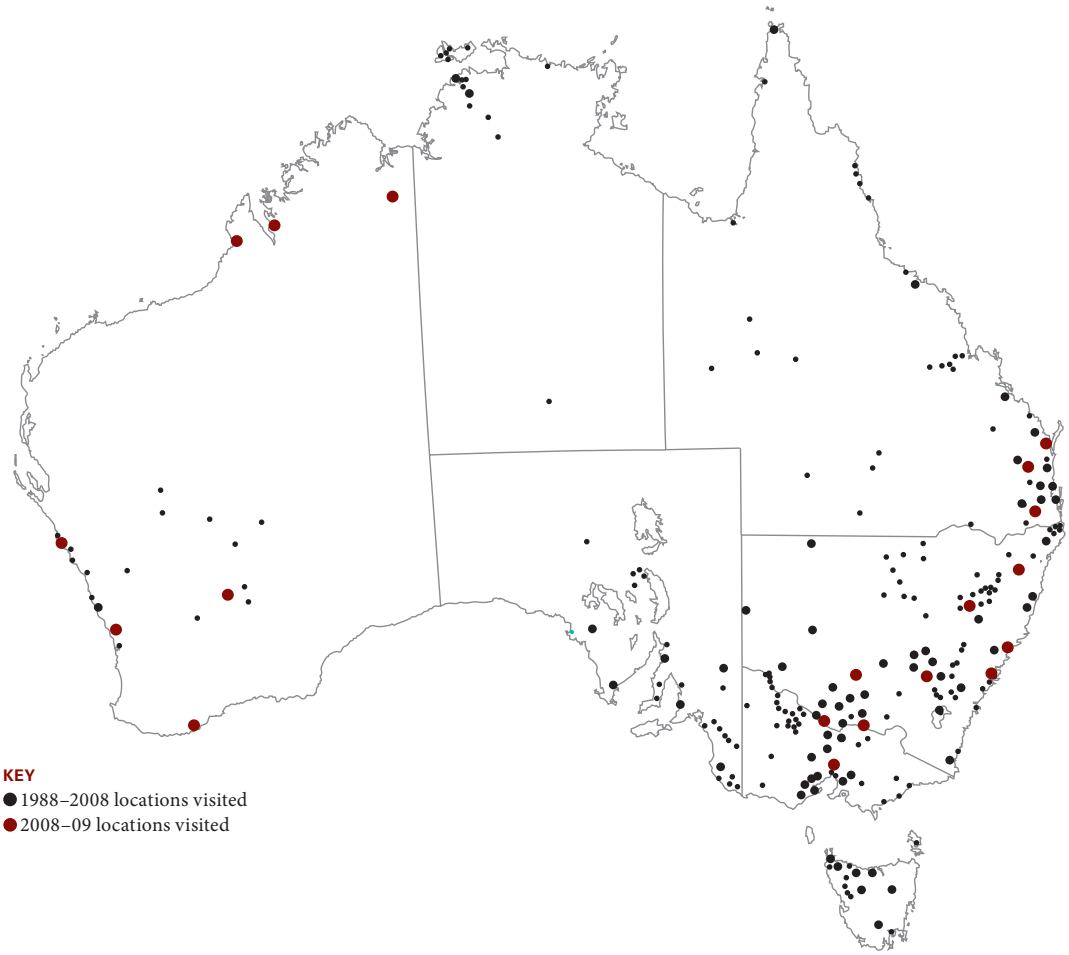
Western Australia Museum Albany, Albany, WA,
8 December 2008 – 7 January 2009

Western Australia Museum Geraldton, Geraldton, WA,
9 January – 20 February 2009

New England Regional Art Museum, Armidale, NSW,
27 May – 28 June 2009

Grafton Regional Gallery, Grafton, NSW,
29 June – 30 July 2009

LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1990–2009



KEY

● 1988–2008 locations visited

● 2008–09 locations visited

ACT
Ainslie
Braddon
Chisholm
Curtin
Fraser
Hughes
Nicholls
Parkes
Phillip
Red Hill
Symonston
Woden
Yarralumla

NSW
Adelong
Armidale
Balranald
Banora Point
Barham
Barooga
Barraba
Bathurst
Batlow
Bega
Bermagui
Berrigan
Bigga
Blighty
Borenore
Bourke
Bowning
Brewarrina
Broken Hill
Bunaloo
Bundanoon
Byrock
Campbelltown
Cartwright
Cessnock
Cobar
Coffs Harbour
Coleambally
Conargo
Condong
Coolabah
Coolah
Coonabarabran
Coonamble
Coraki
Cowra
Cudgen
Culcairn
Darlington Point
Deniliquin
Dubbo
Dunedoo
Dungowan
Eglinton
Euabalong
Eumungerie
Finley
Ganmain
Gilgandra
Glen Innes
Goulburn
Grafton
Griffith
Gumly Gumly
Gundaroo
Hay
Henty
Hill End
Huskisson
Ilabo
Inverell
Junee
Kelso
Kentucky
Kingscliff
Kirkconnell
Kootingal
Laggan
Lake Cargelligo
Leeton
Lightning Ridge
Lismore
Liverpool
Marra Creek
Marulan
Matong
Mendooran
Monaro
Moonbi
Moulamein
Mt Ousley
Murwillumbah
Narrandera
Narromine
Newcastle
Niangala
Nyngan
Parkes
Penrose
Perthville
Queanbeyan
Sofala
Spion Cop
Spring Ridge
Stokers Siding
Sydney
Tallong
Tamworth
Taralga
Taree
Tocumwal
Toronto
Trangie
Tullibigeal
Tumbulgum
Tweed Heads
Tweed River
Tyalgum
Ungarie
Uralla
Wagga Wagga
Wahroonga
Wakool
Walcha
Walgett
Wallabadah
Warren
Wattle Flat
Wellington
Werris Creek
West Wyalong
Windellama
Windsor
Woolbrook
Yanko
Yarrowitch
Yeoval
Young

NT
Adelaide River
Alice Springs
Bathurst Island
Berrimah
Darwin
Howard Springs
Katherine
Larrakeyah
Maningrida
Melville Island
Moulden
Pine Creek
QLD
Alexandra Hills
Augathella
Bli Bli
Bloomfield River
Boulia
Brisbane
Buderim
Bundaberg
Caboolture
Cairns
Caloundra
Charleville
Childers
Cleveland
Cooktown
Cunnamulla
Dows Creek
Eton
Eungella
Gargett
Gin Gin
Gladstone
Glenview
Goondiwindi
Gympie
Imbil
Kilkivan
Macleay Island
Maleny
Marian
McKinlay
Mirani
Montville
Moura
Mt Charlton
Murgon
Normanton
Oakey
Peachester
Pinnacle
Quilpie
Rossville
Septimus
Surat
Thursday Island
Tin Can Bay
Toowoomba
Townsville
Warwick
Weipa
Winton

SA
Airdale
Andamooka
Balhannah
Beachport
Berri
Bordertown
Coober Pedy
Coomandook
Coonalpyn
Glossop
Kangaroo Inn
Karcultaby
Keith
Leigh Creek
Maitland
Meningie
Mount Burr
Mount Gambier
Port Lincoln
Port Pirie
Rendelsham
Risdon Park
Roxby Downs
Solomontown
Streaky Bay
Tantanoola
Tintinara
Woomera
Yorketown

TAS
Boat Harbour
Burnie
Clarence
Cooee
Devonport
Flinders Island
Forth
Hobart
Launceston
New Norfolk
Penguin
Queenstown
Redpa
Rosebery
Smithton
Strahan
Table Cape
Waratah
Wilmot
Wynyard
Zeehan

VIC
Airey's Inlet
Bairnsdale
Ballarat
Benalla
Bendigo
Beverford
Buronga
Caulfield
Coomoora
Corio
Culgoa
Doveton
Endeavour Hills
Geelong
Hamilton
Hern Hill
Horsham
Keysborough
Lake Charm
Lalbert
Latrobe
Manangatang
Mandama
Melbourne
Mildura
Murrayville
Nullawil
Orbost
Ouyen
Pomona
Queenscliff
Redcliffs
Robinvale
Sale
Sealake
Shepparton
Springvale
Sunnycliffs
Swan Hill
Tambo Upper
Tempy
Torquay
Ultima
Wangaratta
Wimmera
Woomelang

WA
Albany
Broome
Cervantes
Cue
Derby
Dongara
Eneabba
Geraldton
Kalbarri
Kalgoorlie-Boulder
Kambalda
Kununurra
Laverton
Leeman
Leinster
Leonora
Morawa
Northampton
Perth
Southern Cross

INTERNATIONAL
Norfolk Island
Singapore
Washington DC, USA

APPENDIX 10 OUTWARD LOANS TO EXHIBITIONS—AUSTRALIA AND INTERNATIONAL

OUTWARD LOANS TO EXHIBITIONS AUSTRALIA

Outward loans in Australia totalled 457.

AUSTRALIAN CAPITAL TERRITORY			
ANU School of Art Gallery			
Johannes Kuhnen: a survey of innovation (4 works)	ANU School of Art Gallery	30 April 2009	5 June 2009
	RMIT Gallery	30 May 2009	18 July 2009
Australian War Memorial			
Icon and archive: Australian war photography 1860–1945 (7 works)	Australian War Memorial	6 June 2008	12 October 2008
Canberra Museum and Gallery			
Mandy Martin: painting 1981–2009 (2 works)	Canberra Museum and Gallery	30 May 2009	6 September 2009
The Drill Hall Gallery			
John Beard (1 work)	The Drill Hall Gallery	29 May 2009	5 July 2009
John Mawurndjul (2 works)	The Drill Hall Gallery	9 April 2009	24 May 2009
National Library of Australia			
A modern vision: Charles Bayliss, photographer, 1850–1897 (7 works)	National Library of Australia	11 July 2008	26 October 2008
National Museum of Australia			
Dari a krar: headdresses and masks of the Torres Strait (1 work)	National Museum of Australia	28 June 2006	1 June 2009
Australian journeys (11 works)	National Museum of Australia	31 October 2008	31 October 2010
Utopia: the genius of Emily Kame Kngwarreye (4 works)	National Museum of Art, Osaka	26 February 2008	13 April 2008
	National Art Center Tokyo	28 May 2008	28 July 2008
	National Museum of Australia	21 August 2008	12 October 2008
National Portrait Gallery, Canberra			
Open air: portraits in the landscape (10 works)	National Portrait Gallery, Canberra	3 December 2008	1 March 2009
Portraiture in Australia (inaugural hang) (13 works)	National Portrait Gallery, Canberra	3 December 2008	30 August 2010
(62 works loaned in the Australian Capital Territory)			

continued

NEW SOUTH WALES			
Albury Regional Art Gallery			
Step right up! The circus in Australian art (3 works)	Albury Regional Art Gallery	10 October 2008	4 January 2009
Art Gallery of New South Wales			
Intensely Dutch: image, abstraction and the word, post-war and beyond (2 works)	Art Gallery of New South Wales	5 June 2009	28 August 2009
Sidney Nolan: retrospective (16 works)	Art Gallery of New South Wales	3 November 2007	3 February 2008
	National Gallery of Victoria, Ian Potter Centre	22 February 2008	18 May 2008
	Queensland Art Gallery	6 June 2008	28 September 2008
Tim Johnson: painting ideas (1 work)	Art Gallery of New South Wales	13 March 2009	17 May 2009
	Queensland Art Gallery	13 June 2009	11 October 2009
	The Ian Potter Museum of Art	11 November 2009	15 March 2010
Monet and the Impressionists (1 work)	Art Gallery of New South Wales	11 October 2008	26 January 2009
Harold Cazneaux: artist in photography (14 works)	Art Gallery of New South Wales	1 June 2008	31 August 2008
Australian National Maritime Museum			
Commemorating Nelson 1805–2005 (1 work)	Australian National Maritime Museum	21 September 2005	21 September 2009
Biennale of Sydney			
Revolutions—forms that turn (17 works)	Art Gallery of New South Wales	18 June 2008	7 September 2008
	Museum of Contemporary Art, Sydney	18 June 2008	7 September 2008
Hazelhurst Regional Gallery & Arts Centre			
Flora (3 works)	Hazelhurst Regional Gallery & Arts Centre	6 December 2008	1 February 2009
Historic Houses Trust of New South Wales			
Tails of the city: Sydney's passion for pets (1 work)	Museum of Sydney	13 December 2008	22 March 2009
Shooting through: Sydney by tram (5 works)	Museum of Sydney	4 April 2009	18 October 2009
Ivan Dougherty Gallery			
Colour in art—revisiting 1919 (8 works)	Ivan Dougherty Gallery	21 August 2008	27 September 2008
Colour in art—revisiting 1919 (travelling exhibition) (7 works)	Heide Museum of Modern Art	23 March 2009	12 July 2009
	State Library of Queensland	8 August 2009	8 November 2009

continued

Museum of Contemporary Art, Sydney			
Revealing moments in time (20 works)	Museum of Contemporary Art, Sydney	5 June 2009	23 August 2009
Fiona Hall: force field (4 works)	Museum of Contemporary Art, Sydney	6 March 2008	1 June 2008
	City Gallery, Wellington	4 July 2008	2 November 2008
	Christchurch Art Gallery Te Puna o Waiwhetu	4 December 2008	1 March 2009
Newcastle Region Art Gallery			
Gallery A Sydney 1964–1983 (17 works)	Campbelltown Arts Centre	21 March 2009	3 May 2009
	Newcastle Region Art Gallery	9 May 2009	19 July 2009
Orange Regional Gallery			
Cuisine and country: a gastronomic odyssey (6 works)	Orange Regional Gallery	6 April 2007	20 May 2007
	Lake Macquarie City Art Gallery	8 June 2007	22 July 2007
	Mornington Peninsula Regional Gallery	28 August 2007	21 October 2007
	Wagga Wagga Regional Art Gallery	26 October 2007	6 January 2008
	Riddoch Art Gallery	12 January 2008	2 March 2008
	Broken Hill Regional Art Gallery	3 March 2008	30 April 2008
	Manly Art Gallery & Museum	16 May 2008	15 June 2008
	Cairns Regional Gallery	4 July 2008	24 August 2008
	Artspace Mackay	29 August 2008	19 October 2008
Penrith Regional Gallery & The Lewers Bequest			
Marella: the hidden mission (29 works)	Penrith Regional Gallery & The Lewers Bequest	11 April 2009	28 June 2009
	Moree Plains Gallery	15 October 2009	30 November 2009
	Cowra Art Gallery	30 January 2010	28 February 2010
Sydney Ball: the colour paintings 1963–2007 (1 work)	Penrith Regional Gallery & The Lewers Bequest	8 November 2008	25 January 2009
	McClelland Gallery + Sculpture Park	22 February 2009	26 April 2009
	The Anne & Gordon Samstag Museum of Art	11 November 2009	14 February 2010
Powerhouse Museum			
Modern times: the untold story of Modernism in Australia (23 works)	Powerhouse Museum	7 August 2008	15 February 2009
	Heide Museum of Modern Art	23 March 2009	12 July 2009
	State Library of Queensland	7 August 2009	8 November 2009
SH Ervin Gallery			
Yin-Yang: China in Australia (5 works)	SH Ervin Gallery	8 August 2008	21 September 2008
(184 works loaned in New South Wales)			

continued

QUEENSLAND			
Queensland Art Gallery			
Namatjira to now (1 work)	Queensland Art Gallery	18 October 2008	14 February 2009
American Impressionism and Realism: a landmark exhibition from the Met (4 works)	Queensland Art Gallery	30 May 2009	20 September 2009
Queensland College of Art, Griffith University			
Make it good for the people: Darby Jampijinpa Ross (2 works)	Queensland College of Art, Griffith University	16 August 2008	28 September 2008
	Araluen Centre for the Arts	22 November 2008	30 January 2009
University Art Museum, The University of Queensland			
Margaret Olley: life's journey (1 work)	University Art Museum, The University of Queensland	6 February 2009	19 April 2009
	SH Ervin Gallery	1 May 2009	21 June 2009
	Newcastle Region Art Gallery	15 August 2009	25 October 2009
(8 works loaned in Queensland)			

SOUTH AUSTRALIA			
Art Gallery of South Australia			
Hans Heysen (5 works)	Art Gallery of South Australia	14 November 2008	8 February 2009
	Mornington Peninsula Regional Gallery	23 April 2009	21 June 2009
	Art Gallery of Ballarat	11 July 2009	2 October 2009
	Tasmanian Museum and Art Gallery	27 November 2009	14 February 2010
	National Gallery of Australia	30 April 2010	4 July 2010
	Queensland Art Gallery	31 July 2010	24 October 2010
	Newcastle Region Art Gallery	19 November 2010	30 January 2011
Misty moderns: Australian Tonalists 1915–1950 (2 works)	Art Gallery of South Australia	14 August 2008	19 October 2008
	McClelland Gallery + Sculpture Park	16 November 2008	1 February 2009
	National Gallery of Australia	20 February 2009	26 April 2009
	Hazelhurst Regional Gallery & Arts Centre	9 May 2009	21 June 2009
	University Art Museum, The University of Queensland	17 July 2009	13 September 2009
	Newcastle Region Art Gallery	9 October 2009	29 November 2009
The golden journey: Japanese art from Australian collections (11 works)	Art Gallery of South Australia	6 March 2009	31 May 2009

continued

Carrick Hill			
Nora Heysen: light and life (1 work)	Carrick Hill	1 April 2009	28 June 2009
	Geelong Gallery	11 July 2009	6 September 2009
	SH Ervin Gallery	14 November 2009	20 December 2009
	New England Regional Art Museum	5 February 2010	21 March 2010
	Riddoch Art Gallery	27 March 2010	9 May 2010

(19 works loaned in South Australia)

VICTORIA			
The Arts Centre			
Creative Australia and the Ballets Russes (3 works)	The Arts Centre	6 June 2009	20 September 2009
Geelong Gallery			
True crime: murder and misdemeanour in Australian art (6 works)	Geelong Gallery	1 November 2008	1 February 2009
Gippsland Art Gallery			
From Frederick McCubbin to Charles McCubbin (3 works)	Gippsland Art Gallery	10 May 2008	6 July 2008
Heide Museum of Modern Art			
A single mind: Rick Amor (1 work)	Heide Museum of Modern Art	27 March 2008	13 July 2008
Hinterlands: Albert Tucker's landscapes 1960–1975 (2 works)	Heide Museum of Modern Art	28 June 2008	28 February 2009
The art of existence: Les Kossatz (3 works)	Heide Museum of Modern Art	22 November 2008	1 March 2009
Modern times: the untold story of Modernism in Australia (1 work)	Heide Museum of Modern Art	14 March 2009	12 July 2009
The Ian Potter Museum of Art			
Vivienne Shark LeWitt: comedies & proverbs (1 work)	The Ian Potter Museum of Art	3 May 2008	20 July 2008
Australian archaeologists at Pella (55 works)	The Ian Potter Museum of Art	22 March 2008	14 September 2008
Other side art: Trevor Nickolls, a survey of paintings and drawings 1972–2007 (6 works)	The Ian Potter Museum of Art	9 May 2009	2 August 2009
	The Drill Hall Gallery	8 April 2010	23 May 2010
Jewish Museum of Australia			
Speaking for the ordinary man: Charles Aisen: tinsmith, socialist, folk artist (5 works)	Jewish Museum of Australia	19 October 2008	1 March 2009

continued

La Trobe University Art Museum			
Kite: Mike Brown and the Sydney 12 (1 work)	La Trobe University Art Museum	17 September 2007	2 November 2007
	McClelland Gallery + Sculpture Park	18 May 2008	10 August 2008
	Macquarie University Art Gallery	25 August 2008	17 October 2008
	Wangaratta Exhibitions Gallery	6 December 2008	25 January 2009
	Swan Hill Regional Art Gallery	1 March 2009	30 April 2009
McClelland Gallery + Sculpture Park			
Ron Mueck @ McClelland (1 work)	McClelland Gallery + Sculpture Park	24 August 2008	9 November 2008
Teisutis Zikaras: sculptures and drawings (1 work)	McClelland Gallery + Sculpture Park	22 April 2009	7 August 2009
National Gallery of Victoria			
Art Deco 1910–1939 (30 works)	National Gallery of Victoria	27 June 2008	5 October 2008
Rosalie Gascoigne (10 works)	National Gallery of Victoria, Ian Potter Centre	19 December 2008	15 March 2009
No standing only dancing: photographs by Rennie Ellis (7 works)	National Gallery of Victoria	31 October 2008	22 February 2009
Persuasion: fashion in the age of Jane Austen (13 works)	National Gallery of Victoria	22 May 2009	8 November 2009
Salvador Dalí: liquid desire (2 works)	National Gallery of Victoria	13 June 2009	4 October 2009
Gordon Bennett (3 works)	National Gallery of Victoria, Ian Potter Centre	6 September 2007	16 January 2008
	Queensland Art Gallery	10 May 2008	3 August 2008
	Art Gallery of Western Australia	20 December 2008	22 March 2009
John Brack (23 works)	National Gallery of Victoria, Ian Potter Centre	24 April 2009	9 August 2009
	Art Gallery of South Australia	2 October 2009	31 January 2010
Shrine of Remembrance			
Commemorative stained glass windows (2 works)	Shrine of Remembrance	30 May 2008	30 September 2008
(179 works loaned in Victoria)			

WESTERN AUSTRALIA

Art Gallery of Western Australia			
David Walker: anatomy of the object (1 work)	Art Gallery of Western Australia	27 June 2009	18 October 2009
Mari Funaki, works 1992–2009 (1 work)	Art Gallery of Western Australia	23 June 2009	1 September 2009
Lawrence Wilson Art Gallery			
Imants Tillers: the long poem (3 works)	Lawrence Wilson Art Gallery	12 February 2009	19 April 2009
(5 works loaned in Western Australia)			

OUTWARD LOANS TO EXHIBITIONS INTERNATIONAL

Outward loans in internationally totalled 22.

GERMANY			
Hamburger Kunsthalle			
Mark Rothko: the retrospective (1 work)	Kunsthalle der Hypo-Kulturstiftung, Munich	8 February 2008	27 April 2008
	Hamburger Kunsthalle	8 May 2008	14 September 2008
(1 works loaned in Germany)			

ITALY			
Ferrara Palazzo dei Diamanti			
Miró: the Earth (1 work)	Ferrara Palazzo dei Diamanti	17 February 2008	25 May 2008
	Museo Thyssen-Bornemisza	17 June 2008	14 September 2008
Museo di Arte Moderna e Contemporanea di Trento e Rovereto			
The jazz century (1 work)	Museo di Arte Moderna e Contemporanea di Trento e Rovereto	15 November 2008	15 February 2009
	Musée du Quai Branly	10 March 2009	28 June 2009
	Centre de Cultura Contemporania de Barcelona	21 July 2009	18 October 2009
Palazzo Reale			
Francis Bacon (1 work)	Palazzo Reale	4 March 2008	24 August 2008
(3 works loaned in Italy)			

UNITED KINGDOM			
National Portrait Gallery			
Gerhard Richter portraits **(1 work)**	National Portrait Gallery	26 February 2009	25 May 2009
Tate Britain			
Richard Long: Heaven and Earth (1 work)	Tate Britain	3 June 2009	6 September 2009
(2 works loaned in the United Kingdom)			

continued

UNITED STATES OF AMERICA			
Brigham Young University Museum of Art			
Turning point: the demise of Modernism and rebirth of meaning in American art (10 works)	Brigham Young University Museum of Art	17 July 2008	9 January 2009
Grand Rapids Art Museum			
Moby Dick: Frank Stella and Herman Melville (1 work)	Grand Rapids Art Museum	23 January 2009	3 May 2009
The Jewish Museum			
Action/Abstraction: Pollock, de Kooning and American art, 1940–1976 (1 work)	The Jewish Museum	2 May 2008	21 September 2008
	Saint Louis Art Museum	19 October 2008	11 January 2009
	Albright-Knox Art Gallery	13 February 2009	16 June 2009

(12 works loaned in the United States of America)

JAPAN			
National Museum of Australia			
Utopia: the genius of Emily Kame Kngwarreye (4 works)	National Museum of Art, Osaka	26 February 2008	13 April 2008
	National Art Center, Tokyo	28 May 2008	28 July 2008
	National Museum of Australia	21 August 2008	12 October 2008

(4 works loaned in Japan)

SUMMARY OF OUTWARD LOANS

Outward loans to exhibitions—Australia: 457
Outward loans to exhibitions—international: 22
National Gallery of Australia travelling exhibitions lending program: 372
Other new and continuing loans: 368
Total outward loans: 1219

APPENDIX 11 INWARD LOANS

PUBLIC LENDERS	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Albright-Knox Art Gallery, Buffalo, USA	0	1	0	**1**
Allen Memorial Art Museum, Oberlin, USA	0	1	0	**1**
American Friends of the National Gallery of Australia Inc, New York, USA	51	0	0	**51**
Art Gallery of Ballarat, Ballarat, Vic	0	3	3	**6**
Art Gallery of New South Wales, Sydney, NSW	0	15	9	**24**
Art Gallery of South Australia, Adelaide, SA	0	25	5	**30**
Art Gallery of Western Australia, Perth, WA	0	4	1	**5**
Art Museums of Bergen, Bergen, Norway	0	2	0	**2**
Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand	0	1	0	**1**
Australian Academy of Science, Canberra City, ACT	1	0	0	**1**
Australian Council of National Trusts, Campbell, ACT	1	0	0	**1**
Bachmann Eckenstein Art & Antiques, Basel, Switzerland	0	0	97	**97**
Baltimore Museum of Art, Baltimore, USA	0	1	0	**1**
Bibliothèque de l'Institut National d'Histoire de l'Art, Paris, France	0	7	0	**7**
Bibliothèque nationale de France, Paris, France	0	23	0	**23**
Birmingham Museums and Art Gallery, Birmingham, UK	0	1	0	**1**
Bishop Museum, Honolulu, USA	0	6	0	**6**
Boomalli Aboriginal Artist Co-Operative Ltd, Leichhardt, NSW	0	0	1	**1**
Borough Museum and Art Gallery, Berwick-upon-Tweed, UK	0	1	0	**1**
British Museum, London, UK	0	5	0	**5**
Brooklyn Museum, Brooklyn, USA	0	1	0	**1**
Cheim & Read, New York, USA	0	1	0	**1**
Chrysler Museum of Art, Norfolk, USA	0	1	0	**1**
Corcoran Gallery of Art, Washington, USA	0	1	0	**1**
Dawson's Bookshop / Michael Dawson Gallery, Los Angeles, USA	0	3	0	**3**

continued

PUBLIC LENDERS	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Detroit Institute of Arts, Detroit, USA	0	1	0	**1**
Fine Arts Museums of San Francisco, San Francisco, USA	0	2	0	**2**
Fondation Beyeler, Riehen/Basel, Switzerland	0	1	0	**1**
French & Company, LLC, New York, USA	0	1	0	**1**
Galerie Hans, Hamburg, Germany	0	1	0	**1**
Galerie Paffrath, Dusseldorf, Germany	0	1	0	**1**
Gallery Gabrielle Pizzi, Melbourne, Vic	0	0	2	**2**
Grahame Galleries + Editions, Milton, Qld	0	0	1	**1**
Grunwald Center for the Graphic Arts, Hammer Museum, Los Angeles, USA	0	1	0	**1**
Hamburger Kunsthalle, Hamburg, Germany	0	3	0	**3**
Hamilton Art Gallery, Hamilton, Vic	0	1	2	**3**
J Paul Getty Museum, Los Angeles, USA	0	5	0	**5**
James Goodman Gallery, Inc, New York, USA	0	1	0	**1**
Kerry Stokes Collection, Perth, West Perth, WA	2	4	0	**6**
Kröller-Müller Museum, Otterlo, The Netherlands	0	2	0	**2**
Kunsthaus Zurich, Zurich, Switzerland	0	1	0	**1**
Los Angeles County Museum of Art, Los Angeles, USA	0	2	0	**2**
Marshall Arts Gallery, Hyde Park, SA	0	0	4	**4**
Metropolitan Museum of Art, New York, USA	0	15	0	**15**
Milani Gallery, Woolloongabba, Qld	0	0	5	**5**
Mildura Arts Centre, Mildura, Vic	0	1	0	**1**
Ministry of Defence Art Collection, London, UK	0	1	0	**1**
Minneapolis Institute of Arts, Minneapolis, USA	0	1	0	**1**
Musée des Beaux-Arts de Pau, Pau, France	0	1	0	**1**
Musée d'Orsay, Paris, France	0	12	0	**12**
Museo Thyssen-Bornemisza, Madrid, Spain	0	2	0	**2**
Museum of Fine Arts, Boston, USA	0	2	0	**2**

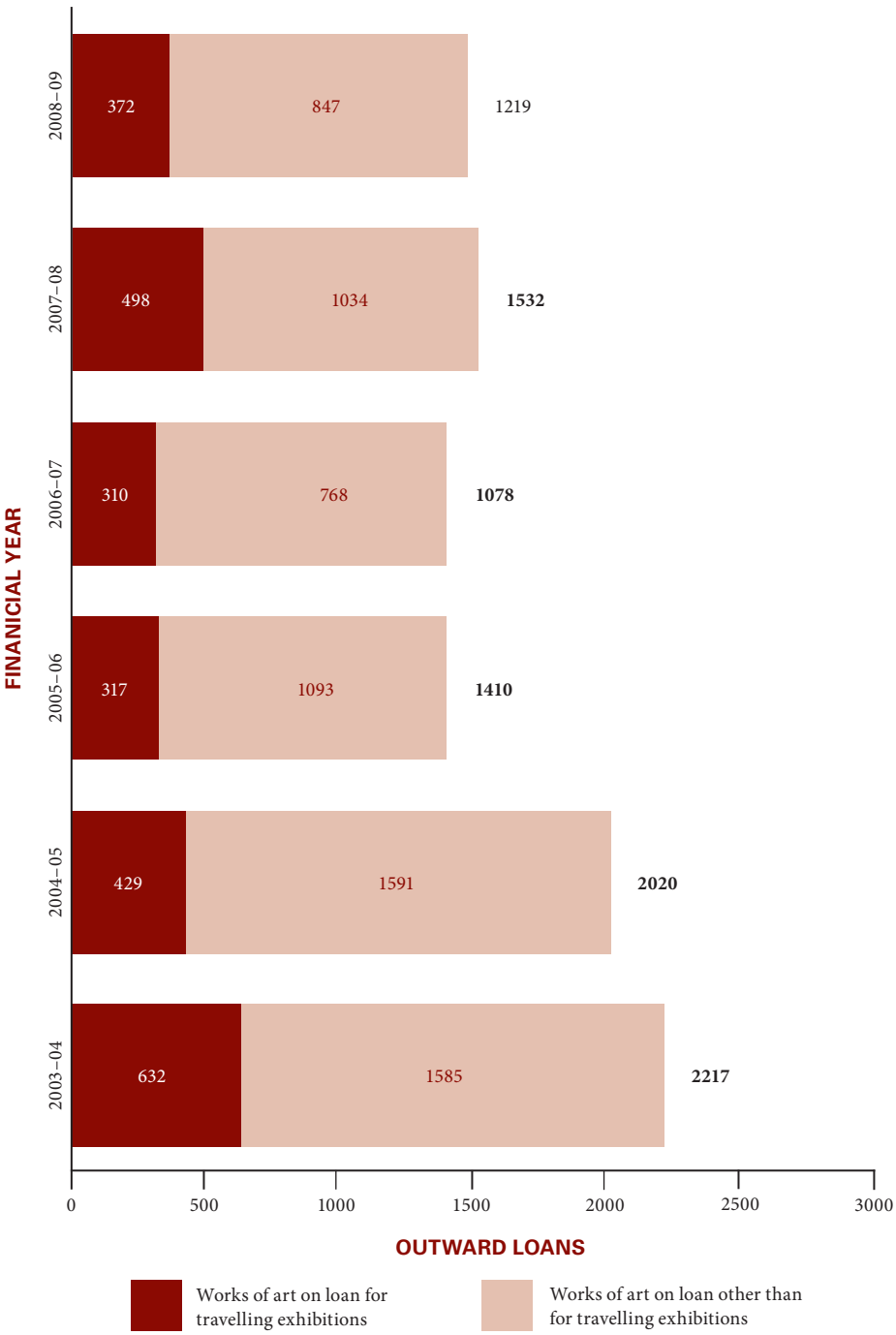
continued

PUBLIC LENDERS	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Museum of Fine Arts, Springfield, USA	0	1	0	**1**
National Galleries of Scotland, Edinburgh, UK	0	2	0	**2**
National Gallery of Art, Washington, USA	0	5	0	**5**
National Gallery of Victoria, Melbourne, Vic	0	25	4	**29**
National Library of Australia, Parkes, ACT	33	17	0	**50**
National Portrait Gallery, Canberra, Parkes, ACT	0	1	0	**1**
Nellie Castan Gallery, South Yarra, Vic	0	0	1	**1**
New Walk Museum and Art Gallery, Leicester, UK	0	2	0	**2**
Newcastle Region Art Gallery, Newcastle, NSW	1	0	1	**2**
Niagara Galleries, Richmond, Vic	11	0	0	**11**
Papunya Tula Artists Pty Ltd, Alice Springs, NT	0	0	2	**2**
Perpetual Trustee Company Limited, Canberra, ACT	1	0	0	**1**
Philadelphia Museum of Art, Philadelphia, USA	0	3	0	**3**
Princeton University Art Museum, Princeton, USA	0	1	0	**1**
Queen's University Library, Belfast, UK	0	1	0	**1**
Queensland Art Gallery, Brisbane, Qld	0	5	0	**5**
Reading Public Museum, Reading, USA	0	1	0	**1**
Roslyn Oxley 9 Gallery, Paddington, NSW	10	0	2	**12**
Royal Academy of Arts, Piccadilly, UK	0	1	0	**1**
Royal Geographical Society of South Australia Inc, Adelaide, SA	0	2	0	**2**
Saint Louis Art Museum, St Louis, USA	0	4	0	**4**
Smithsonian American Art Museum, Washington, USA	0	2	0	**2**
Smithsonian Institution, Washington, USA	0	2	0	**2**
Sotheby's Australia, Melbourne, Armadale, Vic	0	1	0	**1**
Staatliche Kunstsammlungen Dresden, Dresden, Germany	0	1	0	**1**
State Library of Victoria, Melbourne, Vic	0	2	0	**2**
Stephen Ongpin Fine Art, London, UK	0	1	0	**1**
Stills Gallery, Paddington, NSW	0	0	20	**20**
TarraWarra Museum of Art, Healesville, Vic	0	0	2	**2**
Tasmanian Museum and Art Gallery, Hobart, Tas	0	1	1	**2**

continued

PUBLIC LENDERS	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Tate, London, UK	0	5	0	**5**
The Barber Institute of Fine Arts, Birmingham, UK	0	1	0	**1**
The Big River Collection, North Hobart, Tas	0	0	1	**1**
The Fitzwilliam Museum, Cambridge, UK	0	1	0	**1**
Tolarno Galleries, Melbourne, Vic	0	0	1	**1**
Toledo Museum of Art, Toledo, USA	0	3	0	**3**
Uniting Church in Australia, Sydney, NSW	1	0	0	**1**
University Art Museum, The University of Queensland, Brisbane, Qld	0	0	1	**1**
University of Sydney Art Collection, University of Sydney, NSW	0	0	1	**1**
Van Gogh Museum, Amsterdam, The Netherlands	0	1	0	**1**
Victoria and Albert Museum, London, UK	0	5	0	**5**
Virginia Museum of Fine Arts, Richmond, USA	0	1	0	**1**
Watters Gallery, East Sydney, NSW	0	7	0	**7**
Wesfarmers Limited, Perth, WA	0	0	2	**2**
Wilbow Group Pty Ltd, East Hawthorn, Vic	0	1	0	**1**
William Mora Galleries, Richmond, Vic	0	0	1	**1**
Wilson Centre, London, UK	0	1	0	**1**
Yale Center for British Art, New Haven, USA	0	2	0	**2**
Public lenders total	**112**	**274**	**170**	**556**
Private lenders total	**33**	**224**	**52**	**309**
TOTAL (ALL INWARD LOANS)	**145**	**498**	**222**	**865**

APPENDIX 12 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2003–04 TO 2008–09



APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2008–09

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the 2008–09 year:

ActewAGL as Principal Partner for *Degas: master of French art*

Adshel as Supporting Sponsor for *Degas: master of French art*

American Friends of the National Gallery of Australia for their continued generosity towards the National Gallery of Australia

Art Indemnity Australia as Principal Partner for *Degas: master of French art*

Australia Council for the Arts for support of *National Indigenous Art Triennial: Culture Warriors* through the Aboriginal & Torres Strait Islander, Visual Arts and Community Partnerships Market Development (International) Boards

Australian Air Express for their ongoing support of the National Gallery of Australia Travelling Exhibitions program

Australian Broadcasting Corporation for their continuing support through ABC Television and ABC Radio, particularly ABC Stateline and 666 ABC Canberra, and particularly for supporting *Degas: master of French art*

BHP Billiton as Principal Sponsor for the exhibition and tour of *National Indigenous Art Triennial: Culture Warriors*

Bistro Guillaume and Guillaume at Bennelong for their support of the 20th Anniversary Gala Dinner of the National Gallery of Australia Foundation

The Brassey of Canberra for their continuing support of the National Gallery of Australia and Sony Foundation Summer Art Scholarship program and students and for providing accommodation to guests throughout the year; in particular, for their support of *Degas: master of French art*

Casella Wines for their ongoing support of National Gallery of Australia events

Champagne Pol Roger as the official wine sponsor for *Degas: master of French art*

Channel Nine for their support of *Degas: master of French art*

Coopers Brewery as the official beer sponsor of *Degas: master of French art*

Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA) for support under its Indigenous Programs Public Awareness Program for NAIDOC Week 2009

Department of Health and Ageing Dementia Community Support Program for supporting the Art and Alzheimer's Outreach Project

Diamant Hotel as part of the Sponsors Circle for *Soft sculpture* and as the official accommodation sponsor for *Soft sculpture*

Eckersley's Art & Craft for supporting *Big Draw* and *Sculpture Garden Sunday* events

Even Keel Wines for their support of the 20th Anniversary Gala Dinner of the National Gallery of Australia Foundation

Forrest Hotel and Apartments for providing accommodation for guests throughout the year

Gallagher Wines as the official wine sponsor for *Soft sculpture*

Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian and Pacific print collection

Gordon Darling Foundation for its continued generosity and support

Grandiflora for their support of the 20th Anniversary Gala Dinner of the National Gallery of Australia Foundation

Hyatt Hotel Canberra for their support of the 20th Anniversary Gala Dinner of the National Gallery of Australia Foundation

Mantra on Northbourne as the official accommodation sponsor for *Degas: master of French art* and for providing accommodation to guests throughout the year

MoMac 2 (Molongolo Group and Macquarie Bank) through their joint project the ApARTments at NewActon as Exhibition Partners for *Soft sculpture*

Myer Foundation for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund and the subsequent support of *Ocean to Outback: Australian landscape painting 1850–1950*, *Picture paradise: Asia–Pacific photography 1840s–1940s* and *Gods, ghosts and men: Pacific arts from the National Gallery of Australia*

National Australia Bank for naming rights sponsorship for the National Australia Bank Sculpture Gallery and for the annual *Sculpture Garden Sunday* and *Big Draw* events

National Gallery of Australia Council Exhibitions Fund for support of *Ocean to Outback: Australian landscape painting 1850–1950*, *Picture paradise: Asia–Pacific photography 1840s–1940s* and *Gods, ghosts and men: Pacific arts from the National Gallery of Australia*

Northern Territory Government through ArtsNT for its support of the exhibition and tour of *National Indigenous Art Triennial: Culture Warriors*

The Canberra Times as a Supporting Sponsor for *Degas: master of French art* and *Soft sculpture*

Qantas as Airline Partner for their support of the National Gallery of Australia's annual Qantas lecture, particularly the Twenty-fifth anniversary lecture

R.M.Williams, the Bush Outfitter for support of the travelling exhibition, *Ocean to Outback: Australian landscape painting 1850–1950*

Sony Foundation Australia for supporting the National Gallery of Australia and Sony Foundation Australia Summer Art Scholarship program

Spotlight for its support of the Knitta Please program and the knitting events associated with NAIDOC Week 2009

Threesides Marketing

Ticketek for supporting *Degas: master of French art*

The Victorian Government, through ArtsVIC, for its support of the exhibition and tour of *National Indigenous Art Triennial: Culture Warriors*

Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia, and the Contemporary Touring Initiative, an Australian Government program, and the Visual Arts and Craft Strategy, an initiative of the Australian Government, and state and territory governments, for the travelling exhibitions *Ocean to Outback: Australian landscape painting 1850–1950* and *National Indigenous Art Triennial: Culture Warriors*

The Western Australian Government through its Department of Culture and the Arts

WIN Television as a Supporting Sponsor for *Degas: master of French art* and *Soft sculpture*

Yalumba Wines as a wine sponsor for *Degas: master of French art*

The Yulgilbar Foundation for its generous support of the children's activity room and children's program for the upcoming exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which will showcase Post-Impressionist treasures from the Musée d'Orsay

Zoo Group as part of the Sponsors Circle for *Soft sculpture*

APPENDIX 14 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2009

Aboriginal and Torres Strait Islander Art

Susana Alfaro

Natalie Cassoni

Kelli Cole

Angela D'Elia

Asian Art

Dr Hwei-Fen Cheah

Chris Cranston

Margo Geering

Chris Haskett

Steven Murkett

Jan Smith

Dr En Young Ahn

Australian and International Decorative Arts and Design

Jane Herring

Meredith Hinchliffe

Australian Prints and Drawings

Keith Avent

Elizabeth Howell

Sarah Vandepeer

Conservation

Gudrun Genee

William Hamilton

Janet Hearne

International Painting and Sculpture

Krysia Kitch

International Prints, Drawings and Illustrated Books

Constantine Nikolakopoulos

Photography

Robert Deane

Bernard Lilienthal

Membership

Dorothy Anderson

Elizabeth Brooks

Judy Burns

Doreen Butler

Betty Campbell

Maureen Chan

Cathie Collins

Helen Deane

Sylvia Dicker

Helen Douglas

Kay Dunne

Karin Fyfe

Margaret Gerahty

Audrey Harvey

Isabelle Hayward

Joan Johns

Beryle Legge-Wilkinson

Doris McCauley

Heather Mears

Estelle Neilson

Alison Thomas

Gene Willsford

Gerda Zietek

Research Library

Pam Cossey

Bill Geering

Jill More

Naomi Newton

Julia Nicholls

Kay Smith

Voluntary guides

Win Abernethy

Janet Aitken

Gail Allen

Elizabeth Allison

Susan Bastian

Hilary Batten

Elizabeth Bennett

Lynne Booth

Carolyn Brennan

Janelle Brice

Lena Britton

Margaret Bromley

Adrian Brooks

Betty Browning

Laurel Brummell

Frances Butterfield

Helen Campbell

Shelley Clarke

Bruce Cook

Beverley Copeland

Kerin Cox

Merrilyn Crawford

Dodie Crichton

Meridith Crowley

Paloma Crowley

Eddie Davenport
Elizabeth Davies
Ruth Dobson
Bea Duncan
Heather Duthie
Roma Elford
Gloria Ellis
Margaret Enfield
Brian England
Phyllis Evenett
Peter Field
Miriam Fischer
Judith Fleming
Patrick Fleming
Marcia Fletcher
Colleen Fox
Monty Fox
Margaret Frey
Janet Garrett
Cordelia Gee
Ross Gough
Christine Grose
Pamela Guilfoyle
Beverly Hackett
Barrie Hadlow
Jann Hallenan
Fiona Hase
Toni Hassan
Clem Hayes
Brit Helgeby
Rosanna Hindmarsh
Margaret Hollis
Mie Ling Huisken
Elspeth Humphries
Carol Hunt
Odette Ingram
Robin Irvine
Rosslyn Jackson
Phoebe Jacobi
Tami Jacobsen
Marilyn Jessop
Clara Johns
Diane Johnson
Kay Johnston
Jillian Kennedy
Krysia Kitch
Edith Kuhn
Meg Lambeck
Philippa Larkindale
Paul Legge-Wilkinson
Rachel Letts
Bernard Lilienthal
Carmen Luddy
Jane Macissac
Alva Maguire
Karen Manton
Susan McAffer
Patricia McCullough
Audrey McKibbin
Phyllis McLean
Jennifer Morris
Margaret Morris
Geraldine Mountifield
Patti Mulcare
Patsy Murray
Maryann Mussared
Maria Helena Nicoll
Rhonda Nobbs-Mohr
Kate Nockels
Caroline Nott
Susan O'Connor
Evelyn Paton
Bettye Pearce
Nicole Podeur
Norma Price
Joan Purkis
Beryl Quartel
Kaye Rainey
Anne Reese
Georgia Renfree
Helen Richmond
Fred Roberts
Judy Roberts
Laure Roger
Hilary Rotsey
Myra Rowling
Christine Saddington
Sylvia Shanahan
Mary Lou Sheppard
Kimberley Simms
Carol Slater
Elizabeth Sloan
Jan Smith
Jane Smyth
Peggy Spratt
Carol Summerhayes
Bob Sutherland
Catherine Sykes
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Meryl Turner
Pamela Walker
Deirdre Ward
Judy Ware
Pamela Weiss
Marjorie Wilson
Jenny Wilson
Judith Wood
Robert Worley

APPENDIX 15 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2008–09

Picture paradise: Asia–Pacific photography 1840s–1940s

Gael Newton

July 2008, 88 pages, softcover, RRP $29.95

Picture paradise introduces readers to early photography from the diverse Asia–Pacific region—India and Sri Lanka, Southeast and East Asia, Australia, New Zealand and the Pacific Islands, and the west coast of North America. Including pioneer local photographers as well as European photographers working in the region, it features over 80 photographs and albums ranging from gem-like daguerreotype portraits through to modern film photography.

Australian artists books

Alex Selenitsch

July 2008, 128 pages, soft cover, RRP $39.95

Artists books are works of art created in book format—pages in a box, scrolls, foldouts, Rolodex. *Australian artists books* presents 20 Australian works from the national collection, with detailed discussion by Ian Burn, Robert Jacks, Bea Maddock and Mike Parr.

Collection highlights: National Gallery of Australia, Canberra

Ron Radford (editor)

August 2008, 272 pages, softcover, RRP $24.95

This beautifully illustrated and engaging introduction to the national visual arts collection features over 235 works by 170 artists. The book is a valuable reference for specialists, general readers and students alike and is divided into key collection areas: Aboriginal and Torres Strait Islander art, nineteenth-century Australian art, twentieth-century Australian art, Pacific arts, Asian art and European and American art.

Redback Graphix

Anna Zagala

September 2008, pages, softcover, RRP $39.95

From 1979 to 1994, design and screen-printing studio Redback Graphix produced posters combining edgy social comment, witty graphics and eye-watering colours to give voice to a raft of pressing social issues. The posters range from highlighting AIDS awareness and alcohol abuse to promoting local films and music gigs. Originally designed for the street, they are now highly sought collector pieces, considered icons of an era.

Australian Indigenous Art Triennial: Culture warriors

revised edition

Brenda L Croft

September 2008, 290 pages, softcover, RRP $55.95

Presents the work of 30 Indigenous artists from each Australian state and territory, the inaugural National Indigenous Art Triennial demonstrates the incredible range of contemporary Indigenous art practice. The works included were created during the past three years in a variety of media, including painting on bark and canvas, sculpture, textiles, weaving, new media, photomedia, printmaking and installation. This substantial book provides an ongoing authoritative critical reference for contemporary Indigenous art in Australia.

Gods, ghosts and men: Pacific arts from the National Gallery of Australia

Crispin Howath

October 2008, 28 pages, softcover, RRP $9.95

Gods, ghosts and men introduces the Gallery's significant but still little-known Pacific Arts collection, comprising some 2000 works. The works of art included come from an array of Pacific nations, including Papua New Guinea, New Zealand, the Solomon Islands, Rapa Nui (Easter Island) and the Federated States of Micronesia. Many of the works have never before been seen by the public.

Degas: the uncontested master

Jane Kinsman with Michael Pantazzi

December 2008, 288 pages, softcover, RRP $49.95

Born in Paris in 1834, Edgar Degas was radical in his adoption of modern subject matter and a key figure in the evolution of modern art. This lavishly illustrated book, with its illuminating text, features work from the many mediums Degas used—painting, sculpture, printing, pastels, monotypes and photography—and depicts his favourite subjects—scenes at the ballet, opera and racetrack, and evocations of women as milliners and laundresses, in bordellos and in the act of bathing. It conveys the richness of Degas's colour and his experimental approach up to his final years, with his interest in photography and abstraction.

Bonjour Degas

Kirsty Morrison and Julie Donaldson

December 2008, 56 pages, hardcover, RRP $19.95

A delightful childrens word book in English and French. Looking at beautiful works by Edgar Degas—paintings of ballerinas and horses—children (and adults) will discover words and colours.

Degas' world: the rage for change

Mark Henshaw

February 2009, 28 pages, softcover, RRP $9.95

Drawing on the National Gallery of Australia's extraordinary European prints collection, *Degas' world* includes works by Degas and his contemporaries, including Pierre Bonnard, Mary Cassatt, Paul Cézanne, Honoré Daumier, Paul Gauguin, Edouard Manet, Camille Pissarro, Auguste Rodin and Henri de Toulouse-Lautrec. These artists changed the direction of art at the end of the nineteenth century towards art that was revolutionary, independent and modern.

Soft sculpture

Lucina Ward

April 2009, 28 pages, softcover, RRP $9.95

Soft sculpture looks at the ways artists use unconventional materials and methods to challenge the nature of traditional notions of sculpture. It includes works by American and European artists Joseph Beuys, Eva Hesse, Annette Messager, Robert Morris, Claes Oldenburg and Robert Rauschenberg as well as works by Australian artists such as Mikala Dwyer, David Jensz and Ricky Swallow.

artonview

No 55 spring 2008

No 56 summer 2008–09

No 57 autumn 2009

No 58 winter 2009

free to members/RRP $8.60

APPENDIX 16 WEBSITE VISITATION

Visits to the Gallery's websites totalled 1.69 million (approximately 4630 per day).

Pages viewed totalled 5.2 million.

VISITORS BY COUNTRY

In order of number of visits.

COUNTRY OR TERRITORY	VISITS	PAGES VIEWED PER VISIT
Australia	629 378	3.74
United States	224 778	2.38
United Kingdom	80 757	2.39
Canada	26 416	2.50
France	26 195	2.71
Germany	22 319	2.36
Italy	16 338	3.38
Spain	11 609	3.22
Netherlands	9603	3.51
New Zealand	9499	3.52
Ireland	8219	1.76

REFFERALS

Indicates how people arrived at the Gallery's website. In order of percentage.

SOURCE	PERCENTAGE
Search engines	54.5%
Referring sites	35.7%
Direct traffic	9.8%

MOST POPULAR SECTIONS OF THE SITE

In order of number of unique page views.

WEBSITE SECTION	UNIQUE PAGE VIEWS
Collection search	942 671
Exhibition (aggregated exhibitions)	627 083
International painting and sculpture	290 420
NGA home	255 197
Exhibitions (general exhibition information)	126 946
About us	104 814
Degas	90 732
Federation	89 583
Artonline	68 028
Edwardians	66 480
NIAT07	61 907
Ocean to Outback	58 912
Visiting	57 039
Monet and Japan	48 445
International Prints (Kenneth Tyler website)	47 985
Russia (Russian Ballet website)	47 297
Soft sculpture	45 214
Tillers	39 974
Indonesian textiles	35 948
Cossington Smith	34 892
Namatjira	32 983
Site search	32 880
French painting	30 236
The Italians	30 224
Turner to Monet	27 291
Australian art	27 033

APPENDIX 17 CONSULTANTS 2008–09

There were 32 consultants paid more than $10 000 in 2008–09.

NAME	NATURE OF SERVICES	SELECTION PROCESS	AMOUNT	KEY
Arup	Facade and acoustic consultancy	Tender	143 655	a
Australian National Audit Office	External audit services	Direct Sourcing	74 064	c
Brizulis Associates	Engineering services	Tender	466 641	a
Cardno Grogon Richards	Engineering Services	Tender	32 578	a
Cardno Young	Engineering services	Tender	24 526	a
Coffey Geotechnics	Geotechnical advice	Tender	33 509	a
Cordelta Pty Ltd	Financial accounting services	Direct Sourcing	141 770	b
David Butcher	Valuation services	Direct Sourcing	29 756	a
Defire (ACT) Pty Ltd	Fire safety	Tender	36 015	a
Dysen Pty Ltd	Fire systems	Tender	62 973	a
Elamtom Pty Ltd	Health and safety review	Tender	56 896	a
Erwood Accelerated Purchasing	Tender and contract services	Direct Sourcing	32 477	b
Food Consultants Australia	Catering advice	Tender	14 244	a
George Sexton & Associates	Lighting design plan	Select Tender	196 536	a
Ken Begg and Associates	Public affairs advice	Direct Sourcing	65 000	b
Knight Frank Hooker	Valuation services	Direct Sourcing	15 000	c
Mallesons Stephen Jaques	Legal	Direct Sourcing	10 381	a
McGregor & Partners	Landscaping design services	Tender	126 014	a
Naked Communications	National Gallery of Australia branding review	Direct Sourcing	44 068	a
National Consulting Pty Ltd	Financial system reporting	Direct Sourcing	18 000	b
Page Kirkland Lorimer Pty Ltd	Cost planning for building project	Tender	576 310	a
Philip Chun and Associates Pty Ltd	Building code consultant	Tender	59 835	a
Pro Safety Consultants	Security advice	Direct Sourcing	13 500	a
PTW Architects	Architectural services	Tender	877 586	a
Richard Woodward & Associates	Planning review	Direct Sourcing	16 500	a
SIBA Solutions	Reporting design and analysis	Direct Sourcing	12 827	b
Simon Storey Valuers	Valuation services	Direct Sourcing	69 000	c

continued

NAME	NATURE OF SERVICES	SELECTION PROCESS	AMOUNT	KEY
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	Tender	296 056	a
Unilinc	Serial collection and cataloguing services	Direct Sourcing	13 500	a
WalterTurnbull	Internal audit	Select Tender	62 692	c
Wilkinson Murray	Acoustic consultancy	Tender	18 371	a
Wyagdon Enterprises	Collection management risk assessment	Direct Sourcing	24 595	b
Total			**3 664 875**	

a) Expertise not available within the Gallery
b) Resources not available within the Gallery
c) External scrutiny required or preferred

Note: all amounts are quoted GST exclusive.

The above information includes all costs over $10 000 for consultants paid in 2008–09 and does not reflect single consultancies over this amount.

Where consultancies are covered procurements the mandatory procurement guidelines have been applied. For contracts under $400 000, the Gallery has, except where indicated, determined the most efficient and effective procurement process to be direct sourcing of goods or services based on competitive quotes, ensuring value for money has been obtained.

APPENDIX 18 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2008–09* has been prepared in accordance with the Commonwealth Authorities and Companies (Report of Operations) Orders 2008 made under Section 48 of the *Commonwealth Authorities and Companies Act 1997*.

The report also complies with the requirements for Annual Reports approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* (June 2009).

The following is a summary of this Annual Report according to these requirements:

Access and Equity

Advertising and Market Research

Agency Resource Statement

Audited Financial Statements

Commonwealth Disability Strategy

Commonwealth Ombudsman

Consultants

Contact Officers

Corporate Overview

Council Committees

Director's Report

Enabling Legislation and overview

Environmental performance

Equal Employment Opportunity

Fraud Control Guidelines

Freedom of Information

Indemnities and Insurance

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Industrial Democracy

Internal and External Scrutiny

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Letter of Transmittal

Management of human resources

Occupational Health and Safety

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CONTACT OFFICERS

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes.

General correspondence should be addressed to:

The Director
National Gallery of Australia
GPO Box 1150
CANBERRA ACT 2601

Telephone: (02) 6240 6411
Facsimile: (02) 6240 6529
Website: nga.gov.au

The National Gallery of Australia is open daily from 10.00 am to 5.00 pm (closed Christmas Day).

Enquiries regarding this report may be directed to:

The Deputy Director
National Gallery of Australia
GPO Box 1150
CANBERRA ACT 2601

Telephone: (02) 6240 6401
Facsimile: (02) 6270 6411
Email: alan.froud@nga.gov.au
Website: nga.gov.au/aboutus/reports

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

Freedom of Information Coordinator
National Gallery of Australia
GPO Box 1150
CANBERRA ACT 2601

Telephone: (02) 6240 6677
Facsimile: (02) 6240 6529
Email: john.santolin@nga.gov.au
Website: nga.gov.au

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