

■ national gallery of australia



annual report 1998–99

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Cover: **Arthur Boyd** *Reflected Bride I* 1958
Purchased with funds from the Nerissa Johnson Bequest 1999
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17 September 1999

The Honourable Peter McGauran MP
Minister for the Arts and the Centenary of Federation
Parliament House
CANBERRA ACT 2600

Dear Minister

I have pleasure in providing to you the Annual Report of the National Gallery of Australia for 1998–99, as required under the *National Gallery Act 1975* and the *Commonwealth Authorities and Companies Act 1997*.

The report follows the *Guidelines for the Content, Preparation and Presentation of Annual Reports by Statutory Authorities* (1982) and the *Commonwealth Authorities and Companies Orders for Report of Operations* (August 1998).

A handwritten signature in blue ink, appearing to read 'Kerry Stokes'.

Kerry Stokes AO
Chairman of Council

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Chairman's Foreword

It has been a year of significant achievement for the National Gallery of Australia. The National Gallery was frequently in the news, attesting to a high level of interest in our development, events and activities.

The National Gallery's Corporate Plan *Into the New Millennium* was launched in October 1998. It included a comprehensive summary of the Gallery's achievements since its opening in 1982 and articulated our policy direction for the years 1999–2001.

More than 900,000 people visited the National Gallery of Australia or attended one of our many travelling exhibitions which toured Australia or abroad. The number of works of art lent for exhibition around the country and overseas was higher this year than any previous year.

The Commonwealth Government appropriation to the National Gallery of \$20.5 million in the year was complemented by \$12 million generated by the Gallery, including a most generous bequest of \$6 million from the late Nerissa Johnson of Sydney.

The National Gallery enjoyed the generous support of many individuals and corporations throughout the year, and I would like to acknowledge them and express gratitude on behalf of the Gallery. In particular I would like to thank the donors of works of art and the corporations that supported our major exhibitions program.

During the year Mr Brian Johns AO retired from the Council after serving as a member for two terms. I would like to pay tribute to Mr Johns for his contribution to the National Gallery in his six years of service. The Council welcomed the appointment of Ms Carol Schwartz, Mrs Ann Lewis, Mr Richard Allert and Mr Harold Mitchell.



Mr Kerry Stokes AO,
Chairman of the National Gallery of Australia Council

I wish to convey the Council's appreciation to the National Gallery's large number of volunteers for their continued involvement. The Council also wishes to acknowledge the support of the Commonwealth Government throughout the year, particularly that provided by our Ministers, Senator the Hon. Richard Alston and the Hon. Peter McGauran, and the officers of the Department of Communications, Information Technology and the Arts.

I wish to express appreciation to the Director, Dr Brian Kennedy, and to the Gallery's staff for their efforts during another challenging year.

Kerry Stokes AO
Chairman of Council

Director's Report

In the Annual Report for 1997–98, my first year as Director of the National Gallery of Australia, I reported that we had been busy working to define our purpose, ascertaining precisely how we would address our national mandate, building on the experience of the past and moving forward in new directions. This process reached an important stage in October 1998 with the publication of the National Gallery's Corporate Plan for 1999–2001, *Into the New Millennium*. It sets out the National Gallery's priorities and objectives over the next few years, along with strategies for accomplishing them.

Preparing the Corporate Plan involved the Council and staff in detailed and lengthy discussions, and engaged the wider community in a most stimulating manner. The next few years will be about achieving our priorities: acquiring significant works of art by purchase and gift, organising and presenting major exhibitions, improving services for visitors with a research centre and an education centre, refurbishing the Gallery building, and gaining greater private funding in addition to increased public resources.

We are pleased to report that we are making good progress. With the support of the Government and in particular the Minister for Communications, Information Technology and the Arts, Senator the Hon. Richard Alston, the National Gallery introduced a policy of free entry to the permanent collection in October 1998. Senator Alston also announced that he was raising the threshold at which works of art required his Ministerial approval from \$450,000 to \$10 million. These liberalising measures have enhanced the independence of the Gallery and we are grateful for the trust implicit in them.

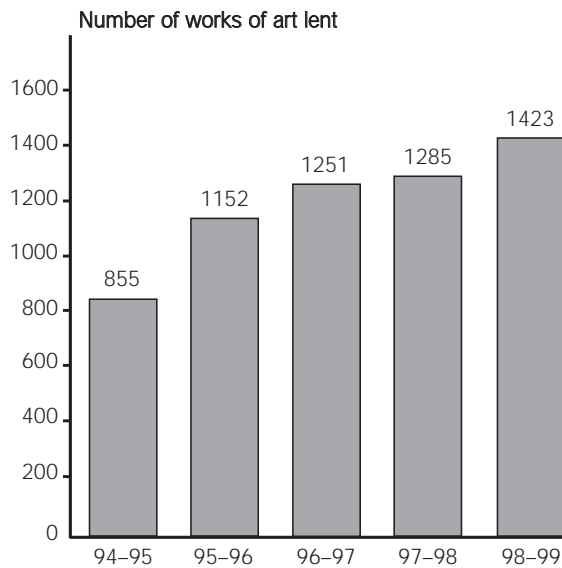
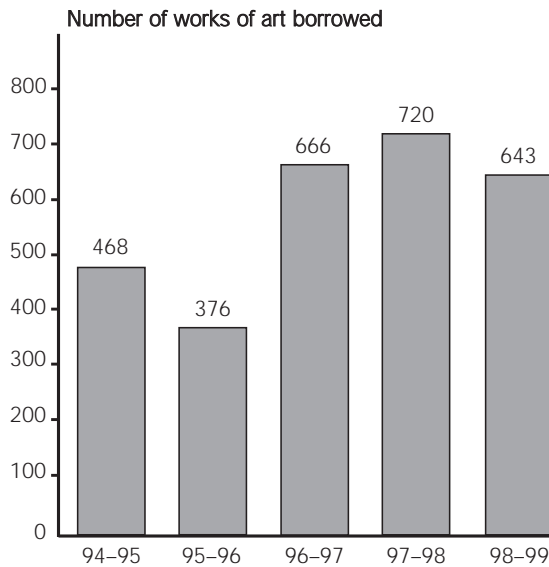
The National Gallery sought greater links with regional museums and galleries across Australia by the introduction of a new partnership scheme. It was launched with the declaration of a program of



Dr Brian Kennedy,
Director of the National Gallery of Australia

loans, transfer or exchanges of works of art from the National Gallery of Australia's collection to 12 museums and galleries. The partnership program encompasses such activities as providing training and professional development for regional gallery personnel, developing and implementing national accreditation standards, and encouraging a recognised set of standards and benchmarks for gallery operations.

Our efforts to give greater access to the National Gallery's collection through an enhanced program of loans have met with splendid results. The Gallery lent 1,423 works of art during the year, the highest number of loans ever. In addition, more than 12,000 works of art were seen by visitors to the Collection Study Room. The travelling exhibitions program increased also, and it is significant that we have achieved a total audience of more than 900,000, with approximately 40 per cent visiting the National Gallery in Canberra, and about 60 per cent visiting our travelling exhibitions in Australia or the international exhibitions organised by the National Gallery. This is consistent with our objective of providing access to works of art locally, nationally and internationally.



A new program management structure was introduced to achieve the corporate objectives outlined in *Into the New Millennium*. The flatter structure is working successfully and generating considerable interaction between staff at all levels. The Government's new financial management framework has encouraged a greater sense of accountability among the entire staff, which is yielding more effective and efficient administration. The Gallery also selected and began to implement improved systems for point-of-sale, human resources, and financial management information.

The year has seen some notable acquisitions of works of art, among them Australian paintings

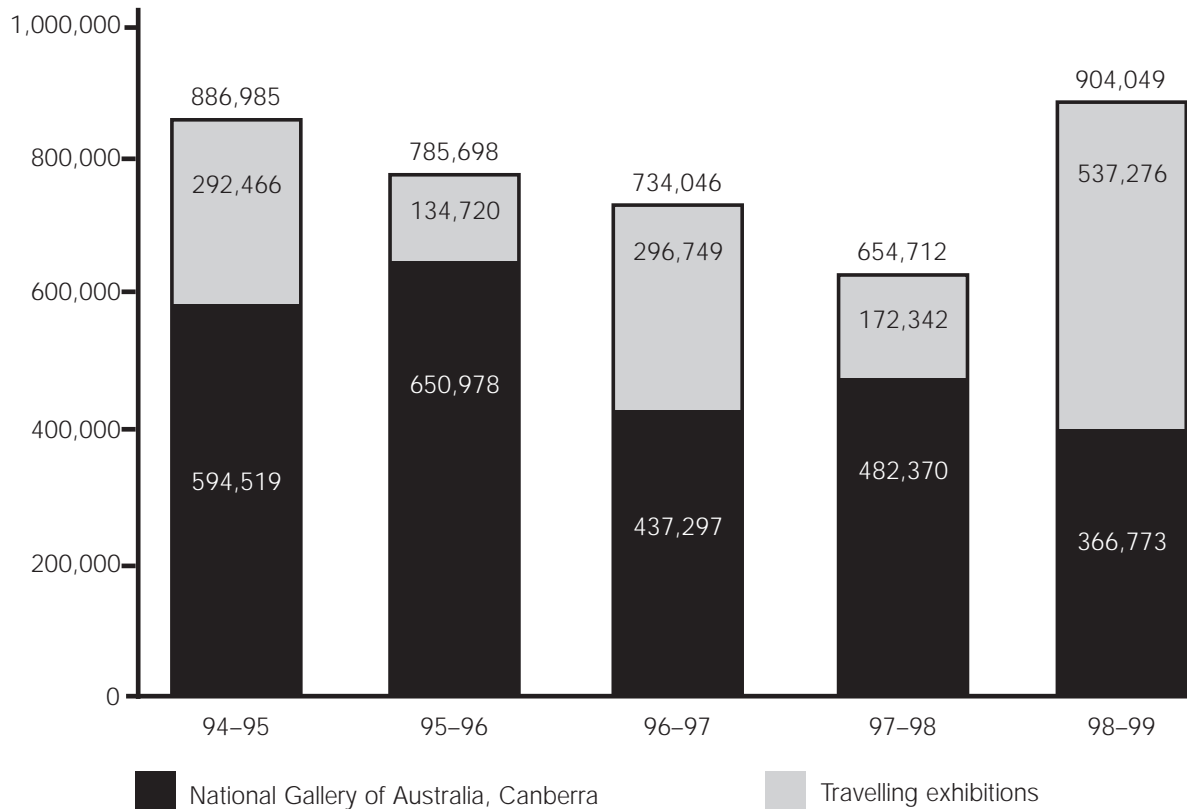
by Arthur Boyd, John Brack, Russell Drysdale, Ian Fairweather and Eugene von Guérard, and a set of prints by Bea Maddock. The National Gallery purchased the Peter Fannin Collection, an important group of early western desert paintings. Asian works included a Khmer *Standing Adorned Buddha*, a beautiful Jain sandstone column from India, and a pair of Tang Dynasty *Earth Spirit guardian figures*. The National Gallery's collection of Japanese prints was enhanced by a number of purchases and gifts. The acquisition of international paintings this year included Pierre Bonnard's *Woman in front of a mirror* and David Hockney's *A Bigger Grand Canyon*. The two works contrast both in style and scale: Bonnard depicts his nude wife in an enclosed and intimate space, while Hockney paints the landscape from multiple viewpoints for a breathtaking and colourful vista. Acquisitions are listed in full in Appendix 5.

The National Gallery presented an extensive program of exhibitions during the year. The well-received and much discussed exhibition, *Esso presents New Worlds from Old: 19th Century Australian and American Landscapes*, after being shown at the National Gallery of Australia and the National Gallery of Victoria, travelled to the Wadsworth Atheneum in Hartford Connecticut, and then to the Corcoran Gallery of Art in Washington DC. The Gallery also lent individual works of art to important international exhibitions, including retrospectives of the work of Jackson



(left to right) Mr Stokes, Senator Alston, Dr Kennedy and Mr McGauran admiring a new acquisition, the *Standing Adorned Buddha*, at the launch of the Corporate Plan in October 1998

Attendance at the National Gallery and its exhibitions



Pollock and René Magritte. *The Aboriginal Memorial*, created in 1988, travelled to the Olympic Museum in Lausanne in June 1999 at the start of a major European tour. The presence of major works from the National Gallery of Australia's collection in exhibitions abroad has raised our international profile during the past year.

Exhibitions held at the National Gallery included *Read My Lips*, featuring the work of Jenny Holzer, Barbara Kruger and Cindy Sherman; *Beauty and Desire in Edo Period Japan*, an elegant show of Japanese prints and kimonos; *Wall to Wall*, an extravagant and eccentric exploration of collecting art, with all works coming from the National Gallery of Australia's varied collection; and *Emily Kame Kngwarreye*, an exhibition from the Queensland Art Gallery celebrating the work of the late great artist from Utopia. We ended the year with an extraordinary double bill of major exhibitions: *From Russia with Love: Costumes for the Ballets Russes*

1909-1933 was shown first in Perth, while *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation* was part of a five-venue international tour organised by Sara Lee Corporation. The Corporation's Millennium Gift will include the donation to the National Gallery of Australia of a painting by Alfred Sisley, *A path at Les Sablons* 1883.

The National Gallery also organised the exhibition *Arthur Boyd and the Exile of Imagination* in the year that saw the death of one of Australia's pre-eminent artists. Arthur Boyd, a great benefactor of the National Gallery of Australia, has left an artistic legacy which will endure forever in the Australian imagination. On 27 May 1999 the National Gallery of Australia and the Bundanon Trust held a memorial service for Arthur Boyd.

The exhibition *John Brack: Inside and Outside*, which sadly coincided with the artist's death in February 1999, was based on works from the

National Gallery of Australia's collection by this marvellous and incisive artist.

The program of travelling exhibitions brought a wide range of works from the National Gallery's collection into public view. Exhibitions that toured in Australia featured photographs, Indian miniatures, British and French 19th-century prints, Australian folk art, contemporary art, and the wonderful *Vollard Suite* by Pablo Picasso, while Chinese ceramics were shown in New Zealand. Exhibitions and loans are listed in Appendixes 6, 7 and 8.

The National Gallery consulted extensively with the Department of Communications, Information Technology and the Arts throughout the year. We are now confident that an appropriate funding arrangement will be established to enable the National Gallery to refurbish its building and address its structural needs. Private funding has also been forthcoming, with a most generous gift from Mr Tony Berg AM, who in March 1999 succeeded Mr Bernard Leser as Chairman of the National Gallery of Australia Foundation. We are grateful to Mr Leser for his efforts on behalf of the

Gallery over many years, in particular through the American Friends of the National Gallery of Australia (AFANG). The National Gallery wishes to pay tribute to the late Nerissa Johnson, whose bequest of \$6 million to the Gallery is the largest we have ever received. We also acknowledge the ongoing commitment and support of patrons Mr L. Gordon Darling AO CMG, Mr James Fairfax AO and Dr Orde Poynton CMG.

The year has been a most exciting one. The access initiatives have meant a heavy workload for National Gallery staff, but were delivered with enthusiasm and commitment. I am most grateful to the Council and staff, along with our many guides and volunteers, for achieving so much in the service of the National Gallery of Australia. It has been a pleasure and a privilege to be its Director during such an exciting and invigorating period.



Brian Kennedy
Director



The Prime Minister, the Hon. John Howard MP (third from right), joins other Australians to celebrate the life of Arthur Boyd at a memorial service at the National Gallery in May 1999. The artist's grandson, Alexander Boyd, performs a musical tribute. Photograph courtesy of *The Canberra Times*.

Corporate Overview

Enabling Legislation

The National Gallery of Australia, which opened to the public in October 1982, is a statutory authority established by the *National Gallery Act 1975*. The National Gallery forms part of the Communications, Information Technology and the Arts portfolio. The *National Gallery Act 1975* includes provision for the Governor-General to make regulations for prescribing matters covered by the Act. This year the regulations were amended to remove the general admission charge and increase the authority of the National Gallery to acquire works of art and enter into contracts without the approval of the Minister.

Responsible Ministers

The Ministers responsible for the National Gallery of Australia are Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts, and the Hon. Peter McGauran MP, Minister for the Arts and the Centenary of Federation. Senator Alston had portfolio responsibility for the entire year, while Mr McGauran was appointed on 21 October 1998.

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

- to make available Commonwealth land and buildings for National Gallery purposes;
- to approve the acquisition of works of art valued in excess of a prescribed limit (currently \$10 million);
- to approve the disposal of works of art;
- to approve the acquisition or disposal of any property, right or privilege other than a work of art in excess of a prescribed limit (\$1 million);



Senator Richard Alston and Mr E.G. Whitlam at the official opening of *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*, June 1999

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

Exercise of Minister's Powers

The Minister facilitated the amendments to the National Gallery's regulations, and on four occasions appointed an Acting Director.

National Gallery Powers and Functions

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

The functions of the National Gallery as provided in the Act are:

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

National Gallery Corporate Plan

In October 1998 the National Gallery's Corporate Plan for 1999–2001, *Into the New Millennium*, was

launched by the Minister, Senator Alston, on the occasion of its publication. The plan outlines the National Gallery's purpose, vision for the new millennium and strategies, consistent with the functions specified in the Act.

The National Gallery Council

The National Gallery of Australia is governed by an 11-member Council, the members of which are listed in Appendix 1. The Director of the National Gallery is the executive officer and a member of the Council.

The members, other than the Director, are appointed by the Governor-General for three-year terms, having regard to their knowledge and experience with respect to the visual arts and other areas of knowledge relevant to the affairs of the National Gallery. Mr Kerry Stokes AO is Chairman of the Council, Mr Cameron O'Reilly is Deputy Chairman, and Dr Brian Kennedy is the Director.

Mr Stokes was reappointed for a further one-year term to 31 December 1999, and



Council members, June 1999 (left to right): Mr Allert, Dr Kennedy, Mrs Lewis, Mr Stokes, Ms Schwartz, Mr O'Reilly, Ms Williams, Mr Mitchell and Mr Berg. Absent: Mr Bacon

Mr Brian Johns AO concluded a six-year term. Ms Carol Schwartz was appointed for a three-year term from 25 August 1998 and Mr Richard Allert AM, Mrs Ann Lewis AM, and Mr Harold Mitchell were appointed to the Council for three-year terms from 24 November 1998.

The Council also acted as Audit Committee until a Finance and Audit Committee was established in June 1999. This committee consists of Mr Allert, Chairman, Mr O'Reilly and Ms Schwartz. A Development Committee was also established in June 1999. Its members are Mr Mitchell, Chairman, Mr Philip Bacon AM, Mrs Lewis, Ms Lyn Williams and Dr Kennedy.

Structure of the National Gallery

The management structure was changed in the year. A flatter seven-program management structure was introduced to serve the National Gallery's operational requirements better, and to provide more appropriate lines of authority and accountability. The National Gallery's management structure on 30 June 1999 is shown in Appendix 2, while members of staff are listed in Appendix 3. A staffing overview is given in Appendix 4.

Agency Agreement

The National Gallery's Agency Agreement, made under section 170LJ of the *Workplace Relations Act 1996*, was certified in the Australian Industrial Relations Commission on 14 January 1999. See Appendix 4 for further information.

Social Justice and Equity

The National Gallery's programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Government's *Charter of Public Service in a Culturally Diverse Society* (July 1998). All exhibitions, public programs and publications are designed to provide the greatest possible access to the National Gallery's collection for all Australians and visitors. Special services are provided for people with disabilities and for

speakers of languages other than English. The program of travelling exhibitions focuses specifically on providing Australians living in rural and remote communities with access to the National Gallery's collection. Aboriginal and Torres Strait Islander art and culture are fundamental to the National Gallery's collection and are shown in consultation with indigenous communities. Initiatives for 1998–99 are detailed in *Providing Access and Information* (pp.18–25).

Internal and External Scrutiny

Internal Audit

In addition to compliance audits and audits of systems and controls, a business opportunity assessment was undertaken during the year and the results presented to the Council.

External Audit

As well as the audit of financial statements, the Australian National Audit Office (ANAO) presented a report to the Parliament titled *Safeguarding our National Collections*. This report followed a performance audit relating to the development and management of collections at a number of national collecting institutions including the National Gallery. Recommendations made in the report, where applicable, are being implemented.

Committees of Inquiry

National Gallery officers appeared before the Senate Environment Recreation Community and the Arts Legislative and General Purpose Committee and provided information about the National Gallery's operations and funding.

Commonwealth Ombudsman

The Commonwealth Ombudsman investigated a complaint against the National Gallery regarding its decision to not release a document sought under the *Freedom of Information Act 1982* which had been determined to be exempt under that Act. The Commonwealth Ombudsman determined that the National Gallery had dealt with the matter correctly.

Judicial Decisions

During the year the National Gallery defended a legal action initiated by a former employee regarding the Gallery's ability to terminate a fixed-term contract. The matter was still before the courts at the close of the reporting year.

Indemnities and Insurance Premiums for Officers

The National Gallery has arranged Professional Indemnity Cover to a liability limit of \$10 million on any one claim and in the aggregate, and has arranged Directors and Officers Liability Cover to a liability limit of \$10 million on any one claim and in the aggregate. Comcover is the insurer. Members of the Council, the Director and the staff are covered by the insurance.

Service Charter

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

The standards by which our services are measured include: courteous, responsive and friendly services; informed staff; a welcome and safe environment; and appropriate and well-maintained facilities. Visitors may provide feedback on the extent to which these standards are met by completing a form available at the Gallery and on its website, or by letter, telephone, facsimile or email.

During the year the National Gallery received 244 responses from visitors. The majority of these were positive, particularly in relation to the quality of exhibitions, works of art and tours, the helpfulness of staff, and the removal of the general admission fee. Eighteen complaints were recorded concerning car parking, food outlets, access to the building and signs. The average time taken to respond to complaints was 14 days. Assessment of comments to the National Gallery Feedback Officer indicates that almost all complainants felt

their criticisms were handled in a satisfactory manner.

The National Gallery has provided a detailed return for the whole-of-government report on service charters.

Freedom of Information

In 1998–99 the National Gallery received four requests for access to documents under the *Freedom of Information Act 1982*. Information that was not exempt was released to the applicants. One applicant sought an internal review under section 54 of the Act and subsequently asked the Commonwealth Ombudsman to review the matter. As noted, the Ombudsman determined that the National Gallery had acted properly in this matter.

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

Freedom of Information Coordinator

The Manager, Personnel
National Gallery of Australia
Parkes Place, PARKES ACT 2600

Postal address:

GPO Box 1150
CANBERRA ACT 2601

Telephone: (02) 6240 6429

Facsimile: (02) 6240 6529

Email: leanneg@nga.gov.au

Website: www.nga.gov.au

The Director, the Deputy Director, the Manager, Personnel, the Head of Planning and Facilities and the Manager Facilities (Services) are the authorised decision makers as required by the *Freedom of Information Act 1982*. The categories of documents held by the National Gallery are

detailed in the *Personal Information Digest* published annually by the Privacy Commissioner, Human Rights Australia.

Advertising and Market Research

The National Gallery recognises the importance of advertising and promoting its events and activities, as well as learning from market research. Expenditure incurred this year on such services included \$4,000 for market research and surveys.

The National Gallery arranged the promotion of events, with design provided mainly by staff. Some assistance was obtained from an advertising agency in the promotion of the exhibition *An Impressionist Legacy, Monet to*

Moore: The Millennium Gift of the Sara Lee Corporation. Total expenditure on advertising and publicity in the year was \$558,424.

A direct mail organisation is used to sort and mail magazines and correspondence to Members of the National Gallery of Australia. The cost of such services in the year amounted to \$23,496, excluding postage.

Other Information

Information concerning workplace diversity, equal employment opportunity, workplace relations, industrial democracy, occupational health and safety, and staff training and development is given in Appendix 4.

Developing the Collection

Objectives

The National Gallery of Australia develops its collection in order to enhance the community's understanding and enjoyment of the visual arts. The National Gallery tells the story of indigenous and non-indigenous Australian art, and provides a representative collection of the major individuals and movements in Australian and international art. This year the collection was enriched through the acquisition of outstanding works of art from Australia and around the world.

Strategies

The National Gallery concentrates on acquiring premium works of art, and builds the collection by seeking works through purchase, bequest and donation (see table p.27). The revised Acquisition Policy was published in October 1998, as part of the Corporate Plan for the next three years (see *Into the New Millennium: Corporate Plan 1999-2001*, pp.23-29).

Collection Development

The most valuable bequest ever made to the National Gallery was received this year, from the estate of the late Nerissa Johnson. The terms of her will provide for 'the acquisition of works of Australian landscape painters and the acquisition of European paintings'.

Important acquisitions were made in every area of the collection, including Aboriginal and other Australian art, as well as art from Asia, Europe and America. Highlights included the purchase of the Peter Fannin Collection of Early Western Desert Paintings, works by Eugene von Guérard and Arthur Boyd bought under the terms of Nerissa Johnson's bequest, and significant paintings by Pierre Bonnard and David Hockney.

Gifts included funds for international prints, drawings and illustrated books provided by Orde Poynton Esq. CMG, whose great generosity



Pierre Bonnard *Woman in front of a mirror* c.1908

to the National Gallery of Australia continued. The Moët & Chandon Foundation again provided funds for contemporary Australian art. The Gordon Darling Australasian Print Fund supported the acquisition of contemporary Australasian prints and the digitisation of Australasian prints in the National Gallery's collection. The Sara Lee Corporation promised a painting by Alfred Sisley, *A path at Les Sablons*, as part of plans to give its corporate collection to museums around the world in the year 2000.

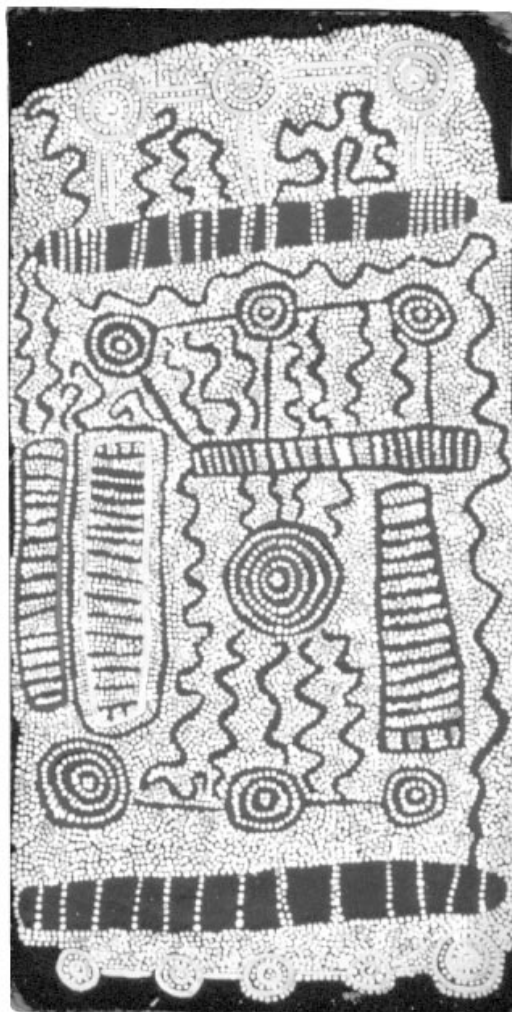
One work of art in the National Gallery's collection, Neil Dawson's *Globe* 1989, was unfortunately destroyed in a storm in November 1998. The artist has been approached about replacing the work. In accordance with the ongoing project of reviewing the collection, 1,980 duplicate Australian prints were de-accessioned under the terms of the Disposal Policy.

The Commonwealth Government's appropriation to the National Gallery included funds for the development of the collection. Gifts made in cash or in kind, or through the National Gallery Foundation or the American Friends of the National Gallery of Australia, assist the development of the collection significantly.

In March 1999 the Prime Minister announced changes to the philanthropy provisions of income tax law affecting gifts of assets and bequests to public institutions. These changes to the Cultural Gifts and Cultural Bequests Programs will take effect from 1 July 1999 and are expected to benefit the National Gallery in future years. They include exemption from capital gains tax of gifts made under the programs, and a provision to allow donors to apportion their deductions for gifts over a period of up to five years.

Purchases, Gifts and Bequests

The purchase of the Peter Fannin Collection of 48 works from Papunya painted between 1972 and 1976 strengthened the National Gallery's holdings from this seminal period in the development of modern Aboriginal art.



Yala Yala Gibbs Tjungurrayi *Untitled* 1972 Formerly in the Peter Fannin Collection © Aboriginal Artists Agency Ltd, 1999

The holdings of work by indigenous Tasmanian artists were enhanced by the acquisition of a group of shell necklaces, a water carrier made of kelp, and a quilt. These works were made by several women artists who in recent years have revived and adapted traditional techniques. Two paintings by Robert Campbell Jnr, one a self-portrait, are notable additions to the collection's representation of this important urban artist.

Other outstanding Australian paintings were acquired by the National Gallery this year. Eugene von Guérard's *Purrumbete from across the lake* 1858 was acquired with funds from the Nerissa Johnson Bequest to join its pair, *From the verandah at Purrumbete* 1858, already in



John Brack *The bathroom* 1957

the collection. Together these two superb homestead views exemplify the best period of this highly regarded artist.

The National Gallery acquired important paintings by the Australian artists Arthur Boyd and John Brack, both of whom died in 1999. Boyd's *Reflected bride I* 1958 was purchased with funds from the Nerissa Johnson Bequest, and fills the most significant gap in the National Gallery's holdings of his work. *Reflected bride I* comes mid-way in the series *Love, marriage and death of a half caste*, and is both subtle and complex. Brack's *The bathroom* 1957 has been described as the most beautiful of his nudes, and is a strong addition to the National Gallery's excellent holdings of the artist's work.

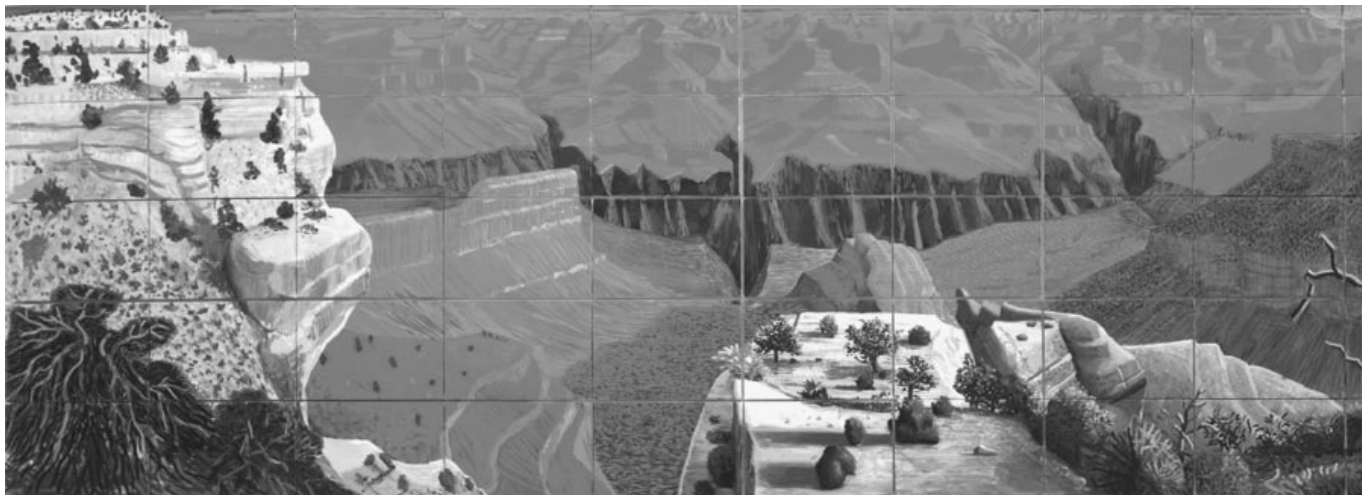
Important paintings by Russell Drysdale and Ian Fairweather were donated to the National Gallery by Bridgestar Pty Ltd. Drysdale's *The countrywoman* 1946 is a wonderful

complement to *The drover's wife* 1945, one of the National Gallery's iconic paintings, while Fairweather's *Turtle and temple gong* 1965 is a major addition to the Gallery's holdings of this artist's work. Two other gifts of paintings by contemporary artists filled gaps in the collection: Robert Boynes' *Roll up* 1969 was donated by Don and Carolyn Rankin while Robert Rooney's *Against the sun* 1985 was given by Dr Joseph Brown AO OBE, a long-time benefactor of the National Gallery of Australia.

The acquisition of a number of photographs by contemporary indigenous artists demonstrates the National Gallery's longstanding commitment to this area of the collection. Other important contemporary acquisitions included Paula Dawson's hologram *There's no place like home* 1979–80, donated by the artist. Exceptional holdings of Max Dupain's photographs were improved by a gift of 11 architectural subjects from Mrs Diana Dupain.

Australian prints from the 1950s to the 1990s were purchased, notably a set of six powerful linocuts by Noel Counihan from 1959, which include his provocative depiction of Albert Namatjira crucified. Other important additions to the collection included an extensive group of etchings made by Frank Hodgkinson and a group of prints by Daniel Moynihan. Acquisitions of contemporary Australian prints included two portfolios — *Origins: A folio of prints by contemporary indigenous Australian artists* 1997 and *Crossroads: Millennium portfolio of Australian Aboriginal artists* 1999.

Pierre Bonnard's *Woman in front of a mirror* c.1908, an intimate and beautiful painting of his wife and perennial model Marthe, was purchased by the National Gallery to strengthen its representation of early modernist art from Europe. Bonnard's striking work bridges the gap in the National Gallery's collection between earlier Impressionist paintings by Monet and Vuillard and more strident modernist works by Derain and Pechstein.



David Hockney *A Bigger Grand Canyon* 1998
 © 1999 David Hockney, reproduced courtesy of the artist Photograph Richard Schmidt

David Hockney's monumental painting, *A Bigger Grand Canyon* 1998, extends the boundaries of the landscape genre in Western art. It is a culminating statement by the artist about the depiction of space and the experience of being within a space, or travelling through a space, over time. Hockney has created a 60-canvas work with as many viewpoints. *A Bigger Grand Canyon* is linked to the tradition of English Romantic and French Symbolist art, but painted in the colours of the desert.

The Fountain 1992 marks the culmination of a collaboration of many years between one of America's foremost abstract artists, Frank Stella, and the master printer Ken Tyler. It is a 67-colour woodcut, etching, aquatint, relief, screenprint and drypoint on handmade paper with collage, spanning more than 2.3 metres in height by 7 metres in length. This 'mural' work, printed from three carved woodblocks and 105 intaglio plates, is based on Stella's unique collage *The Fountain* 1990–91. Both the print and the collage were purchased for the National Gallery with funds donated by Dr Poynton, while the woodblocks and the metal inserts were presented by Tyler Graphics Ltd.

Brian Brake first published his photo-essay on the Indian monsoon in *LIFE* magazine's issue of

8 September 1961. *Monsoon* 1960 earned Brake an international reputation for his colour work, and the layout was acclaimed for its atmosphere and poetic quality. Under the direction of Wai-man Lau, the photographer's partner and executor of his estate, the original transparencies were printed in 1999 for the National Gallery of Australia's collection.

An impressive pair of Tang dynasty glazed ceramic *Earth Spirit guardian figures* expanded the scope of the existing T.T. Tsui collection of Chinese ceramics in the National Gallery. The classical sculpture of Cambodia has long been recognised as one of the highest achievements in the rich artistic history of Southeast Asia, and the purchase of a 12th-century Khmer bronze of a standing figure of the *Adorned Buddha* makes a rare and important addition to the collection of fine seated Buddhas.

The addition of a 10th–11th century *Column from a Jain temple* depicting a standing Jina is significant, helping





Pair of Earth Spirit guardian figures
China, Tang Dynasty 8th century



to form a core group of Indian sculpture representing Asia's major religions. The purchase of an 18th-century Tibetan altar cloth adds another dimension to the National Gallery's collection of Buddhist art.

The Japanese print collection was enriched by a number of generous gifts. Dr Poynton provided funds to purchase a rare early edition of Hokusai's consummate illustrated book, the three-volume *One hundred views of Mount Fuji*. This is one of only a few copies to include the colour printed wrappers for the first two volumes.

Ukiyo-e prints were presented by Ms Verlie Just, by Professor and Mrs Passmore, and by Dr Stephen Zador. A second donation by Ms Jennifer Gordon comprised 15 woodblock prints by Natori Shunsen, complementing her gift from last year.

A complete list of acquisitions for this year, including gifts and bequests, is given in Appendix 5.

Frank Stella *The Fountain* 1992
Gift of Orde Poynton Esq. CMG 1999 © Frank Stella 1992 / ARS
Reproduced by permission of VISCOPY Ltd, Sydney 1999



Maintaining the Collection

Objective

The National Gallery of Australia maintains and preserves its collection of works of art in order to enhance the community's understanding and enjoyment of the visual arts, now and in the future.

Strategies

The National Gallery cares for its works of art by applying the highest professional standards of collection management and conservation. The collection is maintained and preserved by:

- ensuring all works of art are secure;
- providing high quality environmental conditions in display and storage areas;
- developing and using appropriate handling techniques and storage facilities;
- applying preventive and restorative conservation practices; and
- undertaking research and scholarship on the physical nature of works in the collection.

Maintaining and Preserving the Collection

The year's achievements included the treatment of more than 20 costumes as well as the design and fabrication of special display mannequins for the exhibition *From Russia with Love*. The loan of Jackson Pollock's paintings *Blue poles* and *Totem lesson 2* to the Museum of Modern Art, New York, and the Tate Gallery, London, required careful planning, as well as treatment of the works. The National Gallery also devised an innovative packing system for this loan. *The Aboriginal Memorial* travelled to Lausanne, Switzerland, in June 1999. Preparation included developing special internal crate fittings to secure each of the work's 200 hollow log coffins while in transit, and inventing a cradle system to enable the safe installation of the larger pieces.



Neil Dawson's *Globe* being removed after its destruction in a storm, November 1998

The National Gallery continued to develop its Disaster Recovery Plan for works of art, as well as its procedures to create a safer environment for staff, visitors and the collection. Building evacuations were tested on several occasions. The first stage of an upgrade of the National Gallery's intruder detection system and electronic access control system was completed.

In November 1998 the National Gallery's Disaster Recovery Team was called in to deal with the destruction of Neil Dawson's *Globe*, a large sculpture suspended between the National Gallery and High Court of Australia buildings. A combination of violent storms, high winds and lightning caused the *Globe* to break into fragments. The subsequent conservation assessment indicated that it would not be possible to repair the work. Discussions have been held about replacing this popular public sculpture.



National Gallery staff preparing *The Aboriginal Memorial* for travel to Europe

In accordance with the National Gallery's Integrated Pest Management Plan, pest management activities were centralised, with most treatments now being conducted by a company on a performance-based contract. New equipment and materials were purchased to begin the freezing and low oxygen pest control treatment programs which provide inexpensive and non-toxic alternatives to traditional chemical fumigation treatments.



Members of the National Gallery's security staff

As part of ongoing research into environmental conditions, the National Gallery engaged the CSIRO Building Construction and Engineering Division to undertake specialist monitoring. This will be used to assess condensation levels in the exhibition wing.

Proposed improvements to storage facilities for works of art included the design of specialised housing for rolled textiles. Plans were made to upgrade storage for paintings. The National Gallery also helped the National Museum of Australia assess the condition of its bark painting collection and storage.

Ongoing conservation research included investigations into the materials, techniques and historical references of the Dufour wallpaper *Les sauvages de la mer pacifique* c.1805. The analysis of Indian miniatures from the Hyderabad region provided an interesting case study of the pigments and techniques used in the region during the 18th century.

This year the National Gallery began an infra-red imaging project in collaboration with the University of Melbourne, the Art Gallery of New South Wales, Queensland Art Gallery, the National Gallery of Victoria, Artlab, Adelaide and the University of Canberra. In 1999–2000 the National Gallery will begin infra-red examinations of key Australian paintings and works on paper.

During the year the National Gallery assisted the National Museum of Australia to formulate its Counter Disaster Plan. The DISACT group, which brings together key staff involved in disaster planning within Commonwealth collecting institutions, was formed to promote greater cooperation and the sharing of resources.

Providing Access and Information



In the exhibition *Emily Kame Ngwarreye: Alhalkere, paintings from Utopia*

Objectives

The National Gallery of Australia provides access to works of art and to information about them locally, nationally and internationally.

Strategies

The National Gallery provides access and information to the public through its displays and exhibitions, loans, educational and public programs, and through printed and electronic publications.

Activities

This year 904,049 people visited the National Gallery and its exhibitions. Of these, 366,773 people visited the National Gallery in Canberra, while 391,171 people attended its travelling exhibitions in Australia, and 146,105 in New Zealand and the United States of America.

Exhibition highlights in Canberra included *Wall to Wall: Collections and collecting; Emily Kame Ngwarreye: Alhalkere, paintings from Utopia; From Russia with Love: Costumes for the Ballets Russes 1909–1933; and An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation.*

Events were held to celebrate youth culture, and Children's Gallery displays gained a good response from younger Australians. The program for senior citizens was expanded in this Year of the Older Person. Lecture series on the National Gallery's collection and Australian architecture continue to be well received.

The National Gallery sought public response to its standard of access and information through the Service Charter (see Corporate Overview p.9) and a survey of Members (see pp.23–24). Problems

identified were: air quality and temperature, some displays and lighting of labels, parking and catering. Most matters were addressed immediately; others require longer-term strategies.

Jackson Pollock's *Blue Poles*, an icon of the National Gallery's collection, was sent to New York and London for nine months as part of the artist's retrospective exhibition. *The Aboriginal Memorial* began its European tour, travelling to the Olympic Museum in Lausanne; it will be seen again in Canberra in September 2000. An important event was the memorial service for the great Australian artist Arthur Boyd on 27 May 1999, when more than 400 people gathered to pay their respects surrounded by some of the artist's works from the National Gallery's collection.

Display of the Collection

The National Gallery regularly changes the display of its permanent collection in order to provide the best possible access to the widest range of works of art. On 16 occasions this year significant changes were made (see Appendix 6). The works on view, some rarely or never shown before, were accompanied by explanatory wall texts as well as detailed labels identifying the artist, title, date and other information.

Exhibitions

Sixteen exhibitions were presented at the National Gallery of Australia during 1998–99. They are listed in Appendix 6.

Highlights this year included *Wall to Wall: Collections and collecting*, which underscored the depth, diversity and beauty of the National Gallery's collection through a deliberately eclectic and dense display of five themes. The artist as collector was exemplified by showing Max Ernst's collection of tribal art from North America, Africa, and the Pacific region alongside his own work. Corporate patronage was demonstrated through works made by emerging Australian artists in the 1970s and 1980s, all from the Philip Morris



Works from the National Gallery's collection on display in the exhibition *Wall to Wall: Collections and collecting*

Collection in the National Gallery of Australia. A major artist was shown with the display of 80 works by Arthur Boyd selected from the Arthur Boyd Gift to the National Gallery. Collecting based on an art movement was illustrated with Pop Art and its legacy, while the theme of decorator taste was portrayed by works chosen on the basis of their colour, red. Another display demonstrated types of restoration and preservation performed on various media.

The staging of *Emily Kame Kngwarreye: Alhalkere, paintings from Utopia* underlines the National Gallery's commitment to significant exhibitions from other collections, and to the art of Aboriginal and Torres Strait Islander people. In the 1990s Emily Kame Kngwarreye (c.1910–1996) emerged as one of Australia's leading painters of modern times. The exhibition traced the brief but impressive career of an artist who started painting in the public arena in her eighties. Her energetic paintings were created in response to the land of her birth, Alhalkere, north of Alice Springs, and have their roots in a lifetime of ceremonial artistic activity. The exhibition was organised by the Queensland Art Gallery.

Matisse: The art of drawing was composed mainly of works from the National Gallery's superb collection of international drawings, prints and illustrated books. Henri Matisse was a master draughtsman who considered his

drawing to be a very intimate form of expression. The exhibition included the celebrated *Jazz* series, images characterised by brilliant colours, swirling lines and arabesques.

From Russia with Love: Costumes for the Ballets Russes 1909–1933, an exhibition of extraordinary costumes and drawings, recaptured the excitement generated by the Ballets Russes at the height of its popularity. The spectacular productions of Serge Diaghilev's company transformed the arts of dance and theatre design. Many of the costumes in the exhibition were designed by foremost artists of the day, including Matisse, Bakst, Goncharova and de Chirico. More than 200 works of art were enhanced by dramatic theatrical lighting and original film footage of Colonel de Basil's ballet company performing in Australia, as well as the music of Tchaikovsky, Stravinsky and Debussy. The presentation of the exhibition received widespread acclaim by critics and visitors alike. *From Russia with Love* opened at the Art Gallery of Western Australia, Perth, in February and in Canberra in May 1999.

More than 50 major Impressionist and Post-Impressionist paintings and sculptures by Monet, Pissarro, Sisley, Braque, Léger, Picasso and other artists formed the highly successful exhibition *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*. In 1998 the Sara Lee Corporation took the unprecedented decision to disperse part of its collection by donating it to public museums and galleries. The company's generosity extended to the National Gallery of Australia, with the gift of an important Impressionist painting by Alfred Sisley, *A path at Les Sablons* 1883, and exhibition of the collection in Canberra prior to its dispersal. The presentation of the exhibition, in particular the spot-lighting of each work of art, was regarded as a benchmark by the curator of the exhibition Dr Richard Brettell and was noted in the press. The National Gallery's techniques were studied, to be

replicated at the last three venues for the exhibition in the United States.

Travelling Exhibitions

Travelling exhibitions are a vital part of the National Gallery's strategy for providing access to works of art for a wide audience outside Canberra — in rural and regional centres and metropolitan areas throughout Australia, and internationally. At the end of 1998–99 another milestone was reached: in just over 10 years, more than three million people have attended travelling exhibitions from the National Gallery of Australia.

New exhibitions in 1998–99 featured treasures from the National Gallery's collections of Australian and international art. In *Everyday Art: Australian Folk Art* for example, national icons such as the Rajah and the Westbury quilts were major drawcards for the exhibition during its national tour.

Esso presents New Worlds from Old: 19th century Australian and American Landscapes, presented in Canberra last year, was well received in Melbourne and two venues in the United States of America, where it was seen by more than 130,000 people.

A selection of Chinese art travelled to Christchurch, New Zealand, for the exhibition, *Life in the Emperor's Tomb: The T.T. Tsui Collection of Chinese Art from the National Gallery of Australia*. The range of funerary wares — ceramic animals, Buddhist figures and ritual vessels dating from the 2nd century BC to the 17th century AD — attracted more than 44,500 visitors during its two months' showing as a major contribution to the Asia 2000 Festival.

Picasso and the Vollard Suite gave audiences in Melbourne, Brisbane, Sydney and Adelaide the opportunity to view Picasso's graphic masterpiece of 100 intaglio prints, owned by the National Gallery of Australia. *The Europeans: Emigré artists in Australia 1930–1960* was selected from the exhibition originally displayed in Canberra in 1997. It brings together the work

of 20 émigré artists who arrived in the pre- and post-war years, highlighting the vitality and significance of recent migrants' contribution to Australian culture. *Arthur Boyd and the Exile of Imagination* was drawn from the magnificent Arthur Boyd Gift, which the artist donated to the National Gallery in 1975.

The *Elaine and Jim Wolfensohn Gift Suitcase Kits* and *1888 Melbourne Cup* travelling exhibitions continue touring to schools and community groups in regional Australia.

In all, 723 works from the National Gallery's collection were shown in this year's travelling exhibitions. During 1998–99, 13 travelling exhibitions were visited by 537,276 people at 33 Australian and three international venues. Details are given in Appendix 7.

Loans of Works of Art

Another strategy which allows wider public access to the National Gallery's collection is to lend works to other institutions and exhibitions. The Loans Policy is published in the National Gallery's Corporate Plan, *Into the New Millennium*, p.33. Apart from travelling exhibitions, 700 works were lent this year.

The partnerships program, launched in October 1998, aims to increase access to works of art in the National Gallery's collection throughout Australia, and to encourage the exchange of skills between art institutions. This year agreements were established with 12 regional and metropolitan partner galleries and museums. The program is outlined in *Into the New Millennium: A good news story*, published in October 1998 to accompany the Corporate Plan.

To fulfil one of the functions specified in the *National Gallery Act 1975*, the Gallery also provides access to works of art not in its collection by borrowing from public and private collections. The National Gallery borrowed 643 works during the year. Details are given in Appendix 8.



Artist Rosalie Gascoigne (second from right) discusses her work in the exhibition *Rosalie Gascoigne: Material as landscape*

Collection Study Room

Works of art not currently on display may be viewed by the public, students, scholars and artists in the Collection Study Room. This year 1,580 visitors saw 12,357 works of art. Compared with the previous year, this constituted an increase of 18 per cent in the number of visitors and 78 per cent in the number of works of art shown.

Research Library

The Research Library is a vital centre for research into the National Gallery's collections and the visual arts in Australia. Its resources and services support the objective of providing access to information about the collection. This year the Research Library answered almost 4,000 enquiries, including 1,647 queries from the public, an increase of 10 per cent. CD-ROM and online services were improved to enhance efficiency and access.

A total of 1,732 monographs was acquired, of which 828 were received as gifts or by exchange. The documentation collection of art ephemera — invitations, press cuttings, small catalogues and postcards — increased by more than 30,000 items.

Educational Services

A total of 71,574 people from throughout Australia participated in the National Gallery's education programs.

Information on services for students and teachers was sent to 10,000 educational institutions nationwide and provided on the National Gallery's website. Four videos about the collection were produced, to be lent free of charge to every school that booked an educational service. Almost a thousand teachers attended professional development sessions run by the National Gallery.

Services for students and visitors with special needs included courses for gifted and talented students, assistive listening devices, a Braille guide, a special access day for the *Monet to Moore* exhibition, and tours in other languages. The National Gallery continued its monthly broadcasts on Radio Print Handicapped.

Eight on-call educators were recruited and trained to provide additional services to students. Continuing professional development training ensures all educators and voluntary guides are kept abreast of changing curricula, temporary exhibitions and new displays. Ninety-eight voluntary guides provided tours for 27,586 students and teachers and for 25,131 people on public tours. National Gallery volunteers are listed in Appendix 9.

The National Gallery provides a structured and supervised program of internships and work experience; this year 28 students from several states and overseas were placed. An indigenous trainee completed his studies for an Arts Administration Certificate.

Public Programs

In the past year the National Gallery held a diverse program of events, designed to inform visitors about the visual arts and help put the art on display into a broader cultural context.



Demonstrations of aerosol art were a popular feature of the youth event Sub-urban held in November 1998

A number of prominent visiting artists delivered illustrated talks about their work. They included the Indonesian artist Dadang Christanto; Rea, Brenda Croft, Alana Harris and Mervyn Bishop, artists featured in *Re-take: Contemporary Aboriginal and Torres Strait Islander Photography*; and the painters John Coburn and Imants Tillers. Helen Brack and Lyn Williams spoke about the art of their late husbands, John Brack and Fred Williams.

National Gallery curators and educators presented more than 200 talks and lectures during the year. Out of the box, a regular series of talks in the Collection Study Room, provided many visitors with access to the National Gallery's important collections of prints, fashion, textiles and works on paper.

The National Gallery organised 10 seminars and symposia and six major series of lectures. The 16th annual Birthday Lecture, sponsored by Qantas, was delivered by Dr Rudi Fuchs, director of the Stedelijk Museum in Amsterdam. He spoke about the changing roles of contemporary art museums. Continuing this theme, a series of panel discussions examined aspects of the role of a national gallery. The panels included the Director, curators, art historians and architects, and attracted large audiences and lively debate.

More than 100 films and videos were screened in the past year. Films about art were screened weekly, while feature films were shown when they



A morning tea for Members, held after a special exhibition tour

related to art on show. The annual outdoor film event Cinema by Starlight, which this year had an Australian theme, attracted more than 500 people to the Sculpture Garden. A retrospective of the work of screen artist Peter Callas was held in conjunction with the Canberra School of Art.

A special aim of the public program this year was to encourage new and diverse audiences through dance, music and performance related to particular community and ethnic groups. The Australia Day Concert in the Sculpture Garden, which attracted more than 3,000 people, featured performances by Epizo Bangoura's African Express and the world fusion band Tulipan. Lewis and Young played new Australian music (didjeridu and European woodwind) amongst the paintings of Emily Kame Kngwarreye. In NAIDOC week the National Gallery's programs focused on indigenous art, with music, talks and films. Performances of Turkish, Russian and Indian dance as well as ballet took place throughout the year. Altogether, more than 20 musical events were held during the year, by performers such as Canberra Wind Soloists, the Goldner String Quartet and Stopera.

The James O. Fairfax Theatre was refurbished during the year, enabling the resumption of dance and other performances in the theatre. A new stage floor was installed, generously assisted by John and Rosanna Hindmarsh. New radio-controlled lights were also installed.

Six Buddhist monks from the Gyuto University in Northern India created a sand mandala in the Asian art galleries. Each morning up to 150 people gathered for chanting led by the monks, who also conducted sessions on meditation and calligraphy. More than 600 people attended the closing ceremony on World Peace Day.

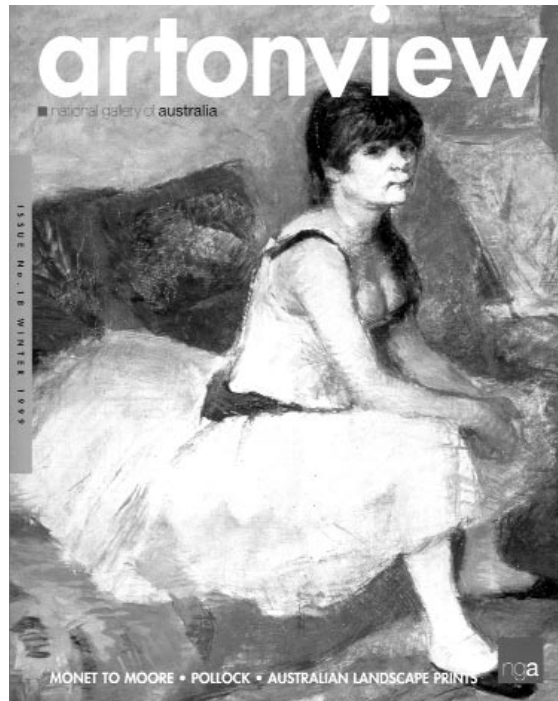
The National Gallery Youth Committee was formed to attract young people to the Gallery. Members are drawn from local schools and youth groups. The committee organised Sub-urban, which featured music by local bands, dance, fashion parades, demonstrations of aerosol art, skateboarding, an exhibition of secondary school students' art, and appearances by celebrities from ABC TV's *Heartbreak High*. More than 2,000 people aged from 12 to 22 attended Sub-urban, many making their first visit to the National Gallery.

The National Gallery Community Arts Program was launched by the ACT's Chief Minister Kate Carnell. Highlights included workshops by young television actors, textile art, clay and portrait painting workshops and concerts by the Woden Valley Youth Choir. The generous support of the Canberra Southern Cross Club also helped disadvantaged people participate.

Membership

Members of the National Gallery were offered additional benefits this year, such as extended opportunities to view exhibitions outside normal hours and a free ticket to a major exhibition on renewal of membership. On 30 June 1999 there were 14,286 memberships, comprised of 27,135 Members, compared with 28,600 Members on 30 June 1998.

A survey conducted this year drew a response from 5,834 Members (approximately 20 per cent). The survey indicated Members have a passionate commitment to the National Gallery and a generally high level of satisfaction with the quality, quantity and variety of membership events and benefits. The Members' quarterly magazine



Two issues of the Members' magazine *artonview* (left) Michel Larionov *Costume for a buffoon's wife* © Michel Larionov 1921/ADAGP. Reproduced by permission of VISCOPY Ltd, Sydney 1999 (right) Henri de Toulouse-Lautrec *Dancer seated on a pink divan* 1886

artonview was widely endorsed as a valuable benefit of National Gallery membership and an important source of information about the visual arts in Australia.

A focus of the past year has been cooperation with other collecting institutions and their friends' societies. Special viewing opportunities for major exhibitions were organised with the National Library of Australia, the National Museum of Australia, Screen Sound Australia and the Australian Museum, Sydney.

Members' morning tea promenades, which include exhibition viewings with curators, continued to be popular: 10 were held in the past year. Members enjoyed a range of events, including the popular behind-the-scenes tours which show areas of the National Gallery usually restricted to the public, such as the conservation laboratory and art storage areas. Three trips were made to Bundanon, the gracious home and studio of artist Arthur Boyd. Other highlights were breakfast tours of major exhibitions, a Melbourne Cup lunch, and a dinner for Valentine's Day.

Publishing the Collection

The National Gallery continued to provide access to the collection by publishing images of and information about works of art — including many not on display — through print and electronic means such as books, magazines, the website and touchscreens.

Print Publications

In 1998–99 the National Gallery of Australia published two catalogues, as well as a tabloid newspaper, the *Wall to Wall Observer*, which supported the exhibition *Wall to Wall*. The catalogue published to accompany *From Russia with Love: Costumes for the Ballets Russes 1909–1933* featured scholarly essays and lavish illustration which put the history and art of the Russian Ballet in context for Australian audiences. *Intimate Matisse* reproduced selected drawings and original prints to show the variety and expressiveness of the artist's graphic oeuvre.

Four issues of the National Gallery's magazine *artonview* and a variety of small publications and promotional material were also produced.

The Corporate Plan was published as *Into the New Millennium: Corporate Plan 1999–2001*, accompanied by a brochure on the most recent acquisitions of works of art, *Into the New Millennium: A good news story*.

National Gallery publications for the year are listed in Appendix 10.

Multimedia

The year was notable for the rapid growth in the number of people accessing the National Gallery's website, with more than 50 per cent coming from outside Australia. In the last week of June 1999, 2,819 people visited the site, compared with 706 in the same period the previous year. In October 1998 the site was redesigned and given an improved structure and more efficient navigation.

All the National Gallery's exhibitions appeared on the Internet; six had major sites with features such as images of works on display, audio and video recordings, interviews with artists and online databases.

The National Gallery's international profile was lifted in September 1998 when a mandala created by Buddhist monks was recorded digitally and placed on the website, to create a lasting record of a temporary work of art. More than 2,000 viewers from the United States visited this site in a week.

The generous support of the Gordon Darling Australasian Print Fund enabled significant inroads into the huge task of making available images of works of art from the collection. Approximately 5,500 digital images were available for viewing on the website by the end of the year.

Touchscreens, introduced in March 1998, have proved reliable and popular with the public. A survey of 300 visitors showed the majority of respondents found the system easy to navigate and spent considerable time using it. The survey also indicated that most people viewed the video tours provided on the touchscreens and used its search facility.



Touchscreens in the National Gallery provide electronic access to information about works of art in the collection

Managing Resources

Objectives

The National Gallery of Australia seeks to obtain the resources required to support its operations and manage them strategically.

Strategies

The National Gallery of Australia:

- obtains revenue through Commonwealth Government appropriation and through its operations, commercial activities, sponsorship and other fundraising activities;
- manages its resources strategically to maximise support for the National Gallery's objectives; and
- applies best practice policies and procedures associated with the

provision

of effective support services.

Financial Operations

Revenue of \$32.5 million secured in the year comprised \$20.5 million (63 per cent) from the Commonwealth Government and \$12 million (37 per cent) from operations, including a bequest from the late Nerissa Johnson of \$6 million.

Operating expenses in the year totalled \$26.5 million made up principally of staff costs of \$11.6 million, suppliers' costs of \$7.4 million and depreciation of \$7.1 million. A reduction in staff costs of \$700,000 compared with the previous year was achieved through a reduction in the average staffing level from a full-time equivalent of 226.5 in 1997–98 to 207.5 this year. Suppliers' costs fell by \$2 million compared with the previous year, largely as a result of reduced costs associated with major exhibitions. Depreciation costs increased by \$4.7 million with the National Gallery's collection being depreciated as required under the Government's changed financial reporting framework.



National Gallery Shop

Works of art comprising purchases and gifts valued at \$13,595,000 were acquired in the year, compared with \$1,167,000 in the previous year. Approximately \$3.3 million of the funds available for the purchase of works of art in 1997–98 was carried over to the 1998–99 year.

Commercial Operations

The National Gallery Shop and specialist shops established for major exhibitions continue to have a significant role in generating revenue to support the National Gallery's programs. These shops also play an important part in enhancing the visitor's experience of the National Gallery, its collections and its programs, by extending awareness of the collection and sustaining contact long after a visit.

The National Gallery Shop continues to lead the way in major museum merchandising with its extensive range of books, journals and art-related products. Its success is due largely to the exclusive merchandise designed and developed in-house, complemented by products from outside suppliers which relate to the collection.

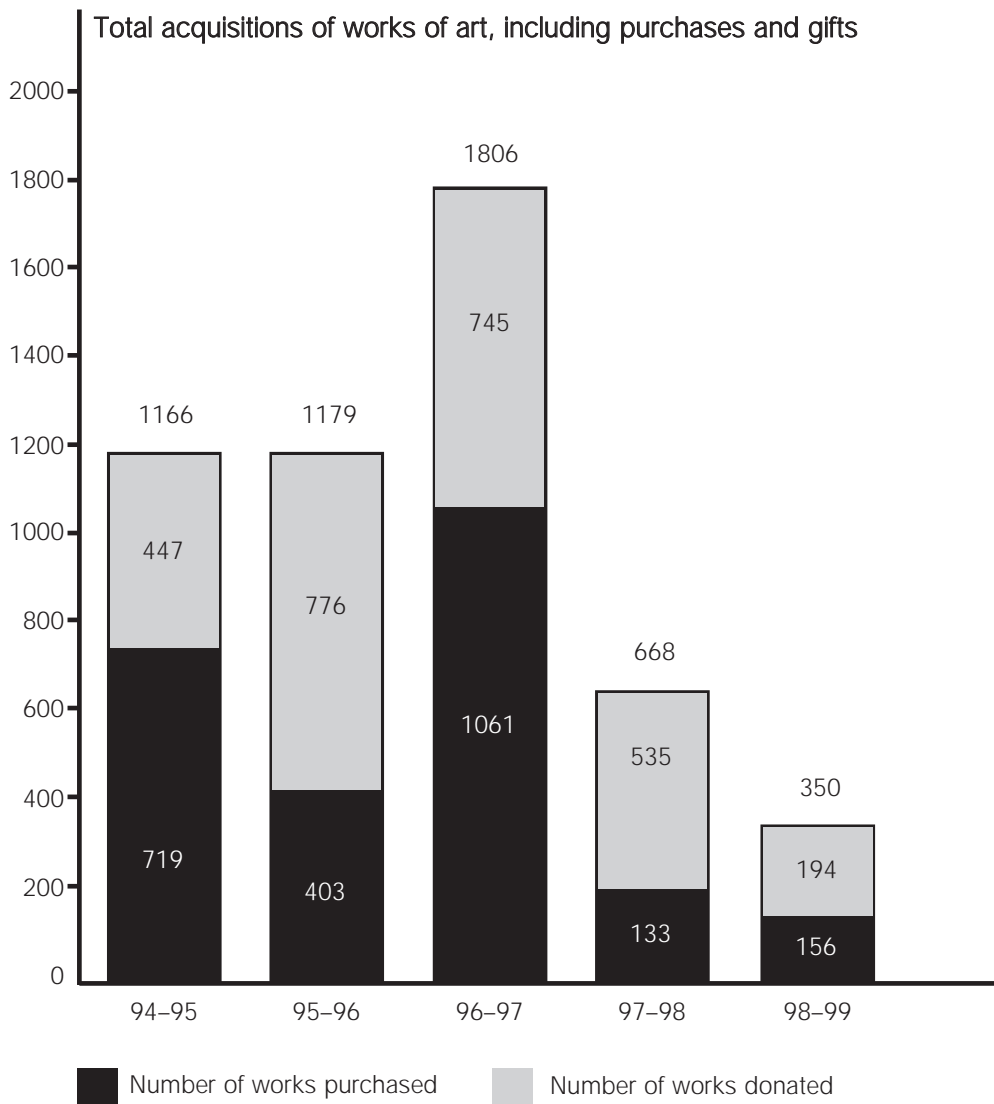
During the year, special exhibition shops operated for *Read My Lips; Beauty and Desire in Edo Period Japan; Emily Kame Kngwarreye: Alhalkere, paintings from Utopia; Wall to Wall: Collections and collecting; From Russia with Love:*

Costumes for the Ballets Russes 1909–1933; and *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*. An extensive range of merchandise was produced for these shops, complementing the exhibition themes. In addition to shop operations, trade and mail order sales also generated revenue.

Altogether these commercial operations generated \$2,809,000, compared with \$4,337,000 the previous year, which included the major exhibitions: *Shell presents Rembrandt: A Genius and His Impact*; and *Esso presents New Worlds from Old: 19th Century Australian and American Landscapes*.

Art Indemnity Australia

The Commonwealth Government's indemnity scheme, Art Indemnity Australia, enables significant works of art to be displayed in venues throughout the country. Indemnity of up to \$1 billion at any one time is available to cover works of art included in major exhibitions. In the 1998–99 year indemnity was provided for the exhibition *Esso presents New Worlds from Old: 19th century Australian and American Landscapes*, which was displayed at the National Gallery of Victoria from 3 June to 10 August 1998. This exhibition was covered by United States Government Indemnity for its tour in the United States of America.



Sponsorship

The National Gallery of Australia continues to build on partnerships with long-term sponsors and to develop associations with new sponsors. During the year sponsorship was gained for many activities. The National Gallery thanks all its sponsors for their generous support and particularly acknowledges the following:

- EDS Australia for sponsoring *Read My Lips: Jenny Holzer, Barbara Kruger, Cindy Sherman*;
- The Japan Foundation for supporting *Beauty and Desire in Edo Period Japan*;
- KODAK (Australasia) Pty Ltd for its continued support of the Australian Photography collection and for sponsoring *Re-take: Contemporary Aboriginal and Torres Strait Islander Photography* and *Hotshots: Photographs by Young Australians*;
- The Attorney-General's Department for sponsoring *Hotshots: Photographs by Young Australians* which was also supported by BICA PROLAB Professional Photographic and Digital Laboratory, and the Centre for International and Public Law, Faculty of Law, Australian National University;
- Nikon through Maxwell Optical Industries for sponsoring *In A Flash: Harold E. Edgerton (1903–1990) and split-second photography*;
- *The Canberra Times* for sponsoring the *Wall to Wall Observer*;
- Interflora for sponsoring Art In Bloom;
- Hotel Kurrajong for assistance with accommodation;
- Australian Air Express, Visions of Australia, DAS Distribution and Acoustiguide of Australia for supporting the National Gallery Travelling Exhibitions Program;
- Elaine and James Wolfensohn for their continued support of the Wolfensohn Gift;
- Qantas Airways Limited for continued support of the National Gallery's annual Birthday Lecture series and assistance with passenger and freight movements;
- The Australia Council and DAS Distribution for sponsoring *Emily Kame Ngwarreye: Alhalkere, paintings from Utopia*, an exhibition organised by the Queensland Art Gallery;
- The Master Builders Association of the ACT and Norseld Laser and Control Systems for supporting the installation of Paula Dawson's hologram *There's no place like home*;
- Rotary Club of Belconnen for supporting *Sub-urban*, a celebration of youth culture;
- John and Rosanna Hindmarsh for sponsoring the refurbishment of the stage in the James O. Fairfax Theatre;
- Sara Lee Corporation, Seven Network, Prime Television, *The Weekend Australian* and Canberra Tourism & Events Corporation for combined sponsorship of *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*;
- Mrs Diana Ramsay AO, Mr and Mrs T.K.F. Cox and Mrs Shirley Danglow for their contribution to the exhibition *From Russia With Love: Costumes for the Ballets Russes 1909–1933*;
- Tyrrell's Vineyards Pty Ltd for continued support of Members' events and exhibition openings;
- Inprint and Goanna Print for assistance with printing exhibition catalogues and other publications;
- The Canberra Southern Cross Club for sponsoring the National Gallery's Community Arts Program; and
- The Moët & Chandon Foundation for sponsoring the Moët & Chandon Touring Exhibition.

The major exhibition of Aboriginal art to tour in Europe, arranged by the National Gallery of Australia and the National Museum of Australia under the auspices of Art Exhibitions Australia, has received generous financial assistance from the Department of Foreign Affairs and Trade, the Australia Council, the International Olympic Committee and The Thomas Foundation.

Venue Hire

The National Gallery provides an attractive venue for corporate and other functions which help to raise the profile of the Gallery. Revenue from the hire of facilities in the year totalled \$62,885, compared with \$61,976 in 1997–98.

Foundation

The National Gallery of Australia Foundation is a non-profit organisation established to support the National Gallery. It is a company limited by guarantee under the Corporations Law. The National Gallery controls the Foundation through its appointment of the majority of the Foundation's board, and the National Gallery's Director, Council Chairman and Deputy Chairman are directors of the Foundation. The National Gallery's Financial Report incorporates the financial activities of the Foundation. In the year, Mr Tony Berg succeeded Mr Bernard Leser as Chairman of the Foundation. Mr Leser served as Chairman for more than two years and during this time Foundation support for the National Gallery included the donation of \$500,000 towards the cost of the new exhibition galleries which opened in March 1998.

The Foundation produces its own Annual Report which details its operations and activities and lists all members. For further information contact the National Gallery's Development Office, tel. (02) 6240 6410.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia, a charitable foundation established in the United States of America, continues to provide

support for the development of the collection and to promote understanding of Australian art in the United States of America. Trustees meet twice a year; this year meetings were held in New York in November 1998 and May 1999.

Gallery Building

The National Gallery's building is in need of significant refurbishment. Advice received from consultants during the year drew attention to the need to upgrade particular aspects of the building's services, especially fire systems, water ingress and access to the building. This advice is being acted upon, with the development of plans to undertake the required refurbishment.

Information Systems

Compliance requirements to address the 'Year 2000 problem' issues, as well as the need to update a number of systems applications, dominated the year. Expenditure incurred in investigating this issue and in implementing remedies was \$25,000. It is estimated that the National Gallery will spend an additional \$40,000 addressing this problem in the coming year.

A new financial management information system and a new human resource management information system were selected this year. Implementation began for the start of operation in July 1999. A new point-of-sale system was chosen, to be installed in 1999–2000.

The National Gallery also undertook a review of its information systems requirements during the year and will install upgraded computing facilities in many areas in 1999–2000.

Interaction with Other Authorities

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

APPENDIX 1

Council of the National Gallery of Australia

The following people served on the Council during the year ended 30 June 1999.

	Appointment terms	Council meetings		Council Committee meetings	
		Held	Attended	Held	Attended
Mr Kerry Stokes AO Chairman from 1 January 1996	30 June 1993 – 29 June 1996 30 June 1996 – 31 December 1998 1 January 1999 – 31 December 1999	6	5	–	–
Mr Cameron O'Reilly (1) Deputy Chairman from 10 December 1996	9 December 1994 – 8 December 1997 14 May 1998 – 13 May 2001	6	5	1	1
Dr Brian Kennedy (2) Director	8 September 1997 – 31 August 2002	6	6	2	2
Mr Richard Allert AM (1)	24 November 1998 – 23 November 2001	4	2	1	1
Mr Philip Bacon AM (2)	4 December 1996 – 3 December 1999	6	5	1	–
Mr Anthony Berg AM	20 August 1997 – 19 August 2000	6	6	–	–
Mr Brian Johns AO	19 August 1992 – 18 August 1995 20 December 1995 – 19 December 1998	3	2	–	–
Mrs Ann Lewis AM (2)	24 November 1998 – 23 November 2001	4	4	1	1
Mr Harold Mitchell (2)	24 November 1998 – 23 November 2001	4	3	1	1
Ms Carol Schwartz (1)	25 August 1998 – 24 August 2001	5	4	1	–
Ms Lyn Williams (2)	20 August 1997 – 19 August 2000	6	6	1	1

(1) Member of Finance and Audit Committee

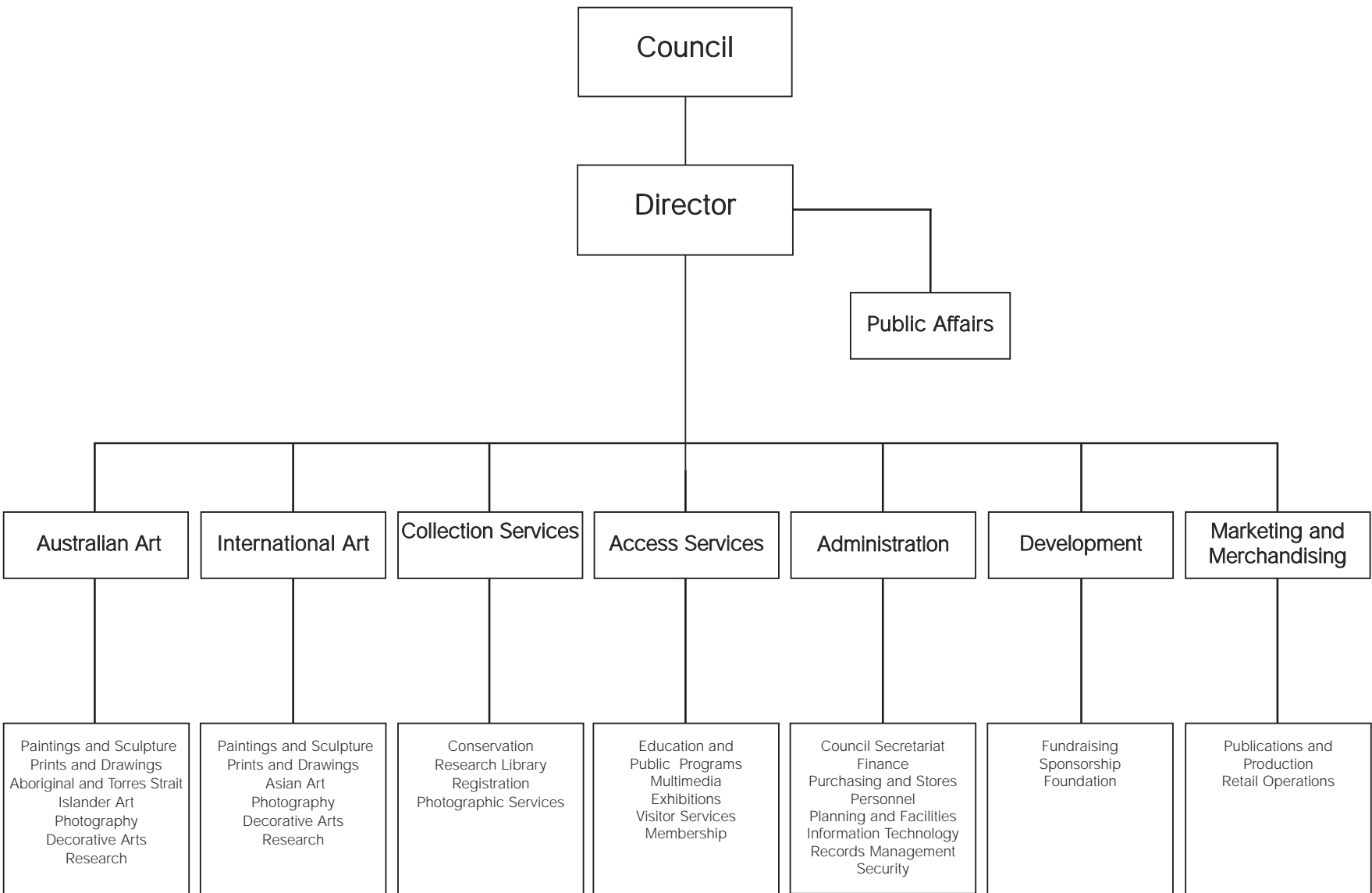
(2) Member of Development Committee

One vacancy existed on the Council at 30 June 1999.

The Council met on six occasions in the year.

The Finance and Audit Committee met once and the Development Committee once.

Management Structure on 30 June 1999



APPENDIX 3

Staff of the National Gallery on 30 June 1999

Executive

Brian Kennedy, Director
Mary-Lou Lyon, Executive Assistant
Elizabeth Campbell, Personal Assistant
Alan Froud, Deputy Director
Jay Sargent, Personal Assistant/Council Secretary

Public Affairs

Helen Power, Promotions Officer
Liana Coombs, Events Coordinator
Melinda Kibukamusoke, Acting Events Coordinator

Australian Art

Roger Butler, Senior Curator, Australian Prints,
Posters and Illustrated Books
Tim Fisher, Senior Assistant Curator, Australian
Drawings
Kelly Gellatly, Senior Assistant Curator, Photography
Deborah Clark, Assistant Curator, Australian Paintings
and Sculpture
Janie Gillespie, Assistant Curator, Australian Prints,
Posters and Illustrated Books
Diane Johnson, Acting Administrative Assistant
Wally Caruana, Senior Curator, Aboriginal
and Torres Strait Islander Art
Avril Quail, Senior Assistant Curator, Aboriginal
and Torres Strait Islander Art
Sue Jenkins, Assistant Curator, Aboriginal
and Torres Strait Islander Art
Carly Lane, Acting Administrative Assistant,
Aboriginal and Torres Strait Islander Art

International Art

Michael Desmond, Senior Curator, International
Paintings and Sculpture
Jane Kinsman, Senior Curator, International Prints,
Drawings and Illustrated Books
Gael Newton, Senior Curator, Photography
Christine Dixon, Curator, International Prints,
Drawings and Illustrated Books
Mark Henshaw, Senior Assistant Curator, International
Prints, Drawings and Illustrated Books
(on long-term leave)
Roger Leong, Senior Assistant Curator, International
Decorative Arts

Roy Forward, Acting Project Officer, International
Prints, Drawings and Illustrated Books
Lucina Ward, Assistant Curator, International Paintings
and Sculpture
Robyn Maxwell, Senior Curator, Asian Art
Gary Hickey, Senior Assistant Curator, Asian Art
Anne McDonald, Administrative Assistant
(on long-term leave)
Margaret Stack, Acting Administrative Assistant

Collection Services

Erica Persak, General Manager, Collection Services

Conservation

Bruce Ford, Head of Conservation (on secondment)
Allan Byrne, Senior Conservator, Paintings
Kim Brunoro, Conservator, Paintings
Sheridan Roberts, Conservator, Paintings
Susie Bioletti, Conservation Coordinator and Senior
Conservator, Paper, Photographs and Moving Images
Andrea Wise, Conservator, Paper, Photographs
and Moving Images
Fiona Kemp, Conservator, Paper, Photographs
and Moving Images
Ranson Davey, Acting Conservator, Paper
Debbie Ward, Senior Conservator, Textiles
Micheline Ford, Conservator, Textiles
Sarah Clayton, Acting Conservator, Textiles
Margaret Roberts, Conservation Assistant, Textiles
Charis Tyrrel, Acting Conservation Assistant, Textiles
Beata Tworek-Matuszkiewicz, Senior Conservator,
Objects
Gloria Morales, Conservator, Objects
Elizabeth Radford, Preventive Conservator
Shulan Birch, Senior Mountcutter
Warren Harris, Acting Mountcutter
Greg Howard, Conservation Technician, Framing
Danielle Zocchi, Acting Framer
Cheree Martin, Administrative Assistant

Research Library

Margaret Shaw, Chief Librarian
John Thomson, Deputy and Acquisitions Librarian
Gillian Currie, Bibliographic Services Librarian
Sandra Garnett, Acting Cataloguer/Reference Librarian

Helen Hyland, Cataloguer/Reference Librarian
Kathleen Collins, Reference Librarian
Samantha Pym, Monographs Officer
Cheng Phillips, Serials Officer
Anne O'Hehir, Documentation/Inter-Library
Loans Officer
Kate Brennand, Exchange/Documentation Officer
Juliet Flook, Searcher/Inter-Library Loans Officer
Charles Higgins, Documentation Filer/Shelver
Caitlin Perriman, Documentation Filer/Shelver

Registration

Sarah Rennie, Assistant Registrar,
Transport and Storage
Adrian Finney, Assistant Registrar, Documentation
Bruce Howlett, Acting Assistant Registrar,
Lending Program
Vivienne Dorsey, Acting Registration Assistant,
Loans and Exhibitions
Teresita Cashmore, Documentation Officer
Bronwyn Gardner, Acting Lending Program Assistant
Gyöngyi Smeé, Digitising Officer
Ben Holloway, Acting Packer
Valerie Alfonzi, Paintings and Objects Coordinator
Suzanna Edwards, Paintings and Objects Assistant
Rowena Paget, Acting Works on Paper Assistant
David Nugent, Acting Assistant Packer
Sam Bottari, Acting Works on Paper Assistant
Lesley Arjonilla, Administrative Assistant

Photographic Services

Bruce Moore, Manager, Photographic Services
Richard Pedvin, Photographer
Eleni Kypridis, Photographer
Roger Booth, Audio Visual Librarian
Wilhelmina Kemperman, Photographic Records Officer

Access Services

Ron Ramsey, General Manager, Access Services

Education and Public Programs

Peter Naumann, Acting Head of Education
and Public Programs
Barbara Brinton, Manager, Education
Jude Savage, Manager, Travelling Exhibitions
Jenny Manning, Project Coordinator
David Sequeira, Project Coordinator
Alistair McGhie, Acting Project Officer

Barbara Poliness, Project Officer
Mark Van Veen, Project Officer
Philippa Winn, Project Officer
Egidio Ossato, Audio Visual Technician
Gudrun Genee, Administrative Officer (Guides)
Jo-Anne Walsh, Administrative Officer (Bookings)
Michael Fenson-Lavender, Administrative Assistant
Stuart Fergie, Trainee

Multimedia

Andrew Powrie, Designer
Astrid Scott, Acting Project Officer

Exhibitions

Renfred Pryor, Head of Exhibitions
Jos Jensen, Manager, Exhibitions Design
Margaret Wigley, Exhibition Designer
Patrice Riboust, Acting Exhibitions Designer
Sue Quayle-Bates, Graphic Design Assistant
Lyn Conybeare, Exhibitions Project Officer
David Turnbull, Installation Supervisor
Lloyd Hurrell, Art Handler
Ben Taylor, Art Handler
Peter Vandermark, Art Handler

Visitor Services

Piera Bigna, Reception Officer
Evelyn Dyball, Reception Officer
Rhonda Spottiswood, Reception Officer
Christine Nicholas, Acting Reception Officer
Fiona Bolton, Acting Reception Officer
Katrina Manning, Acting Reception Officer

Membership

Sylvia Jordan, Membership Coordinator
Lyn Brown, Administrative Officer
Helen Kennett, Membership Officer

Administration

Finance

Kieron Roost, Head of Finance
Helen Quiggin, Senior Accountant
Kirsty Jefferyes, Accountant
Trinh Poonpol, Finance Officer
Barbara Reinstadler, Finance Officer
Janice Clark, Finance Officer
Vicki Jarmaine, Acting Assistant Accountant

Purchasing and Stores

Wolf Stoeckl, Warehouse and Supplies Manager

Philip Murphy, Warehouse Storeman

Frank Navarro, Warehouse Storeman

Personnel

Leanne Gregory, Manager, Personnel

Helen Gee, Assistant Manager, Personnel

Melinda Carlisle, Acting Assistant Manager, Personnel

Melinda Nicol, Acting Personnel Officer

Brad Hunt, Salaries Clerk

Margaret Webber, Acting Salaries Clerk

Manolita Ramsey, Acting Recruitment Officer

Planning and Facilities

Phil Rees, Head of Planning and Facilities

Mark Nash, Manager Facilities (Services)

Garry Cox, Acting Manager Facilities (Buildings)

Tava Sitauti, Assistant Manager Facilities (Buildings)

Mark Gee, Electrician

Craig Bolitho, Electrician

Charles Summerell, Carpenter

Brett Redfern, Carpenter

David Sharrock, Carpenter

Helmut Rudolph, Painter

Drew Hinman, Apprentice Cabinetmaker

Jason Robinson, Trades Assistant

Joy Pensko, Acting Planning and Facilities Officer

Angelo De Santis, Senior Janitor

Giuseppe Ranieri, Senior Janitor

Maria Alba, Janitor

Annie Betts, Janitor

Veselka Cvetanoska, Janitor

Barrie Payne, Janitor

Josip Rukavina, Janitor

Tan Van Tran, Janitor

Percy George, Janitor

Jan Gryniwicz, Janitor

Christopher Smith, Janitor

Savo Soldo, Janitor

Information Technology

Tony Bray, Acting Network Administrator

Jason Davenport, Acting Client Support

Lorraine Jovanovic, Acting Client Support

Records Management

Robine Polach, Records Manager

Treeboone Komalajoti, Systems Officer

Cynthia Ponting, Assistant Systems Officer

Zora Santrac, Acting Sentencing Officer

John Upton, Administrative Officer (on long-term leave)

Security

Michael Hansen, Assistant Manager, Security

Gail McAllister, Assistant Manager, Security

John O'Malley, Senior Security Officer, Control Room

Zek Stefek, Senior Security Officer, Control Room

William Taylor, Senior Security Officer, Control Room

David Eals, Security Officer, Control Room

Stephen Jones, Security Officer, Control Room

Kurt Maurer, Security Officer, Control Room

Joe Stefek, Security Officer, Control Room

Ben Williams, Security Officer, Control Room

Jose Campuzano, Senior Security Officer, Galleries

Peter Duckworth, Senior Security Officer, Galleries

Peter Gleeson, Senior Security Officer, Galleries

Michael Lawrence, Senior Security Officer, Galleries

John Boege, Security Officer, Galleries

Gregory Bond, Security Officer, Galleries

Graeme Brogan, Security Officer, Galleries

Yvonne Brown, Security Officer, Galleries

Ramon Cabrera, Security Officer, Galleries

Joy Dawe, Security Officer, Galleries

Peter Elliot, Security Officer, Galleries

Lawrence Geraghty, Security Officer, Galleries

Sue Howland, Security Officer, Galleries

Carmel Hurrell, Security Officer, Galleries

Simon Jobsz, Security Officer, Galleries

Len Kershaw, Security Officer, Galleries

Frank Mayrhofer, Security Officer, Galleries

Andrew McLeod, Security Officer, Galleries

Gale Millwood, Security Officer, Galleries/
Administrative Officer

Alan Oshyer, Security Officer, Galleries

Kadrinka Ratajkoska, Security Officer, Galleries

Maurice Renton, Security Officer, Galleries

Michael Spence, Security Officer, Galleries

Janine Turner, Security Officer, Galleries

John Wayte, Security Officer, Galleries

Development

Elizabeth Malone, Development Officer

Marketing and Merchandising

Ruth Patterson, Head of Marketing and Merchandising

Publications and Production

Suzanna Campbell, Publications and
Purchasing Manager

Kirsty Morrison, Senior Designer

Carla Da Silva Pastrello, Graphic Designer

Karen Leary, Editor

Penny Sillis, Purchasing and Systems Coordinator

Leanne Handreck, Rights and Permissions Officer

Maryanne Voyazis, Trade and Mail Order Sales Officer

Retail Operations

Richard Baz, Shop Manager

Steven Tonkin, Shop Assistant/
Acting Exhibition Shop Supervisor

Annette Stefanou, Shop Assistant/
Acting Shop Supervisor

Daniel Bigna, Shop Assistant

Annette Connor, Shop Assistant

Benjamin Divall, Shop Assistant

Joanne Mitchell, Shop Assistant

Paul Mitchell, Shop Assistant

Charles O'Loughlin, Shop Assistant

Lisa Wilkinson, Shop Assistant

APPENDIX 4 Staffing Overview

National Gallery of Australia staff are employed under the *National Gallery Act 1975*. On 30 June 1999 the National Gallery had the full-time equivalent of 209 staff. The average staffing level during the year was 207.5 full-time equivalent staff, which includes additional staff engaged to service major exhibitions. There were 177 permanent employees, compared with 186 on 30 June 1998.

Staffing Profile on 30 June 1999

Classification	Number of Permanent Employees		
	Male	Female	Total
Above Executive Level 2	3	2	5
Executive Level 2	8	4	12
Executive Level 1	6	13	19
NGA Level 6	9	14	23
NGA Level 5	7	19	26
NGA Level 4	4	6	10
NGA Level 3	14	17	31
NGA Level 2	19	20	39
NGA Level 1	7	4	11
Trainee	1	0	1
Total	78	99	177
Full-time	77	85	162
Part-time	1	14	15

47 temporary staff (26 male and 21 female) were also engaged at 30 June 1999, as were 36 casual employees (11 male and 25 female).

Senior Executive Service

On 30 June 1999 the National Gallery had two male Senior Executive Service officers. They were the Director, SES Band 3 equivalent, and the Deputy Director, SES Band 2 equivalent. There was no change from the previous year. In addition three program managers were appointed. These positions are not aligned directly with the Senior Executive Service, but remuneration packages for these positions exceed those available for NGA Executive Level 2 positions.

Workplace Diversity and Equal Employment Opportunity

The National Gallery is currently developing a Workplace Diversity plan to ensure it makes the fullest possible use of the diverse backgrounds, skills, talents and perspectives of all staff. The Gallery's record in terms of employment levels of women, people from non-English speaking backgrounds, indigenous people and people with disabilities can be seen in the following tables.

Equal Employment Opportunity (EEO) data is extracted from Personnel records provided by staff. The following tables summarise information available on 30 June 1999 regarding the representation of the EEO groups: women, people of non-English speaking background, Aboriginal and Torres Strait Islander people, and people with a disability.

**Representation of EEO Groups within Occupational Groups
on 30 June 1999**

Occupational group	Total staff	Total EEO records identified	Women	NESB1	NESB2	ATSI	PWD
Above Executive Level 2	5	2 (40%)	2 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Administrative and related	114	72 (63.16%)	65 (90.28%)	12 (16.67%)	13 (18.06%)	3 (4.17%)	9 (12.5%)
Physical	8	8 (100%)	3 (37.5%)	7 (87.5%)	1 (12.5%)	0 (0%)	0 (0%)
Professional	39	30 (76.92%)	27 (90%)	3 (10%)	2 (6.67%)	1 (3.33%)	2 (6.67%)
Technical	6	3 (50%)	2 (66.67%)	0 (0%)	0 (0%)	0 (0%)	1 (33.33%)
Trades	5	4 (80%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
TOTAL	177	119 (67.23%)	99 (83.19%)	22 (18.49%)	16 (13.45%)	4 (3.36%)	12 (10.08%)

Key:

NESB1	Non-English Speaking Background, first generation
NESB2	Non-English Speaking Background, second generation
ATSI	Aboriginal or Torres Strait Islander
PWD	People with a disability

Note:

Percentage for women is based on total staff; percentage for other groups is based on staff for whom EEO data has been provided

**Representation of EEO Groups within Salary Levels
on 30 June 1999**

Salary range at 30/6/99	Total staff	Total EEO records identified	Women	NESB1	NESB2	ATSI	PWD
1) Above \$74,750 (Above Executive Level 2)	5	2 (40%)	2 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
2) \$58,783 – \$74,749 (Executive Level 2 and equivalent)	12	9 (75%)	4 (44.44%)	0 (0%)	2 (22.22%)	0 (0%)	0 (%)
3) \$50,511 – \$58,782 (Executive Level 1)	19	15 (78.9%)	13 (86.67%)	1 (6.67%)	0 (0%)	1 (6.67%)	3 (20%)
4) \$41,896 – \$50,510 (NGA Level 6)	23	14 (60.87%)	14 (100%)	2 (14.29%)	1 (7.14%)	1 (7.14%)	2 (14.29%)
5) \$38,462 – \$41,895 (NGA Level 5)	26	21 (80.77%)	19 (90.48%)	2 (9.52%)	1 (4.76%)	1 (4.76%)	2 (9.52%)
6) \$34,304 – \$38,461 (NGA Level 4)	10	9 (90%)	6 (66.67%)	2 (22.22%)	2 (22.22%)	0 (0%)	2 (22.22%)
7) \$30,944 – \$34,303 (NGA Level 3)	31	21 (67.74%)	17 (80.95%)	6 (28.57%)	5 (23.81%)	0 (0%)	1 (4.76%)
8) \$27,252 – \$30,943 (NGA Level 2)	39	22 (56.41%)	20 (90.91%)	3 (13.64%)	4 (18.18%)	0 (0%)	1 (4.55%)
9) Below \$27,251 (NGA Level 1 and Trainee)	12	6 (50%)	4 (66.67%)	6 (100%)	1 (16.67%)	1 (16.67%)	1 (16.67%)
TOTAL	177	119 (67.23%)	99 (83.19%)	22 (18.49%)	16 (13.4%)	4 (3.36%)	12 (10.08%)

Workplace Relations

The National Gallery's Agency Agreement was certified in the Australian Industrial Relations Commission on 14 January 1999. The nominal expiry date of the Agreement is 31 December 2000. The Agreement was made under section 170LJ of the *Workplace Relations Act 1996*. Throughout the negotiations, the unions and management worked closely to develop an Agreement that was affordable, met the needs of the National Gallery and staff and complied with government policy and the *Workplace Relations Act 1996*. The Agreement provides an overall improvement in salary and conditions offset by some reductions, including minimum payments for overtime and the abolition of meal allowance payments. It also provides for improved flextime arrangements, improved access to personal and recreation leave, access to salary packaging and improved part-time work arrangements.

Industrial Democracy

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

Occupational Health and Safety

In all National Gallery activities, consideration is given to occupational health and safety (OH&S) issues. The National Gallery is committed to ensuring the health and safety of staff, contractors and visitors by providing and maintaining a healthy and safe working environment. The Gallery has an OH&S Committee to deal with these issues. During 1998–99 no notices were given under section 68 of the *Occupational Health and Safety (Commonwealth Employment) Act 1991*. The National Gallery tested air and water quality and checked for excessive electro-magnetic radiation. In all cases the results were satisfactory. Other activities related to OH&S included workplace assessments, referrals of staff for screen-based vision testing and training for first aid officers.

Staff Training and Development

Training and development of staff remained a priority through the year. In addition to on-the-job training, the skills and professionalism of staff were fostered through a range of activities. These included assistance for further education, secondments to other cultural institutions and agencies, and training programs such as middle management skills development. National Gallery staff attended national and international conferences as both presenters and audience members. Expenditure on staff training in the year was \$83,022. A total of 208 members of staff attended training courses over 276.5 days.

Acquisitions 1998–99

Aboriginal and Torres Strait Islander Art

BAKER, Nyukana

Australia born 1943
98.135

No title. 1998
silk; hand-drawn batik

BELL, Ken

Australia c.1913–1978
98.86

Courting at Cave Hill. 1974
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

CAMPBELL Jnr, Robert

Australia 1944–1993
98.144

Self portrait. 1988
synthetic polymer paint on canvas

98.145
Sammie, Alfie Drew, local Macleay
Aboriginal sporting identity. 1990
synthetic polymer paint on canvas

CORBY TJAPALTARRI, David

Australia 1940–1984
98.97

Five tjuringa with cicatrises. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.127
Three tjuringa with cicatrices. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.98
Women's Dreaming. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

DJUPUDUWUY GUYULA, Mary

Australia born 1945
98.131

Coil flat-bottom basket with handle. 1997
pandanus fibre, natural dyes

DJUTARRA, Elizabeth

Australia born 1942
98.147.A–L

Set of 12 armbands. 1998
feathers, bush string

FOLEY, Fiona

Australia born 1964
99.93.1

Duling. 1998
oil and oxide on canvas, metal

99.93.2
Dulin. 1998
oil and oxide on canvas, metal

99.93.3
Dhulin. 1998
oil and oxide on canvas, metal

99.93.4
Dooling. 1998
oil and oxide on canvas, metal

GIBBS TJUNGARRAYI, Yala Yala

Australia born c.1925
98.83

Untitled. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

GREENO, Dulcie

Australia born 1923
98.186

Shell necklace. c.1998
shells, nylon thread

98.187
Shell necklace. c.1998
shells, nylon thread

GREENO, Lola

Australia born 1946
98.139

Quilt. 1995
calico, cotton thread, dyes

98.138
Shell necklace. 1995
shell, nylon thread

GUBIYARRAWUY GUYULA, Ruby

Australia born 1937
98.132

Conical mat. 1997
pandanus fibre, natural dyes

INKATJI, Ivy

Australia born 1944

98.133

Wati Ngintaka; piti [Coolamon]. 1997

wood, pokerwork

INTJALKI, Atipalku

Australia born 1955

98.134

No title. 1998

crepe, satin; hand-drawn batik

KOPPER, Yvonne

Australia born 1951

98.185

Bull kelp water carrier. 1998

kelp, tea-tree sticks, bush string

LEURA TJAPALTJARRI, Tim

Australia c.1939–1984

98.121

Fatal love dance. 1973

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.120

Flying snake. c.1973

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.118

Quartet and background. c.1976

synthetic polymer paint on cardboard

Formerly in the Peter Fannin Collection

98.119

Water story. c.1976

synthetic polymer paint on canvas board

Formerly in the Peter Fannin Collection

LUNGKARDA TJUNGURRAYI, Shorty

Australia c.1914–1987

98.84

The great river. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.85

Yunala or Bush Banana. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

MacSWEEN, Val

Australia born c.1920

98.137

Shell necklace. 1995

shells, nylon thread

MARIKA, Mawalan

Australia 1908–1967

99.94

Warrana. c.1960

natural pigments on eucalyptus bark

MAWURNDJUL, John

Australia born 1952

99.89

Birlimu [Barramundi]. 1998

natural pigments on eucalyptus bark

99.90

No title. 1998

natural pigments on eucalyptus bark

99.91

No title. 1998

natural pigments on eucalyptus bark

MAY NGARRAJA, Tommy

Australia born 1935

98.141

No title (Puja story). 1996

synthetic polymer paint on canvas

MBITJANA TJAMPITJINPA, Kaapa

Australia c.1926–1989

98.102

Bushfire Dreaming. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.103

Turbulent spirit child. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

MUNGULUMU BIDINGAL, Ruby

Australia born 1948

98.130

Coiled conical string handle basket. 1998

pandanus and kurrajong fibres, natural dyes

NANGALA, Narputta

Australia born c.1933

98.146

Karrkurutinytja. 1998

synthetic polymer paint on canvas

NAPURRULA, Mitjili

Australia born 1946

98.142

Uwalki: Watiya Tjuta. 1998

synthetic polymer paint on canvas

OPAL, Sandy (Sandy ABBOT)

Australia c.1930–1978
98.87
Witchetty Grub Dreaming. early 1970s
synthetic polymer paint on canvas board
Formerly in the Peter Fannin Collection

Attributed to PANKALYIRRI

Australia died c.1970
98.169
Djidjigargal, spirit child of
Lake Disappointment. c.1950
carved and engraved mulga wood

PAYUNGKA TJAPANGARTI, Timmy

Australia born c.1937
98.107
Secret sandhills. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.106
Stylised serpent and bird. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.108
Hooked boomerangs. 1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.110
Corroboree site two. c.1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.109
Wilkinkaranya. c.1974
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

PETYARRE, Kathleen

Australia born 1945
98.143
Mountain Devil Lizard Dreaming. 1996
synthetic polymer paint on canvas

PHILLIPUS TJAKAMARRA, Long Jack

Australia born c.1932
98.113
Four streams. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.114
Snake story. 1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

SCOBIE TJAPANANGKA, Johnny

Australia born c.1935
98.101
Parrot pea. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

(SON OF WONGGU)

Australia 1935–1999
98.6
Danbarr [Hollow log]. 1997
natural pigments on wood

98.5
Djapu gapu [Djapu water]. 1997
natural pigments on eucalyptus bark

STOCKMAN TJAPALTJARRI, Billy

Australia born c.1927
98.100
Reverse figures with string. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

TARAWA TJUNGURRAYI, Charlie

Australia born c.1921
98.111
Kangaroo Dreaming. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

TJAKAMARRA, Anatjari No. 3

Australia 1938–1992
98.82
Emu story. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.117
Snake story. 1972
composition board
Formerly in the Peter Fannin Collection

98.81
Tingari men. 1974
synthetic polymer paint on canvas board
Formerly in the Peter Fannin Collection

Attributed to TJAKAMARRA, John

Australia born c.1932
98.96
Ancestral journey. 1972
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

TJAKAMARRA, Old Mick

Australia c.1910–1996

98.112

Untitled. 1975

synthetic polymer paint on canvas board

Formerly in the Peter Fannin Collection

TJAMPITJINPA, Old Walter

Australia c.1912–1980

98.95

Nine point travel design. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.94

Untitled. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

TJAMPITJINPA, Ronnie

Australia born c.1943

98.99

Children's Dreaming (Men's Dreaming). 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

TJANGALA, Uta Uta

Australia c.1926–1990

98.104

Umari. 1971–72

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.105

Ceremony design. 1975

synthetic polymer paint on canvas

Formerly in the Peter Fannin Collection

Attributed to TJANGALA, Uta Uta

Australia c.1926–1990

98.116

Ceremonies and spears. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

TJAPALTJARRI, Kumantjayi

Australia c.1926–1998

98.124

Birth of the sun. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.123

Inma. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.126

Sandridge among mountains. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.125

Women's Dreaming. c.1972–75

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.122

Sacred caves. 1973

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

TREVORROW, Ellen

Australia born 1955

99.85

Circular mat. 1999

rushes

99.88

Fish scoop. 1999

rushes

99.86

Sister basket. 1999

rushes

99.87

Sister basket. 1999

rushes

UNKNOWN

Australia

98.136

Bicornual basket. early 20th century

fibre

UNKNOWN

Australia

98.115

Epic journey. 1972

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

WARANGKULA TJUPURRULA, Johnny

Australia born 1918

98.91

Wallaby story. 1972

synthetic polymer paint on cardboard

Formerly in the Peter Fannin Collection

98.92.A–B

Diptych. 1973

synthetic polymer paint on composition board

Formerly in the Peter Fannin Collection

98.93
Five women. 1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.90
Rain Dreaming at Kalipinyapa. 1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.88
Wild Potato Dreaming. 1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.89
Water theft at Jikarri. c.1973
synthetic polymer paint on composition board
Formerly in the Peter Fannin Collection

98.128
Water stone. c.1974
synthetic polymer paint on stone
Formerly in the Peter Fannin Collection

YANKARR, Boxer

Australia born 1930

98.140
Ulpararri I. c.1996
synthetic polymer paint on paper

YARINKURA, Lena

Australia born 1948

99.83
Yawk Yawk spirit. 1998
pandanus, paper bark, feathers, natural pigments

99.84
Yawk Yawk spirit. 1998
pandanus, paper bark, natural pigments

Australian Decorative Arts

COOPER, Carl

Australia 1912–1966

99.78
Plate with Aboriginal motifs. c.1947
earthenware

DANGAR, Anne

Australia 1887 – France 1951

98.191
Plate. c.1935
hand-painted earthenware
Gift of Ruth Ainsworth 1998

EDOLS, Ben

Australia born 1967

ELLIOTT, Kathy

Australia born 1964

99.71
Groove bottle. c.1999
glass
Moët & Chandon Art Acquisition Fund 1999

MAREK, Dusan

Czechoslovakia 1926 – Australia 1993

99.72
Dancer pendant. 1949
embossing on silver foil on copper

99.73
Wine, women and song bracelet. 1950
embossing on silver foil

99.74
Belt ornament. 1951
embossing on silver foil on copper

99.75
Bracelet with native motif. 1951
embossing on silver foil on copper

McCONNELL, Carl

Australia born 1926

99.80
Bottle vase with banded decoration. c.1968
stoneware

99.81
Blossom jar. c.1977
stoneware

99.82
Kuan style jar with lugs. c.1980
porcelain

PATE, Klytie

Australia born 1912

99.77
Sunflowers vase. c.1945
earthenware

PRESTON, Reg

Australia born 1917

99.79
Floor vase. c.1979
stoneware

THANCOUPIE

Australia born 1937

99.76
Cammabel and Paour pot. 1982
stoneware

UNKNOWN

Australia
98.170
Quilt. c.1840–60
cotton, cotton thread
Gift of the Canberra Quilters Inc.,
in memory of Jim Logan 1999

Australian Drawings

AMOR, Rick

Australia born 1948
98.56
Fierce little model. 1997
charcoal

CANT, James

Australia 1911–1982
98.55
Drawing. 1936
pencil, conte crayon

DE MEDICI, eX

Australia born 1959
99.12.A–I
Spectre #2 (Triskele). 1997
graphite and coloured pencil on
nine sheets
Moët & Chandon Art Acquisition Fund 1999

DUNLOP, Brian

Australia born 1938
98.70
Finished pencil drawing of Orde Poynton. 1998
pencil

98.72
Preliminary sketches of Orde Poynton. 1998
pencil

98.71
Sketch of head of Orde Poynton. 1998
pencil

FRIEDEBERGER, Klaus

Germany born 1922
Australia 1940–50
98.53
Untitled (Voyage). 1940
watercolour, gouache on brown paper

98.54
The daring young man. 1941
gouache

98.52
Shopping centre. 1942
gouache

Australian Illustrated Books

HODGKINSON, Frank

Australia born 1919
Europe 1947–53, 1958–70

PUGH, Clifton

Australia 1924–1990
99.22.1–.10
Is ... (Melbourne, 1971)
poems by Harry Roskolenko
etching, typescript text
Gordon Darling Fund 1999

Australian Paintings

BOYD, Arthur

Australia 1920–1999
99.42
Reflected bride I. 1958
oil and tempera on composition board
Purchased with funds from
the Nerissa Johnson Bequest 1999

BOYNES, Robert

Australia born 1942
99.10
Roll up. 1969
synthetic polymer paint on canvas
Gift of Don and Carolyn Rankin 1999

BRACK, John

Australia 1920–1999
98.168
The bathroom. 1957
oil on canvas

DRYSDALE, Russell

Great Britain 1912 – Australia 1981
99.95
The countrywoman. 1946
oil on canvas
From the collection of James Fairfax,
gift of Bridgestar Pty Ltd 1999

DUNLOP, Brian

Australia born 1938
98.69
Portrait of Orde Poynton. 1998
oil on canvas

FAIRWEATHER, Ian

Great Britain 1891 – Australia 1974
99.96

Turtle and temple gong. 1965
synthetic polymer paint and gouache
on cardboard on composition board
From the collection of James Fairfax,
gift of Bridgestar Pty Ltd 1999

ROONEY, Robert

Australia born 1937
98.51

Against the sun. 1985
synthetic polymer paint on canvas
Gift of Dr Joseph Brown AO OBE 1998

VON GUERARD, Eugene

Austria 1811 – Great Britain 1901
Australia 1852–1881

98.148
Purrumbete from across the lake. 1858
oil on canvas
Purchased with funds from
the Nerissa Johnson Bequest 1998

Australian Photography**ANDREW, Brook**

Australia born 1970
98.173

I split your gaze. 1998
colour laser print

BISHOP, Mervyn

Australia born 1945
98.174

Is there an Aboriginal photography? 1989
gelatin silver photograph

COTTON, Olive

Australia born 1911
98.167

Max. c.1935
gelatin silver photograph

98.166
Max in shadows. c.1935
gelatin silver photograph

DAWSON, Paula

Australia born 1954
99.11.A–B

There's no place like home. 1979–80
laser transmission hologram
Gift of the artist 1999

DUPAIN, Max

Australia 1911–1992
99.60

(Sydney Harbour Bridge walkway). 1940s
gelatin silver photograph
Gift of Diana Dupain 1999

99.61
(Side view of St Matthew's Church and cemetery,
Windsor). c.1965
gelatin silver photograph
Gift of Diana Dupain 1999

99.62
(Australia Square, Sydney. Stabile by Alexander
Calder commissioned for the George Street entrance).
1969
gelatin silver photograph
Gift of Diana Dupain 1999

99.63
(Portico of Georgian-style building). 1970s
gelatin silver photograph
Gift of Diana Dupain 1999

99.64
(The William Bland Centre, Macquarie Street, Sydney).
1970s
gelatin silver photograph
Gift of Diana Dupain 1999

99.65
(Sun shades, Yulara). 1985
gelatin silver photograph
Gift of Diana Dupain 1999

99.66
(Barton Offices, Canberra). 1980s
gelatin silver photograph
Gift of Diana Dupain 1999

99.67
(Clement Meadmore sculpture in Kings Avenue
forecourt of Barton Government offices, Canberra).
1980s
gelatin silver photograph
Gift of Diana Dupain 199999.69

99.69
(Harry Seidler stairwell of Barton Centre, Canberra).
1980s
gelatin silver photograph
Gift of Diana Dupain 1999

99.70
(National Library of Australia at night, seen from
Commonwealth Avenue Bridge, Canberra). 1980s
gelatin silver photograph
Gift of Diana Dupain 1999

99.68

(St James's Church, Victoria Square, Sydney with Centre Tower in rear). 1980s

gelatin silver photograph

Gift of Diana Dupain 1999

FERRAN, Anne

Australia born 1949

99.38.1-.4

Rydalmere vertical I-IV. 1997

type C photograph in four parts

Moët & Chandon Art Acquisition Fund 1999

MAYNARD, Ricky

Australia born 1953

98.180-.184

from the series *No more than what you see*

"I've let my frustrations go, and I wonder about the others, will they let their frustrations out here or release them on the community? I often wonder, with the experience I have of frequently visiting this place, how different I will be when I get released

from prison.". 1993

The prison farm workers. 1993

"There are no mirrors, all the ones we have here are steel so that you never can see yourself, you're always distorted.". 1993

THERE ARE THINGS IN THIS PICTURE YOU

CANNOT SEE. "I enter here only with a pair of jocks.

The walls are made of rubber and the blankets are made of canvas.". 1993

"When I fainted in the streets the cops just threw me into the back of the van head first. Now they bring

me here and it's so cold.". 1993

five gelatin silver photographs

PICCININI, Patricia

Sierra Leone born 1965

Australia from 1972

99.39

Psychogeography. 1996

type C photograph

Moët & Chandon Art Acquisition Fund 1999

99.40

Psychotourism. 1996

type C photograph

Moët & Chandon Art Acquisition Fund 1999

99.41

(Red portrait). 1997

type C photograph

from the series *Protein lattice*

KODAK (Australia) PTY LTD Fund 1999

REA

Australia born 1962

98.175-.179

Look who's calling the kettle black. 1992

five dye-sublimation prints

99.5.1-.3.A-B

Definitions of difference I-VI. 1994

digital direct positive colour photograph in six parts

STEPHENSON, David

United States born 1955

Australia from 1982

98.193

Untitled. 1989

gelatin silver photograph from the series *Horizon*

Gift of David Stephenson 1998

98.194

Untitled. 1989

gelatin silver photograph from the series *Horizon*

Gift of David Stephenson 1998

98.195-.200

from the series *VAST*

Pack ice near Larsemann Hills, Antarctica. 1991

Larsemann Hills, Antarctica. 1991

Magnetic Island, Antarctica. 1991

Mount Parsons, Fang Peak, Framnes Mountains, Antarctica. 1991

Mount Parsons, Framnes Mountains, Antarctica. 1991

Plateau near Sorsdel Glacier, Antarctica. 1991

six gelatin silver photographs

Gift of David Stephenson 1998

Australian Prints

ABDULLA, Ian W.

Australia born 1947

99.92.1

Way to go! 1997

from *Origins: A folio of prints by contemporary indigenous Australian artists*

screenprint

Gordon Darling Fund 1999

AKIS, Timothy

Papua New Guinea 1940-1984

99.57

Bilak bokis. c.1970s

screenprint on card

Gift of Shirley Troy 1999

ARONE, Raymond Meeks

Australia born 1957
99.92.6
Five guardians. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
lithograph
Gordon Darling Fund 1999

BAKER, Marion

Australia born 1970

CULLINAN, Valerie

Australia born 1971
99.92.12
Tjala. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
linocut
Gordon Darling Fund 1999

BIRD PETYARRE, Ada

Australia born 1930
99.32.6
Awelye. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour screenprint
Gordon Darling Fund 1999

BULUNBULUN, Johnny

Australia born 1946
99.32.1
Gotitj Wirrka. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour screenprint
Gordon Darling Fund 1999

CASEY, Karen

Australia born 1956
99.92.3
Origin. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
lithograph
Gordon Darling Fund 1999

COLE, Robert Ambrose

Australia 1959–1995
99.32.2
Spirit II. 1998
from *Crossroads: Millennium Portfolio of Australian Aboriginal Artists*
colour screenprint
Gordon Darling Fund 1999

COUNIHAN, Noel

Australia 1913–1986
99.25.1–6
Lino Cuts Counihan '59 1959
A memory of Italy.
An old man.
Hunger.
Namatjira.
Peace means life.
Strontium 90.
portfolio of six linocuts
Gordon Darling Fund 1999

DAYMIRINGU, David

Australia 1927–1999
99.6
Catfish and snake. 1994
hand-coloured lithograph
Gordon Darling Fund 1999
99.7
No title. 1994
colour linocut
Gordon Darling Fund 1999

GUDTHAYKUDTHAY, Phillip

Australia born 1935
99.8
Wititj — Olive python. 1992
lithograph
Gordon Darling Fund 1999

HAMM, Treahna

Australia born 1965
99.92.2
Kangaroo Dreaming. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
etching
Gordon Darling Fund 1999

HODGKINSON, Frank

Australia born 1919
Europe 1947–53, 1958–70
99.13
Kent. 1948
aquatint
Gordon Darling Fund 1999

99.15

Egret I. 1953
sugarlift etching
Gordon Darling Fund 1999

99.31

Egret II. 1953
sugarlift etching
Gordon Darling Fund 1999

99.14
Tauromaquia. 1953
aquatint, sugarlift, hard-ground etching
Gordon Darling Fund 1999

99.16
Icon. 1954
sugarlift etching
Gordon Darling Fund 1999

99.18
Landscape drift. 1954
hard-ground etching
Gordon Darling Fund 1999

99.21
Le petit déjeuner. 1954
drypoint
Gordon Darling Fund 1999

99.17
Personage. 1954
sugarlift etching
Gordon Darling Fund 1999

99.19
Portrait of Kate Tudor. 1956
hard-ground etching
Gordon Darling Fund 1999

99.36
Banksia and wombat. 1971
hard-ground etching
Gordon Darling Fund 1999

99.37
Figure, Banksia in landscape. 1971
hard-ground etching, aquatint
Gordon Darling Fund 1999

99.33
Figure in a landscape. 1971
soft-ground etching
Gordon Darling Fund 1999

99.20.1
Inside the landscape II. 1971
colour drypoint
Gordon Darling Fund 1999

99.20.2
Inside the landscape III. 1971
colour etching
Gordon Darling Fund 1999

99.20.3
Inside the landscape III. 1971
colour etching
Gordon Darling Fund 1999

99.20.4
Inside the landscape III. 1971
colour etching
Gordon Darling Fund

99.20.5
Inside the landscape IV. 1971
colour etching
Gordon Darling Fund 1999

99.20.6
Inside the landscape IV. 1971
colour etching
Gordon Darling Fund 1999

99.20.7
Inside the landscape V. 1971
colour etching
Gordon Darling Fund 1999

99.34
Landscape image. 1971
hard-ground etching, aquatint
Gordon Darling Fund 1999

99.23.3
Landscape inside...cool. 1971
colour etching
Gordon Darling Fund 1999

99.23.4
Landscape inside...cool. 1971
colour etching
Gordon Darling Fund 1999

99.23.5
Landscape inside...cool. 1971
colour etching
Gordon Darling Fund 1999

99.23.1
Landscape inside...hot. 1971
colour etching
Gordon Darling Fund 1999

99.23.2
Landscape inside...hot. 1971
colour etching
Gordon Darling Fund 1999

99.23.6
Landscape inside...warm. 1971
colour etching
Gordon Darling Fund 1999

99.23.7
Landscape inside...warm. 1971
colour etching
Gordon Darling Fund 1999

99.23.8
Landscape inside...warm. 1971
colour etching
Gordon Darling Fund 1999

99.35
Personages. 1971
etching
Gordon Darling Fund 1999

JANGALA, Abie

Australia born 1919
99.92.11
Two women dreaming. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
screenprint
Gordon Darling Fund 1999

KANTILLA, Kitty

Australia born 1928
99.32.3
Pumpuni Jilamara. 1998
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour screenprint
Gordon Darling Fund 1999

KAUAGE, Mathias

Papua New Guinea born 1944
99.52
Meri i drauvim ka. c.1976
colour screenprint.
Gift of Shirley Troy 1999

KUBARKKU, Mick

Australia born 1925
99.32.4
New moon full moon. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour screenprint
Gordon Darling Fund 1999

LASISI, David

Papua New Guinea born 1955
99.55
In the act of being trustful. 1976
screenprint
Gift of Shirley Troy 1999

99.53
Lupa. 1976
screenprint
Gift of Shirley Troy 1999

99.54
Washed up in the rain. 1976
screenprint
Gift of Shirley Troy 1999

99.56
The confused one. c.1976
screenprint
Gift of Shirley Troy 1999

LESLIE, Lawrence

Australia born 1952
99.92.4
Mehi River Camp. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
linocut
Gordon Darling Fund 1999

MADDOCK, Bea

Australia born 1934
98.149.1–.52
Terra Spiritus ... with a darker shade of pale.
A circumlittoral incised drawing of the entire coastline of Tasmania, worked with hand-ground local ochre over letterpress and finished with hand-drawn script.
1993–98
set of 51 stencil prints plus title page, letterpress text
Gordon Darling Fund 1998

MARLON, K.

Papua New Guinea
99.59
Tabarun. 1981
screenprint
Gift of Shirley Troy 1999

McKENZIE, Queenie

Australia 1930–1998
99.92.10
Gara-Garag. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
etching
Gordon Darling Fund 1999

99.32.5
Mingmariya. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
etching, printed in blue
Gordon Darling Fund 1999

MORUBUBUNA, Martin

Papua New Guinea born 1957

99.58

No title. c.1978

screenprint

Gift of Shirley Troy 1999

MOYNIHAN, Daniel

Australia born 1948

98.59

Head with arm. 1967

colour collograph

Gordon Darling Fund 1998

98.68.A-C

Untitled triptych. 1967

woodcut from three blocks

Gordon Darling Fund 1998

98.60

Nursing mothers in the day nursery
of a diesel factory. 1975

aquatint, etching, drypoint

Gordon Darling Fund 1998

98.67

Annita. 1976

lithograph

Gordon Darling Fund 1998

98.65

Donny Marshall — most wanted man. 1976

lithograph

Gordon Darling Fund 1998

98.63

Horizontal bar, screw right hand
leading. 1976

aquatint, etching

Gordon Darling Fund 1998

98.64

Woman tractor driver. 1976

aquatint, etching

Gordon Darling Fund 1998

98.66

Annita and Jack. 1977

lithograph

Gordon Darling Fund 1998

98.58

Horizontal bar. 1977

aquatint, etching

Gordon Darling Fund 1998

98.61

The big mark. 1980–81

aquatint, etching

Gordon Darling Fund 1998

98.57

How to play football. 1981

aquatint, etching, drypoint

Gordon Darling Fund 1998

98.62

Jack, Tidal River. 1982

etching, aquatint, foulbiting

Gordon Darling Fund 1998

MUNDUWALAWALA, Ginger Riley

Australia born c.1937

99.32.8

Ngak Ngak. 1997

from *Crossroads: Millennium portfolio
of Australian Aboriginal artists*

colour screenprint

Gordon Darling Fund 1999

MUNUNGGURR, Marrnyula 2

Australia born 1964

99.92.8

Untitled. 1997

from *Origins: A folio of prints by contemporary
indigenous Australian artists*

screenprint

Gordon Darling Fund 1999

NONA, Dennis

Australia born 1973

99.92.7

Lagaw Wakaintamain. 1997

from *Origins: A folio of prints by contemporary
indigenous Australian artists*

linocut

Gordon Darling Fund 1999

PETYARRE, Gloria Tamerre

Australia born 1938

99.32.7

Arnkerrthe. 1997

from *Crossroads: Millennium portfolio
of Australian Aboriginal artists*

colour screenprint

Gordon Darling Fund 1999

PURUNTATAMERI, Thecla Bernadette

Australia born 1971
Tunga. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
etching
Gordon Darling Fund 1999

THOMAS, Rover

Australia 1926–1998
99.32.9
Crossroads. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
etching, aquatint
Gordon Darling Fund 1999

TIPOTI, Alick

Australia born 1975
99.2
Aralpaia ar Zenikula. 1998
linocut
Gordon Darling Fund 1999

TJAMPITJINPA, Ronnie

Australia born 1943
99.32.10
Emu Dreaming. 1997
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour woodcut
Gordon Darling Fund 1999

TJUPURRULA, Turkey Tolson

Australia born 1938
99.32.11
Straightening the spears. 1998
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour woodcut
Gordon Darling Fund 1999

WATSON, Judy

Australia born 1959
99.92.5
Singing river. 1997
from *Origins: A folio of prints by contemporary indigenous Australian artists*
etching
Gordon Darling Fund 1999
99.32.12
Red rock. 1998
from *Crossroads: Millennium portfolio of Australian Aboriginal artists*
colour lithograph
Gordon Darling Fund 1999

WESTCOTT, Kim

Australia born 1968
98.171
Alad bird. 1996
drypoint
Gordon Darling Fund 1998
98.172
Branching. 1996
drypoint
Gordon Darling Fund 1998

Asian Art**CAMBODIA****Khmer**

99.9
Palanquin finial in the form of Garuda.
12th–13th century
bronze

CAMBODIA or THAILAND**Khmer, Angkor Wat style**

98.78
Standing Adorned Buddha. c.1100–1175
bronze, precious stones

CHINA**Tang Dynasty (618–907)**

98.79.1–2
Pair of Earth Spirit guardian figures (*Tianlu* and *Pixie*).
8th century
glazed ceramic

INDIA**Madhya Pradesh or Rajasthan**

98.77
Column for a Jain temple. 10th–11th century
sandstone

INDONESIA**Java**

98.189
Kain sarong [Woman's skirtcloth with Japanese figures]. c.1920
cotton; hand-drawn batik

JAPAN**Edo period (1603–1868)**

99.45
The poetess Kogimi.
colour and gold leaf on paper
Gift of Dr Stephen Zador in memory of Patricia Zador 1999

TIBET

98.188

Altar cloth. 18th century
silk, cotton, metal discs: patchwork,
embroidery, brocade

International Illustrated Books

Katsushika HOKUSAI

Japan 1760–1849

98.80.1V–.3V

Fugaku hyakkei [One hundred views of Mount Fuji].

1834–c.1842

woodcut book in three volumes

Gift of Orde Poynton Esq. CMG 1998

International Painting

BONNARD, Pierre

France 1867–1947

98.129

Femme devant un miroir [Woman in front
of a mirror]. c.1908

oil on canvas

HOCKNEY, David

Great Britain born 1937

works in the United States

IRN: 20923

A Bigger Grand Canyon. 1998

oil on 60 canvases

International Photography

BRAKE, Brian

New Zealand 1927–1988

Great Britain 1953–1961, Hong Kong 1962–1975

98.202

Baseball match — Tokyo. 1959, printed 1999

direct positive colour photograph

98.203

Tenth anniversary parade — Peking.

1959, printed 1999

direct positive colour photograph

98.201.1-23

Monsoon. 1960, printed 1999

series of 23 direct positive colour photographs

YAMAMOTO Tadasu

Japan born 1950

98.190

Thoughtful waters. 1997

gelatin silver photograph

International Posters

PIAZ, Teddy

France working 1920s–1940s

98.76

Poster: Serge Lifar. c.1928

colour lithograph

Gift of Lady Nolan 1998

International Prints

CLOSE, Chuck

United States born 1940

98.150

John. 1998

colour screenprint

Gift of Orde Poynton Esq. CMG 1998

GEKKO Ogata

Japan 1859–1920

99.51

Famous cherry blossoms at Ryusenji
temple. 1896

colour woodcut

Gift of Dr Stephen Zador in memory

of Patricia Zador 1999

Utagawa HIROSHIGE

Japan 1797–1858

99.46

Folk dancing. early 1800s

colour woodcut

Gift of Dr Stephen Zador in memory

of Patricia Zador 1999

99.47

Ryogoku bridge fireworks. early 1800s

colour woodcut

Gift of Dr Stephen Zador in memory

of Patricia Zador 1999

Katsushika HOKUSAI

Japan 1760–1849

98.75

Shunga from the album *Tsuma-gasane*
[*Overlapping skirts*] c.1820

colour woodblock

Gift of Verlie Just 1998

Utagawa KUNISADA I

Japan 1786–1865

98.192

Bijin [Beautiful girl]. 1830–40s

colour woodblock print

Gift of Professor and Mrs John Passmore

in memory of Professor and Mrs Oe Seizo 1998

99.48

Two ladies. 1850s

colour woodcut

Gift of Dr Stephen Zador in memory
of Patricia Zador 1999

MUNAKATA Shiko

Japan 1903–1975

99.44

Ascending woman. 1951

woodcut

Gift of Pollie Pyke 1999

SHUNSEN Natori

Japan 1886–1960

98.151–.165

from the series *Shunsen inigao-e shu* [Collection
of Shunsen portraits]

The actor Kataoka Ichizo as Benkei. 1927

The actor Ichikawa Ennosuke as
Kakudayu. 1927

The actor Ichikawa Onimaru as Otomi. 1927

The actor Ichikawa Shocho and Kataoka
Gado as Umegawa and Chubei. 1927

The actor Banto Misugoru as Farmer Manbei. 1927

The actor Nakamura Fukusuke as the
smuggler Soschichi. 1927

The actor Sawada Shojiro as the swordsman
Hayashi Buhei. 1927

The actor Morita Kanya as Genta Kagesuye. 1928

The actor Banto Hikosaburo as Matsuomaru. 1928

The actor Ichikawa Udanji as Sukune Taro. 1928

The actor Nakamura Fukusuke as Ohan. 1928

The actor Banto Juzaburo as Seigoro. 1928

The actor Soganoya Goro and Choroku
in Hizakurige. 1925–29

The actor Sawamura Gennosuke as Niki. 1928

The actor Nakamura Tasha as Okaru in
the drama Yoigoshin. 1928

15 colour woodcuts

Gift of Jennifer Gordon 1998

STELLA, Frank

United States born 1936

99.1.1–.4

The Fountain. 1990–91

collage

Gift of Orde Poynton Esq. CMG 1999

99.2.1–.3

The Fountain. 1992

colour woodcut, etching, aquatint, relief,
screenprint, drypoint, collage

Gift of Orde Poynton Esq. CMG 1999

99.3.1–.3

Three carved woodblocks on honeycomb
backing for *The Fountain* 1989–91
woodblocks

Gift of Tyler Graphics Ltd 1999

99.4.1–.105

One hundred and five intaglio plates
for *The Fountain* 1989–91

metal plates

Gift of Tyler Graphics Ltd 1999

Nishikawa SUKENOBU

Japan 1671–1750

98.73–.74

Two album pages from *Ise monogatari* [Tales of Ise].
early 1700s

woodcut

Gift of Verlie Just 1998

Mizuno TOSHIKATA

Japan 1866–1908

99.50

Playing ball. 1892

colour woodcut

Gift of Dr Stephen Zador in memory
of Patricia Zador 1999

Kitagawa UTAMARO

Japan 1750–1806

99.49

Sogo no Goro Tokimune and
Kewaizaka no Shosho. c.1798–99

colour woodcut

Gift of Dr Stephen Zador in memory
of Patricia Zador 1999

WALKER, John

Great Britain born 1939

99.43.1–.27

Passing bells. 1998

portfolio of 27 intaglio prints

Gift of Orde Poynton Esq. CMG 1999

APPENDIX 6

Exhibitions held at the National Gallery of Australia

Rosalie Gascoigne: Material as landscape

4 July – 27 September 1998

Australian Art*

25 July – 22 November 1998

International Art*

8 August – 15 November 1998

Asian Art*

5 September 1998 – 14 February 1999

Director's Wall: Floriade*

12 September – 21 November 1998

Recent Acquisitions

22 September – 24 October 1998

Retake: Contemporary Aboriginal and Torres Strait Islander photography

3 October 1998 – 21 February 1999

Wall to Wall: Collections and collecting

14 October 1998 – 28 January 1999

In a Flash: Harold E. Edgerton (1903–1990) and split-second photography

31 October 1998 – 15 March 1999

Aboriginal Art*

7 November 1998 – 12 April 1999

Hotshots: Photographs by young Australians

14 November 1998 – 21 March 1999

International Art*

21 November 1998 – 7 March 1999

Director's Wall: Leunig*

28 November 1998 – 19 February 1999

Australian Art*

28 November 1998 – 5 April 1999

Early European Paintings and Sculpture*

12 December 1998 – 23 May 1999

A Stream of Stories: Indian Miniatures from the National Gallery of Australia

23 January – 27 June 1999

Emily Kame Kngwarreye: Alhalkere, paintings from Utopia

13 February – 18 April 1999

Asian Art*

20 February – 27 June 1999

Director's Wall: Tribute to Henry Talbot*

27 February – 12 April 1999

John Brack: Inside and outside

27 February – 14 June 1999

International Art*

13 March – 16 May 1999

Willem de Kooning

13 March – 30 May 1999

Matisse: The art of drawing

20 March – 30 May 1999

There's No Place Like Home:

Paula Dawson hologram

27 March – 25 July 1999

Australian Art*

13 April – 7 November 1999

Aboriginal Art*

17 April – 31 October 1999

Director's Wall: Theatre design influenced by the Ballets Russes*

17 April – 7 November 1999

From Russia with Love:

Costumes for the Ballets Russes 1909–1933

15 May – 22 August 1999

From Russia with Love: Children's exhibition

22 May – 26 September 1999

International Art*

29 May – 5 September 1999

An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation

11 June – 22 August 1999

1999 Moët & Chandon Australian Art Foundation Touring Exhibition

19 June – 18 July 1999

* denotes new display of permanent collection

APPENDIX 7

Travelling Exhibitions

In the Cold: Photography 1945–1965

90 works; 26 July 1997 – 31 January 1999

New England Regional Art Museum, Armidale NSW
4 July – 13 September 1998

Riddoch Art Gallery, Mount Gambier SA
2 October – 14 November 1998

Art Gallery of South Australia, Adelaide SA
23 December 1998 – 31 January 1999

A Stream of Stories: Indian Miniatures from the National Gallery of Australia

44 works; 15 February – 29 November 1998

Hamilton Art Gallery, Hamilton Vic
8 July – 16 August 1998

Mackay City Library, Mackay Qld
28 August – 27 September 1998

The Brisbane Customs House Art Gallery, Brisbane Qld
24 October – 29 November 1998

Romanticism and Realism: British and French Prints 1800–1870

109 works; 16 May 1998 – 9 May 1999

Gippsland Art Gallery, Sale Vic
4 July – 2 August 1998

Bendigo Art Gallery, Bendigo Vic
3 September – 4 October 1998

Newcastle Region Art Gallery, Newcastle NSW
14 November 1998 – 3 January 1999

Campbelltown City Art Gallery, Campbelltown NSW
6 February – 21 March 1999

Albury Regional Arts Centre, Albury NSW
27 March – 9 May 1999

Esso presents New Worlds from Old: 19th century Australian and American Landscapes

21 works (20 shown in Melbourne);
3 June 1998 – 18 April 1999

National Gallery of Victoria, Melbourne, Vic
3 June – 10 August 1998

Wadsworth Atheneum, Hartford Connecticut, USA
12 September 1998 – 4 January 1999

The Corcoran Gallery of Art, Washington DC, USA
26 January – 18 April 1999

Everyday Art: Australian Folk Art

65 works (includes 2 inward loans);
4 July 1998 – 3 October 1999

Brisbane City Gallery, Brisbane Qld
4 July – 16 August 1998

Wollongong City Gallery, Wollongong NSW
11 September – 22 November 1998

Ballarat Fine Art Gallery, Ballarat Vic
5 December 1998 – 31 January 1999

Art Gallery of South Australia, Adelaide SA
26 February – 5 April 1999

Art Gallery of Western Australia, Perth WA
17 April – 30 May 1999

Museum and Art Gallery of the Northern Territory,
Darwin NT
18 June – 1 August 1999

Supported by Visions of Australia, the
Commonwealth's national touring exhibitions grant
program

Picasso and the Vollard Suite

113 works; 25 July 1998 – 27 June 1999

Museum of Modern Art at Heide, Melbourne Vic
25 July – 20 September 1998

Queensland Art Gallery, Brisbane Qld
12 December 1998 – 7 February 1999

Art Gallery of New South Wales, Sydney NSW
12 February – 11 April 1999

Art Gallery of South Australia, Adelaide SA
23 April – 27 June 1999

Love Hotel

28 works; 30 August – 11 October 1998

The John Curtin Gallery, University of Technology,
Perth WA
4 September – 11 October 1998

Assisted by AETA through the National Gallery
of Australia Foundation

**Life in the Emperor's Tomb: Chinese Art from
the T.T. Tsui Collection in the National Gallery of
Australia**

26 works; 5 February – 4 April 1999

Robert McDougall Art Gallery, Christchurch, NZ
5 February – 4 April 1999

**From Russia with Love: Costumes
for the Ballets Russes 1909–1933**

110 works; 6 February – 5 April 1999

Art Gallery of Western Australia, Perth WA
6 February – 5 April 1999

**The Europeans:
Emigré artists in Australia 1930–1960**

81 works (includes 16 inward loans);
12 February 1999 – 24 April 2000

Lawrence Wilson Art Gallery, Perth WA
12 February – 4 April 1999

Flinders Art Museum City Gallery, Adelaide SA
23 April – 30 May 1999

Cairns Regional Gallery, Cairns Qld
11 June – 18 July 1999

Supported by Visions of Australia, the
Commonwealth's national touring exhibitions grant
program

Arthur Boyd and the Exile of Imagination

41 works (includes 2 inward loans);
13 March 1999 – 4 June 2000

Gold Coast City Art Gallery, Surfers Paradise Qld
13 March – 25 April 1999

Bundaberg Arts Centre, Bundaberg Qld
18 May – 20 June 1999

The Elaine and Jim Wolfensohn Gift — Suitcase Kits

14 works

Balonne River Gallery, Surat Qld
20 July – 7 August 1998

Bairnsdale Shire Library, Bairnsdale Vic
5–15 February 1999

Orbost Business Centre and Library, Orbost Vic
15–22 February 1999

Lakes Entrance Business Centre and Library,
Lakes Entrance Vic
22–28 February 1999

Bairnsdale Shire Library, Bairnsdale Vic
1–15 March 1999

Borenore Public School, Borenore NSW
31 May – 11 June 1999

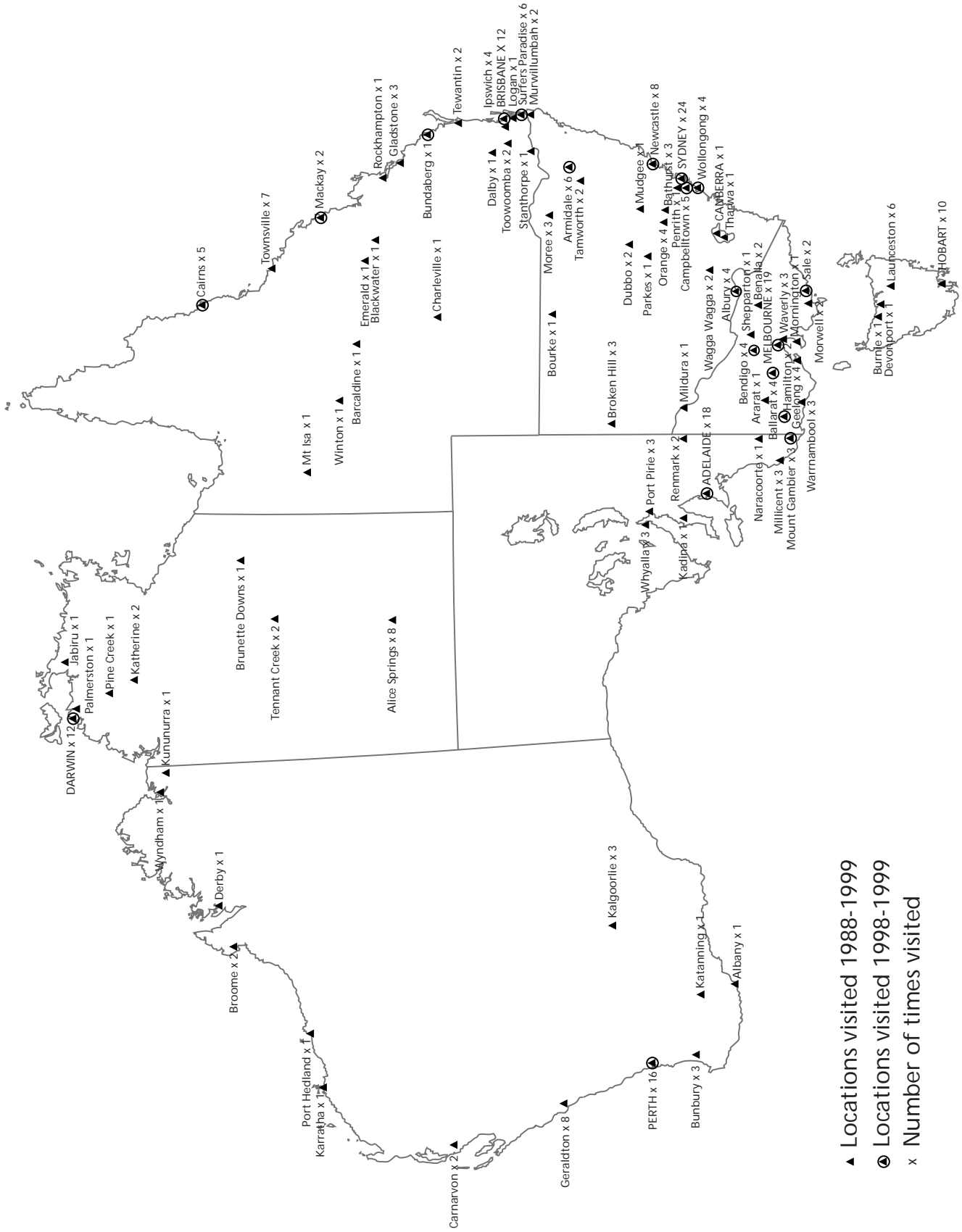
Quamby Youth Centre, Canberra ACT
21 June 1999

The Elaine and Jim Wolfensohn Gift 1888 Melbourne Cup

1 work

The Commonwealth Club, Canberra ACT
2–4 November 1998

Locations visited by travelling exhibitions 1988–1999



- ▲ Locations visited 1988-1999
- Locations visited 1998-1999
- x Number of times visited

APPENDIX 8

Inward and Outward Loans

Total Loans

Inward Loans: 643 works were borrowed from 132 lenders

Outward Loans: 700 works were lent to 52 borrowers and were shown at 68 venues

Travelling Exhibitions: 723 works were shown at 36 venues

Inward Loans

Lenders	Long-term loans	Short-term loans	Exhibitions
A.A. Bakhrushin State Central Theatre Museum, Moscow, Russia		3	1
Aboriginal and Torres Strait Islander Commission, Woden ACT	6		
Amon Carter Museum, Fort Worth Texas, USA		1	1
Art Gallery of New South Wales, Sydney NSW		37	5
Art Gallery of South Australia, Adelaide SA		14	3
Art Gallery of Western Australia, Perth WA	1	5	3
Australian Academy of Science, Canberra ACT	1		
Australian Council of National Trusts, Campbell ACT	1		
Australian Institute of Aboriginal & Torres Strait Islander Studies, Acton ACT	10		
Australian National University, Canberra ACT		1	1
Ballarat Fine Art Gallery, Ballarat Vic		1	1
Bayly Art Museum at the University of Virginia, Charlottesville Virginia, USA		1	1
Bowdoin College Museum of Art, Brunswick Maine, USA		1	1
Bundanon Trust, Bundanon NSW		2	1
Cincinnati Historical Society, Cincinnati Ohio, USA		1	1
Connecticut Historical Society, Hartford Connecticut, USA		1	1
The Corcoran Gallery of Art, Washington DC, USA		3	1
Department of Conservation, Nature Resources and Environment, Portland Vic		1	1
The Fine Arts Museums of San Francisco, San Francisco California, USA		1	1
Gilcrease Museum, Tulsa Oklahoma, USA		2	1
The Hartford Steam Boiler Inspection and Insurance Company, Hartford Connecticut, USA		1	1
Honolulu Academy of Arts, Honolulu Hawaii, USA		1	1
Hudson River Museum of Westchester, Yonkers New York, USA		2	1
Los Angeles County Museum of Art, Los Angeles California, USA		11	2
The Metropolitan Museum of Art, New York, USA		2	1
Moët & Chandon Australian Art Foundation, Melbourne Vic		21	1
Montclair Art Museum, Montclair New Jersey, USA		1	1
Musée du Louvre, Paris, France		2	1
Musée national d'art moderne, Paris, France		3	1

Lenders	Long-term loans	Short-term loans	Exhibitions
Museum of Contemporary Art, Sydney NSW		4	2
Museum of Fine Arts Boston, Boston Massachusetts, USA		2	1
Museum of Fine Arts Houston, Houston Texas, USA		1	1
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand		2	2
National Gallery of Art, Washington DC, USA		2	1
National Gallery of Victoria, Melbourne Vic		32	3
National Library of Australia, Canberra ACT	6		
National Maritime Museum, Greenwich, UK		3	1
National Museum of American Art, Washington DC, USA		3	1
New Britain Museum of American Art, New Britain Connecticut, USA		2	1
Oakland Museum of California, Oakland California, USA		1	1
Österreichisches Theatermuseum, Vienna, Austria		1	1
The Parrish Art Museum, Southampton New York, USA		2	1
Passmore Trust, Double Bay NSW	1		
Pennsylvania Academy of Fine Arts, Philadelphia Pennsylvania, USA		1	1
Philadelphia Museum of Art, Philadelphia Pennsylvania, USA		1	1
Powerhouse Museum, Ultimo NSW		36	1
Queensland Art Gallery, Brisbane Qld		107	4
Queen Victoria Museum and Art Gallery, Launceston Tas		1	1
Reynolda House, Museum of Art, Winston-Salem North Carolina, USA		1	1
Robert O'Hara Burke Memorial Museum, Beechworth Vic	4		
Saint Louis Art Museum, Saint Louis Missouri, USA		1	1
Sara Lee Corporation, Chicago Illinois, USA		51	1
Smith College Museum of Art, Northampton Massachusetts, USA		1	1
State Library of New South Wales, Sydney NSW		3	1
State Library of Victoria, Melbourne Vic		6	1
Sterling and Francine Clark Art Institute, Williamstown Massachusetts, USA		1	1
St Petersburg State Museum of Theatre and Music, St Petersburg, Russia		39	1
Tasmanian Museum and Art Gallery, Hobart Tas		6	1
The Tsui Museum of Art, Hong Kong, China	2		
Uniting Church in Australia, South Sydney NSW	1		
Victoria and Albert Museum, London, UK		17	1
Wadsworth Atheneum, Hartford Connecticut, USA		10	1
Warrnambool Art Gallery, Warrnambool Vic		1	1
Yale University Art Gallery, New Haven Connecticut, USA		1	1
68 private lenders	43	109	11
TOTAL	76	567	14

Outward Loans: Australia

Australian Capital Territory

Australian National University, Canberra

Long-term loan; 1 work

Australian War Memorial, Canberra

Long-term loan; 9 works

Canberra Museum and Gallery, Canberra

Exhibition: *Living in the Seventies: Works of art made in the seventies in Canberra and region. Selected from the collection of the National Gallery of Australia*
Canberra Museum and Gallery
24 April – 12 September 1999
40 works

Exhibition: *Suddenly the Lake: Weerewa, Lake George*
Canberra Museum and Gallery
12 December 1998 – 11 April 1999
1 work

The Classics Museum, Australian National University, Canberra

Long-term loan; 39 works

Drill Hall Gallery, Australian National University, Canberra

Exhibition: *Second Drawing Biennale*
Drill Hall Gallery, Australian National University
26 November – 20 December 1998
18 works

His Excellency, The Hon. Sir William Deane, Governor-General of the Commonwealth of Australia

Government House, Yarralumla
Long-term loan; 123 works

The Hon. J. Howard MP, Prime Minister of Australia

The Lodge, Deakin
Long-term loan; 22 works

Joint House Department, Canberra

Long-term loan; 11 works
Exhibition: *Narrative Landscapes: The Shoalhaven River paintings of Arthur Boyd*
Parliament House
5 June – 8 August 1999
1 work

Lanyon Homestead, Tharwa

Long-term loan; 4 works

National Library of Australia, Canberra

Exhibition: *Birds!*
National Library of Australia
1 May – 20 June 1999
3 works

National Portrait Gallery, Canberra

Long-term loan; 9 works
Exhibition: *Yousuf Karsh: Faces of the twentieth century*
National Portrait Gallery
12 November 1998 – 7 February 1999
49 works

Exhibition: *The Possibilities of Portraiture*
National Portrait Gallery
4 March – 20 June 1999
15 works

New South Wales

Albury Regional Art Centre, Albury

Long-term loan; 2 works

Art Gallery of New South Wales, Sydney

Exhibition: *Classic Cézanne*
Art Gallery of New South Wales
28 November 1998 – 28 February 1999
3 works

Exhibition: *James Gleeson and Robert Klippel: Madame Sophie Sesostoris (A Pre-raphaelite satire) 1947–48*
Art Gallery of New South Wales
28 November 1998 – 24 January 1999
1 work

Exhibition: *Seeing Cézanne*
Art Gallery of New South Wales
28 November 1998 – 17 January 1999

Bathurst Regional Art Gallery
5 February – 21 March 1999

Drill Hall Gallery, Australian National University
1 April – 29 April 1999

Newcastle Region Art Gallery
7 May – 20 June 1999
8 works

Australian Centre for Photography, Paddington

Exhibition: *Signature Works*
Australian Centre for Photography
27 May – 4 July 1999
5 works

Australian Museum, Sydney

Exhibition: *Blak Beauty*
Djamu Gallery
1 February – 3 May 1999
6 works

Australian National Maritime Museum, Sydney

Exhibition: *Tears, Fears and Cheers: Migration to Australia 1788–1998*
Australian National Maritime Museum
9 April – 11 October 1998
3 works

Campbelltown City Bicentennial Art Gallery, Campbelltown

Exhibition: *Holy Threads: Lao tradition and inspiration*
Campbelltown City Bicentennial Art Gallery
19 September – 24 October 1998
12 works

His Excellency, The Hon. Sir William Deane, Governor General of the Commonwealth of Australia

Admiralty House, Kirribilli
Long-term loan; 91 works

Historic Houses Trust of New South Wales, Glebe

Exhibition: *Flesh and Blood: A Sydney story 1788–1998*
Museum of Sydney
28 November 1998 – 23 May 1999
1 work

The Hon. J. Howard MP, Prime Minister of Australia
Kirribilli House, Kirribilli
Long-term loan; 2 works

Ivan Dougherty Gallery, Paddington
Exhibition: *ADDING — The Blue Pacific*
Ivan Dougherty Gallery
6 August – 5 September 1998
1 work

Newcastle Region Art Gallery, Newcastle
Long-term loan; 1 work

Orange Regional Gallery, Orange
Long-term loan; 1 work

Powerhouse Museum, Ultimo
Long-term loan; 2 works
Exhibition: *Cars and Culture: Our driving passions*
Powerhouse Museum
9 December 1998 – 31 December 1999
8 works

Exhibition: *Stepping Out: Three centuries of shoes*
Powerhouse Museum
27 November 1997 – 31 October 1998
1 work

Sir Hermann Black Gallery, University of Sydney, Sydney
Exhibition: *Homage to Charles Blackman*
Sir Hermann Black Gallery
4 August – 22 August 1998
1 work

Wagga Wagga City Art Gallery, Wagga Wagga
Short-term loan; 3 works
Long-term loan; 26 works

Queensland

Cairns Regional Gallery, Cairns
Exhibition: *Escape Artists: Modernists in the tropics*
Cairns Regional Gallery
30 May – 30 August 1998

Rockhampton City Art Gallery
23 September – 29 October 1998

Brisbane City Gallery
21 November 1998 – 10 January 1999

Mosman Regional Art Gallery
19 January – 28 February 1999

Ballarat Fine Art Gallery
12 March – 9 May 1999

Perc Tucker Regional Gallery, Townsville
22 May – 27 June 1999
5 works

Exhibition: *Ilan Pasin: Torres Strait art*

Cairns Regional Gallery
6 November 1998 – 31 January 1999
5 works

Global Arts Link, Ipswich
Exhibition: *People, Places, Pastimes: Challenging perspectives of Ipswich*
Global Arts Link
14 May – 18 July 1999
4 works

Perc Tucker Regional Gallery, Townsville
Exhibition: *North of Capricorn: The art of Ray Crooke*
The Customs House Gallery, University of Queensland
12 June – 26 July 1998

Campbelltown City Bicentennial Art Gallery
7 August – 13 September 1998

Drill Hall Gallery, Australian National University
24 September – 18 October 1998

Westpac Gallery, Victorian Performing Arts Centre, Melbourne
5 November – 6 December 1998
1 work

Exhibition: *Connie Hoedt Retrospective*
Perc Tucker Regional Gallery
25 June – 1 August 1999
4 works

Queensland Art Gallery, Brisbane
Exhibition: *Emily Kame Ngwarreye: Alhalkere, paintings from Utopia*
Art Gallery of New South Wales
15 May – 19 July 1998

National Gallery of Victoria
8 September – 22 November 1998
3 works (2 displayed at NGV)

Exhibition: *Yvonne Audette: The early paintings*
Queensland Art Gallery
22 April – 20 June 1999
7 works

South Australia

Art Gallery of South Australia, Adelaide
Exhibition: *The Ring: Wagner and his World*
Art Gallery of South Australia
13 November – 14 December 1998
4 works

Experimental Art Foundation, Adelaide
Exhibition: *Larry Clark Photographic Work*
Experimental Art Foundation
22 April – 16 May 1999
18 works

Tasmania

Tasmanian Museum and Art Gallery, Hobart

Exhibition: *Tasmanian Tiger: The mystery of the Thylacine*

Tasmanian Museum and Art Gallery
5 September 1998 – 14 February 1999

Questacon — The National Science and Technology Centre, Canberra

3 March – 12 July 1999

2 works (1 displayed at Questacon)

Victoria

Ballarat Fine Art Gallery, Ballarat

Exhibition: *From the Earth I Arise: The ceramics of Marguerite Mahood*

Shepparton Art Gallery

3 July – 9 August 1998

3 works

Exhibition: *Motif and Meaning: Aboriginal influences in Australian art 1930–1970*

Ballarat Fine Art Gallery

14 May – 26 July 1999

8 works

Bendigo Art Gallery, Bendigo

Exhibition: *In a picture land over the sea — Agnes Goodsir*

Mornington Peninsula Arts Centre

21 June – 2 August 1998

Swan Hill Regional Art Gallery

8 August – 6 September 1998

Latrobe Valley Arts Centre

12 September – 18 October 1998

Hamilton Art Gallery

31 October – 6 December 1998

Riddoch Art Gallery

12 December 1998 – 17 January 1999

Orange Regional Gallery

29 January – 28 February 1999

Dubbo Regional Art Gallery

6 March – 18 April 1999

Newcastle Region Art Gallery

24 April – 6 June 1999

2 works

Geelong Art Gallery, Geelong

Exhibition: *Pictorial Knowledge: David Wadellon survey exhibition*

Geelong Art Gallery

11 December 1998 – 24 January 1999

1 work

The Ian Potter Museum of Art, Parkville

Exhibition: *Politically Incorrect: A retrospective of Clarice Beckett*

The Ian Potter Museum of Art

4 February – 28 March 1999

S.H. Ervin Gallery, Sydney

23 April – 12 June 1999

Orange Regional Gallery

19 June – 18 July 1999

12 works

Monash University Gallery, Clayton

Exhibition: *On the Ashes of the Stars: Stéphane Mallarmé, a celebration*

Monash University Gallery

24 August – 26 September 1998

6 works

Mornington Peninsula Regional Gallery, Mornington

Exhibition: *The Artists' Retreat: Discovering the Mornington Peninsula 1850s to the present*

Mornington Peninsula Arts Centre

27 March – 30 May 1999

1 work

Museum of Modern Art at Heide, Bulleen

Exhibition: *Luna Park and the Art of Mass Delirium*

Museum of Modern Art at Heide

8 December 1998 – 21 March 1999

6 works

National Gallery of Victoria, Melbourne

Long-term loan; 13 works

Exhibition: *Beyond Belief: Modern art and the religious imagination*

National Gallery of Victoria

23 April – 26 July 1998

4 works

Exhibition: *Raiki Wara: Long cloth from*

Aboriginal Australia and the Torres Strait

National Gallery of Victoria

4 September – 19 October 1998

4 works

Exhibition: *Sublime Space: Photographs from David Stephenson*

National Gallery of Victoria

28 August – 19 October 1998

9 works

Exhibition: *Russell Drysdale 1912–1981*

Museum and Art Gallery of the Northern Territory, Darwin

20 July – 30 August 1998

Tasmanian Museum and Art Gallery, Hobart

23 September – 15 November 1998

5 works

Royal Melbourne Institute of Technology Gallery, Melbourne

Exhibition: *Aurora: Australian wood, metal, glass, fibre and ceramics*

RMIT Gallery

10 July – 15 August 1998

1 work

Waverley City Gallery, Wheelers Hill

Exhibition: *Riding on the Edge: Art, identity and the motorcycle*

Waverley City Gallery

7 February – 11 April 1999

1 work

Outward Loans: International

Austria

E A Generali Foundation, Vienna

Exhibition: *Post-Partum Document by Mary Kelly*

E A Generali Foundation

24 September – 20 December 1999

1 work

Brazil

Fundação Bienal de São Paulo, São Paulo

Exhibition: *XXIV Bienal de São Paulo*

Fundação Bienal de São Paulo

2 October – 12 October 1998

1 work

France

Galerie Nationale du Jeu de Paume, Paris

Exhibition: *César*

Palazzo Reale, Milan

14 May – 8 July 1998

1 work

Musée Zadkine, Paris

Exhibition: *Jardin d'artiste: de memoire d'arbre*

Musée Zadkine

9 June – 11 October 1998

1 work

Germany

Kunstverein Hannover, Hannover

Exhibition: *Michael Craig-Martin*

Kunstverein Hannover

11 July – 13 September 1998

1 work

Japan

Art Life Ltd, Tokyo

Exhibition: *Aubrey Beardsley*

Museum of Modern Art, Gunma

27 June – 26 July 1998

3 works

NTVE Nippon Television Network

Europe B.V.

Exhibition: *Salvador Dali*

Mitsukoshi Museum of Art, Tokyo

12 June – 20 August 1999

1 work

Spain

IVAM Centre Julio Gonzalez, Valencia

Exhibition: *Margaret Michaelis*

IVAM Centre Julio Gonzalez

15 October 1998 – 10 January 1999

Centre de Cultura Contemporanea de Barcelona

19 January – 14 March 1999

36 works

Switzerland

Fondation Beyeler, Basel

Exhibition: *Roy Lichtenstein*

Fondation Beyeler

1 May – 27 September 1998

1 work

United States of America

The Museum of Modern Art, New York

Exhibition: *Jackson Pollock Retrospective*

The Museum of Modern Art

28 October 1998 – 2 February 1999

Tate Gallery, London

11 March – 6 June 1999

2 works

APPENDIX 9

National Gallery of Australia Volunteers

Guides

Win Abernethy	Margaret Frey	Phyllis McLean
Gail Allen	Katharina Goyer	Anne Molan
Patricia Back	Andy Greenslade	Maralyn Molyneux
Elizabeth Bennett	Pamela Guilfoyle	Gaye Moody
Lynne Booth	Barrie Hadlow	Kathleen Morwitch
Deborah Bowman	Margaret Hardy	Patricia Mulcare
Alan Boxer	Marian Hargreaves	Maureen Muller
Marcia Boyden	Penny Harrison	Ruth Mussen
Betty Browning	Clem Hayes	Donald Nairn
Laurel Brummell	Rosanna Hindmarsh	Maria Nicoll
Rosemary Canavan	Edna Howard	Rhonda Nobbs-Mohr
Sally Collignon	Mieling Huisken	Kate Nockels
Bruce Cook	Barbara Hussey	Caroline Nott
Diane Cook	Claudia Hyles	Susan O'Connor
Judy Cook	Odette Ingram	Robijn Ong
Neil Cormick	Mary Ireland	Denise Page
Anne Coupland	Monika Irion-Bock	Evelyn Paton
Kerin Cox	Tami Jacobsen	Bettye Pearce
Shirley Crapp	Clara Johns	Marie Pender
Meridith Crowley	Diane Johnson	Margaret Pierce
Paloma Crowley	Kay Johnston	Joan Purkis
Elizabeth Davies	Edith Kuhn	Beryl Quartel
Mary DeMestre	Nonie Lake	Kaye Rainey
Ruth Dobson	Meg Lambeck	Fred Roberts
Barbara Dowse	Dawn Langtry	Hilary Rotsey
Bea Duncan	Sue-Ellen Larkey	Rita Sheehan
Heather Duthie	Paul Legge-Wilkinson	Mary Lou Sheppard
Pauline Dyer	Jean Lester	Kimberley Simms
Roma Elford	Bernard Lillenthal	Jeffrey Skewes
Gloria Ellis	Jackie Linkson	Marilyn Skopal
Margaret Enfield	Helen Loersch	Elizabeth Sloan
Brian England	Maria Loizides	Iris Smith
Phyllis Evenett	Helen Long	Valma Smith
Miriam Fischer	Cynthia Loveday	Jane Smyth
Judith Fleming	Virginia McAlister	Amanda Stuart
Patrick Fleming	Patricia McCullough	Julie Stuart
Marcia Fletcher	Michae McKeown	Natalie Stuckings
	Audrey McKibbin	Bob Sutherland

Rose-Mary Swan
Catherine Sykes
Annette Tapp
Jan Taylor
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Roberta Turner
Maryanne Voyazis
Pamela Walker
Sally Wells
Frances Wild
Marjorie Wilson
Frances Wong-See
Bob Worley
Joseph Yoon

Hospitality

Geoff Allenby
Dorothy Anderson
Nadine Ashton
Janet Batho
Susan Beams
Graham Beveridge
Linda Beveridge
Phoebe Bischoff
Elizabeth Brookes
Judy Burns
Doreen Butler
Betty Campbell
Maureen Chan
Barrie Clarke
Kathie Collins
Eddie Davenport
Helen Deane
Lucy Denley
Sylvia Dicker
Helen Douglas
Kay Dunne
Tony Eastaway

Mollie Fitzhardinge
Karin Fyfe
Margaret Gerahty
Mike Goodspeed
Isobelle Hayward
Tony Hayward
Meredith Hinchliffe
Janet Horne
Joan Johns
Beryl Legge-Wilkinson
Paul Legge-Wilkinson
Anne Luker
Doris McCauley
Heather Mears
Estelle Neilson
Nigel Neilson
Jean Nolan
Jan O'Connor
Doris Sinclair-Jackson
Alison Thomas
Phyllis Treadgold
Elizabeth Turton
Rita Williams
Gene Willsford
Elizabeth Woolston
Gerda Zietek

Curatorial

Margot Anderson
Keith Avent
Marcia Boyden
Robert Deane
Ben Divall
Danielle Fearn
Gregory Heath
Jane Herring
Rosanna Hindmarsh
Maria Inglis
Anne Moten
Roza Passos
Janet Ramsey

John Russell
Belinda Scott
Kelly Squires
Lucie Verhelst
Pamela Walker
Petronella Wensing
Diana Woollard

Conservation

Liza Hallam
William Hamilton
Claudia Hyles
Jaishree Srinivasan
Rodney Stephenson
Jane Wilde

Research Library

Elisabeth Angel
Anne Bonyhady
Greg Evans
Kay Smith

APPENDIX 10

Publications of the National Gallery of Australia

National Gallery of Australia Annual Report 1997–98
(softcover, 98pp.)

National Gallery of Australia Foundation Annual Report 1997–98
(softcover, 24pp.)

Wall to Wall Observer
(newsprint, 12pp., rrp \$2.00)

Into the New Millennium: Corporate plan 1999–2001
(softcover, 84pp.)

Into the New Millennium: A good news story
(softcover, 16pp.)

From Russia with Love: Costumes for the Ballets Russes 1909–1933
(softcover, 96pp., rrp \$29.95)

Intimate Matisse
(softcover, 72pp., rrp \$19.95)

artonview magazine, 1998–1999
includes National Gallery of Australia Calendar
(four issues, 60pp., col. illus., free to members,
rrp \$7.95)

For the exhibitions program, schools and public programs:

Exhibition brochures, children's activity sheets, teachers' notes, posters, fliers and promotional materials for:

Picasso and the Vollard Suite

The Europeans: Emigré artists in Australia
1930–1960

From Russia with Love: Costumes for the
Ballets Russes 1909–1933

Arthur Boyd and the Exile of Imagination

Re-take: Contemporary Aboriginal and Torres Strait
Islander Photography

Emily Kame Kngwarreye:
Alhalkere, paintings from Utopia

A variety of promotional materials, advertisements, sponsorship proposals, and commercial products were also produced, as well as brochures on:

Collection Study Room

Education and Public Programs

Membership

Photographic Services

Research Library

Services for Visitors with Special Needs

National Gallery Service Charter

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Contact Officers

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes. A storage facility is also operated at Johns Place, Hume, ACT.

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The National Gallery is open from 10.00am to 5.00pm every day (closed Good Friday and Christmas Day).

Inquiries regarding this report may be directed to the Deputy Director, Mr Alan Froud, (02) 6240 6401.

Freedom of Information inquiries should be directed to the FOI Contact Officer, (02) 6240 6429.

The *National Gallery of Australia Annual Report 1998–99* has been prepared in accordance with the *Guidelines for the Content, Preparation and Presentation of Annual Reports by Statutory Authorities* (1982) and the *Commonwealth Authorities and Companies Orders for Report of Operations* (August 1998).