





**NATIONAL GALLERY  
OF AUSTRALIA**

ANNUAL REPORT 2011-12

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

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

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

In 2011–12, the National Gallery of Australia received an appropriation from the Australian Government totalling \$48.828 million (including an equity injection of \$16.219 million for development of the national collection), raised \$13.811 million, and employed 250 full-time equivalent staff.

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(cover)

**Henri Matisse**

*Oceania, the sea (Océanie, la mer)* 1946  
screenprint on linen

172 x 385.4 cm

National Gallery of Australia, Canberra  
gift of Tim Fairfax AM, 2012

30 September 2012

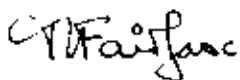
The Hon Simon Crean MP  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's Annual Report covering the period 1 July 2011 to 30 June 2012.

This report is submitted to you in accordance with the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The Performance Report has been prepared consistent with the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The financial statements were prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

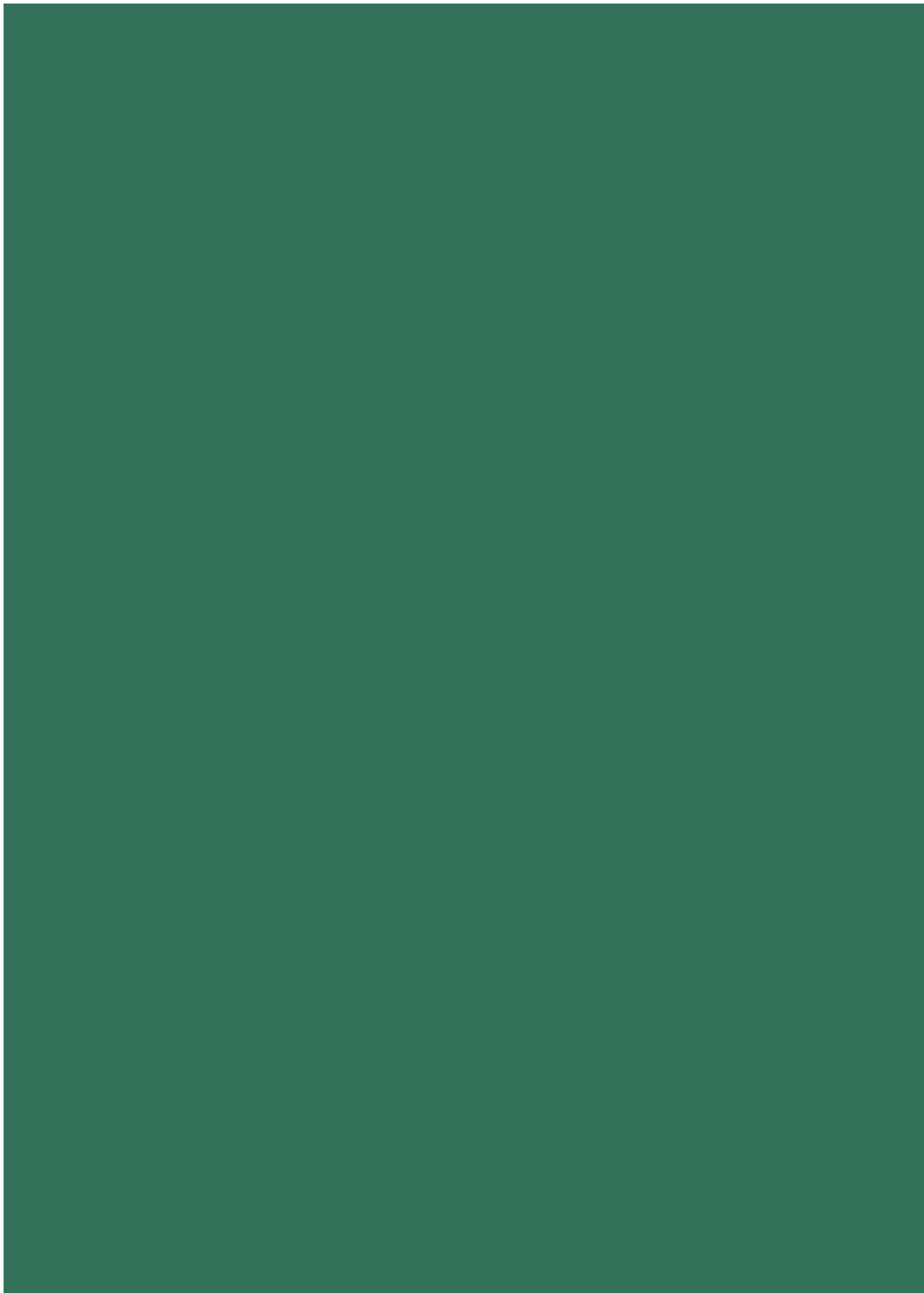
A handwritten signature in black ink, appearing to read 'Tim Fairfax'.

Tim Fairfax AM  
Chairman of Council

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# INTRODUCTION





National Gallery of Australia, Council as at 30 June 2012:  
(left to right) Mr Tim Fairfax AM (Chairman), Mr Warwick Hemsley, The Hon Mrs Ashley Dawson-Damer,  
Dr Ron Radford AM (Director), Mrs Jeanne Pratt AC, Mr Rupert Myer AM, Mrs Jane Hylton, Mr John Calvert-Jones AM,  
Mr Callum Morton and Mr John Hindmarsh

## CHAIRMAN'S FOREWORD

In my report as Chairman of the National Gallery of Australia Council, I would like to acknowledge the exceptional contribution made by my predecessor, Mr Rupert Myer AM, whose eight years on the Council, the last six as Chairman, concluded in March. His magnificent leadership of, enthusiasm for and generosity to the Gallery are acknowledged. This has been a particularly busy period with the Stage 1 building refurbishment, the reintroduction of summer blockbuster exhibitions and record visitation levels.

I would also like to acknowledge the contributions made by members of the Council to the ongoing success of the Gallery and to thank them for the support I have received in my new role. I welcome Mrs Jeanne Pratt AC and Ms Catherine Harris AO, PSM, who have joined the Council.

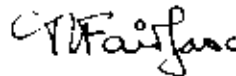
Among the Gallery's many achievements during the year were the development of a new four-year Strategic Plan, a Financial Plan and a new Digital Art Education and Access Initiative that will assist the Gallery in achieving our digital access, engagement and education vision.

Many important and exciting works of art were acquired and donated for the national art collection and the Gallery again presented a full program of exhibitions and public activities in Canberra and around the country. Our major summer exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* attracted almost 213 000 visitors and brought many interstate visitors to our national capital. Our exhibitions touring to regional areas are highly valued and vital in engaging Australians from all over the country with the national art collection.

These achievements would not have happened without the support of our many donors, benefactors and sponsors. On behalf of the National Gallery of Australia Council, I thank them all for their outstanding support, which enabled the National Gallery and the National Gallery of Australia Foundation to raise more than \$13.8 million this year.

I, along with the Council, acknowledge and appreciate the support of the Hon Simon Crean MP, Minister for the Arts, and officials of the Department of Regional Australia, Local Government, Arts and Sport.

I would especially also like to acknowledge the extraordinary efforts of Director Ron Radford AM, along with the Gallery's committed and talented staff and volunteers. On behalf of the Council, I express our sincere appreciation for what has been another year of outstanding achievement.



Timothy Fairfax AM  
Chairman of Council



Bartolomeo Vivarini's *Polyptych of the Madonna and Child, Saints Peter and Michael, the Trinity and angels* (Scanzo polyptych) 1488 installed in the Gallery's exhibition *Renaissance*, 14 December 2011.



Visitors to *Renaissance* marvel at Lorenzo Lotto's *The Mystic Marriage of Saint Catherine of Alexandria* 1523, 9 December 2011.



(above) Paolo Cavazzola's *Portrait of a lady* c 1515–17 and Altobello Melone's *Portrait of a gentleman (Cesare Borgia?)* c 1513, with a view of Lorenzo Lotto's *The Mystic Marriage of Saint Catherine of Alexandria* 1523 in the next room, 15 December 2011.  
(below) The *Renaissance* family activity room, supported by the Yulgilbar Foundation, 11 January 2012.



## DIRECTOR'S REPORT

It has been another outstanding year of achievements for the National Gallery of Australia. This is especially so in the quality and number of acquisitions, increased attendance, groundbreaking exhibitions, successful fundraising and also in the commencement of major digitisation and education initiatives, a significant focus of the new four-year Strategic Plan developed this year.

### SELECTED HIGHLIGHTS

#### Rewards of Stage 1

This has been the first full year of public enjoyment of our Stage 1 redevelopment, which included the new entrance and facilities, the Gandel Hall, the new Australian Garden and, very importantly, the eleven new Indigenous galleries, the first increase in collection display space since the Gallery opened in 1982. The new building has won several industry accolades, including Project of the Year from the Master Builders Association of the ACT, Australian Capital Territory Development of the Year from the Property Council of Australia and a design award for the Australian Garden from the Australian Institute of Landscape Architects. Importantly, Stage 1 has transformed visitors' experiences of the Gallery, helped increase visitor numbers and inspired a great deal of positive comment from the public about the new facilities and the large collection displays of Indigenous art.

#### Recording-breaking Renaissance exhibition

This year, we presented the highly successful exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, the first exhibition in Australia devoted entirely to that great movement in European art, the Italian Renaissance. Almost 213 000 visitors saw this exhibition of Renaissance paintings, our second highest exhibition attendance in over a decade. We sold more than 18 000 catalogues and the exhibition brought an estimated \$75 million into the local economy. More significantly,

Australians were able to see for the first time in their own country wonderful paintings by esteemed fifteenth-century Renaissance masters such as Botticelli, Bellini, Mantegna, Raphael, Carpaccio and Monaco. They could also enjoy major works by later sixteenth-century Renaissance masters such as Titian, Lotto, Palmer, Bassano, and Moroni. The exhibition's Principal Partner was San Remo, and ACT Tourism provided strong backing. Once again, the Yulgilbar Foundation supported an inspirational and popular family activity room.

#### More visitors

Midway through the financial year we welcomed the nine-millionth visitor to our touring exhibition program, which we initiated over twenty years ago mainly for regional venues in Australia. Since then, we have toured 119 exhibitions to 734 venues in every state and territory around Australia.

This year, we received a total of almost 900 000 visitors to the Gallery and our touring exhibitions around Australia. Almost 700 000 of these visitors were to Canberra, the second-highest local attendance figure in the Gallery's history. A further 460 650 people saw 1675 National Gallery works on loan to exhibitions around Australia and the world.

Our achievements this year were recognised in several awards, including the 2012 Australian Hotels Association Award for Best Tourist Initiative and the 2011 Canberra and Capital Region Tourism Award for Visitor Experience.

#### Website, digitisation and new media

The Gallery's website continues to be well used, with a record number of more than 6.2 million pages viewed during the year. We broke another record, with 15 120 works of art digitised for our website—more than the total number of works held by some state galleries. The Gallery also vastly expanded its engagement with social media, including Facebook, YouTube, Twitter, Flickr, and also with Google through our leading partnership with the Google Art Project, which we launched for Australia in April in our Gandel Hall.

## Value and size of the collection

The national art collection was revalued this year at \$4.6 billion. It is by far the most valuable art collection in Australia. Now comprising nearly 166 000 works, it is also by far the largest.

## Effective fundraising

This has been another great year for fundraising. It is not easy for Canberra-based institutions to raise money nationally, but this year we raised over \$13 million in cash donations, sponsorships and the value of gifts of works of art. Successful fundraising enables us to mount major exhibitions and acquire important works that would otherwise be beyond our reach. The National Gallery of Australia Foundation also launched the 100 works for 100 Years campaign, which seeks to acquire one hundred significant works of art as a gift to the nation for the centenary of Canberra.

In addition, our commercial operations earned an impressive \$10.3 million for the Gallery, from sources that include merchandising, catering, venue hire and exhibition admissions. This was \$2.5 million more than the previous year. Overall, more than two-fifths of our income is self-generated, a unique position for a Canberra institution.

## Four-year Strategic Plan

This year, we completed a new four-year Strategic Plan for the Gallery. From next year, the *Strategic Plan 2012–16* will replace the current three-year *Strategic Plan 2011–14*. It includes a four-year financial plan and new initiatives such as the Digital Art, Education and Access Initiative and more developed plans for the Gallery's proposed Stage 2 development.

The Digital Art, Education and Access Initiative is a new and exciting commitment to engaging all Australians with the nation's art collection and rich visual arts history by developing programs that harness innovative technologies and explore new opportunities. The aim of these programs is to make the national art collection and the Gallery's extensive resource material more accessible to children, students, educational institutions, state and international art galleries and communities across Australia and the world. We envisage that

this initiative will fundamentally change the ways in which audiences can connect with the Gallery's extensive art collection, exhibitions and other programs.

The *Strategic Plan 2012–16* includes the vision for the proposed Stage 2, The Centre for Australian Art. In the Australian galleries of Stage 2, visitors will experience the unique story of Australia's proud visual arts tradition told in an unprecedented way through expanded, engaging and beautiful displays from the nation's largest Australian art collection of 104 000 works. Despite a few gaps in our Australian collection, we are the only balanced collection that can tell the full story of Australian art from all states and periods and in all media. At present, only 2% of the Australian art collection can be displayed in the upstairs galleries, which are also inadequate for comfortably displaying many of our largest Australian works of art.

In the plans for Stage 2, the new Australian displays are on the Gallery's principal level and will flow from the recently finished Stage 1 galleries of Indigenous Australian art. As in the new wing of Indigenous galleries, the proposed principal galleries will be naturally lit by skylights with side galleries for light-sensitive works. Stage 2 will also include Pacific art galleries in place of the two tiny galleries we can currently dedicate to our important Pacific art collection. The lower level will include an open display storage facility in which the balance of Australian paintings, sculptures and decorative arts will be viewed. This display storage will be the first of its kind in Australia. Also on the lower floor will be the relocated Research Library (Australia's largest art library) and state-of-the-art education and research facilities. Stage 2 will provide visitors with a much simpler, more logical and enjoyable pathway through the Gallery's principal level and the displays telling the key stories of Australian and Pacific arts.

After Stage 2 is realised, the upper floors of the original building can be transformed and adapted to the much more suitable use of displaying our internationally significant photography collection as well as European and American prints and drawings. A special gallery for Indian and Indonesian textiles will also be introduced. The existing Orde Poynton Gallery will be adapted for a dedicated display of the art of our nearest neighbours, Indonesia. The Gallery has the largest collection of Indonesian art in our region outside Indonesia.

Stage 2 is an ambitious aspiration for the National Gallery of Australia as it is our responsibility to showcase the nation's largest and most balanced Australian collection for Australia and the world in the nation's capital.

## ACQUISITIONS OF WORKS OF ART

Acquisitions are the lifeblood of major art museums. This has been an exceptional year for the development of the national art collection. Over 2100 works were acquired, more than half of them gifts. The combined value of gifts and purchases of works of art was \$15.8 million.

An outstanding donation was made by Tim Fairfax AM, Chair of the Gallery's Council, who funded the acquisition of Henri Matisse's large canvas *Oceania, the sea* 1946, a pair to our *Oceania, the sky* 1946. These large works were Matisse's great tribute to our Pacific region, which he visited in the 1930s.

### Australian art

We further strengthened the Australian collection this year by filling many collection gaps in all media and in all periods. In recent years, we have made a considerable effort to successfully represent the art of the less populous states and this is reflected in our acquisitions this year.

We acquired our earliest and most historically significant piece of colonial furniture, a desk of native timber made in New South Wales in about 1803 by Australia's first cabinetmaker, Lawrence Butler. Governor Philip Gidley King commissioned the desk, which remained in the King family until acquired by the Gallery with the assistance of the Euphemia Grant Lipp Bequest Fund.

We purchased our most spectacular piece of colonial jewellery, a gold bracelet of native plants with a bird, which was made in Sydney by Hogarth, Erichsen & Co in about 1856. We were fortunate to secure six rare drawings by Sydney's first professional female artist, Adelaide Ironside.

A major early colonial acquisition was the historically important Tasmanian colonial portrait *Hohepa Te Umuroa* 1846 by William Duke. The subject of the portrait is a Maori who died on Maria Island prison in Tasmania in 1847 after he and his Maori companions were unfairly imprisoned.

This injustice and his death through illness caused a controversy in Tasmania. The painting was purchased with the assistance of the Catherine Margaret Frohlich Memorial Fund. Another major Tasmanian acquisition was John Glover's *Landscape with piping shepherd (after Claude)* 1833. Painted in Tasmania, it is a copy of a Claude Lorrain painting owned by Glover. In Britain, Glover was known as an 'English Claude', so this painting is a wonderfully instructive link between Glover's European and Australian works, which are well represented in our collection. We acquired our first watercolour of a Tasmanian landscape by John Glover's son John Richardson Glover. We acquired our first Tasmanian watercolours by William Buelow Gould, Charles Atkinson and Mary Morton Allport, Australia's first professional female artist. In addition, we secured a rare Tasmanian drawing by Eugene von Guérard, executed when he visited the colony in 1855. We also purchased a Tasmanian colonial oil portrait of a woman by Knut Bull. Tasmanian colonial silver is particularly rare, and we were able to purchase our first major piece, a silver salver by David Barclay (manufacturer) and Joseph Forrester (silversmith). A pair of grand ceramic urns made by John Campbell Pottery of Launceston in the later nineteenth-century was a major gift by Lorna Podger. Tasmania created the finest colonial art in the 1830s and 1840s and the Gallery now has the most representative and balanced collection of Tasmanian colonial art outside Tasmania.

We strengthened our weaker South Australian colonial collection with an 1843 watercolour by ST Gill depicting Adelaide's first Horticultural Society Show. We were able to secure an especially rare drawing by Alexander Schramm of an Aboriginal group from the 1850s and an attractive female oil portrait by Andrew MacCormac of the late 1860s. Our even smaller nineteenth-century Queensland colonial collection was strengthened by CGS Hirst's Brisbane watercolour of a colonial cottage.

Over the past seven or so years, we have built what was a relatively small collection of Australian colonial prints into the largest and most balanced art museum collection. Among the colonial prints acquired this year are examples by ST Gill, Alexander Schramm, Louis Henn & Co, William Dexter and WP Dowling. The collection of colonial photography was strengthened with examples by Frith & Sharp, JW Beattie and Morton Allport.



Our late nineteenth-century Australian collection has been improved with the additions of a major genre figure painting by A Henry Fullwood from Sydney and a landscape by John Ford Paterson from Melbourne. Both works were purchased with the Ruth Robertson Bequest Fund. A beachscape by Isaac Walter Jenner from Queensland and a watercolour by FM Williams from Western Australia were necessary acquisitions of nineteenth-century works from those less populous states. Additions of early twentieth-century paintings include a unique streetscape by Hugh Ramsay and an unusual painting of a forest worker, an early work by Percy Leason. We purchased three landscape watercolours by Sydney Long, who painted some of the finest watercolours in Sydney during the Federation period before the First World War.

Our early Australian Modernist collection was greatly improved by a number of very significant acquisitions. They include a small but major 1920s landscape by Grace Cossington Smith, a gift of the Hobbs children in memory of their mother, the Reverend Theodora Hobbs, and a 1934 painting of Sydney Harbour by Roland Wakelin, a gift of Ellen Waugh. From Queensland, we acquired a work of the early 1920s painted in Tasmania by Brisbane Modernist Vida Lahey and two Queensland watercolour landscapes by Queensland's major Modernist Kenneth Macqueen. We secured three significant early Melbourne modernist paintings: the colourful *Still life and fruit* 1937 by Adrian Lawlor, an extraordinary wartime painting of Melbourne in 1942 by Eric Thake and an engaging 1949 portrait by Lina Bryans, a gift of Emeritus Professor Barbara van Ernst AM. The early Arthur Boyd ceramic painting *Moses striking the stone* 1951–52 was given by Denis Savill.

Through the Members Acquisition Fund, we acquired a major and, as it turns out, popular painting by Margaret Olley, *Hawkesbury wildflowers and pears* c 1973. We purchased two early figure paintings of the 1950s by Tony Tuckson, who later became Australia's finest Abstract Expressionist. The late Ann Lewis AO, collector and former member of the Gallery Council, bequeathed two striking pioneering Colourfield paintings by Janet Dawson from 1964. We also purchased two Colourfield paintings by John Vickery and received a gift from artist Virginia Cuppaidge of one of her 1972 Colourfield paintings. The veteran sculpture Inge King gave us her sculpture *Red rings* 1972–73.

Painter and printmaker Jan Senbergs generously gave us a large collection of his prints dating from 1963 to 1977. Ian Hore-Lacy gave us a 1965 record cabinet by Melbourne Modernist cabinetmaker Schulim Krimper.

We acquired a number of fine contemporary paintings and sculpture, including major works by Helen Maudsley, Brian Blanchflower, Peter Churcher, David Jenz, Michael Zavros, Marion Borgelt, Peter Kennedy, Derek O'Connor, Judith Wright, Mari Funaki and a late work by Janet Dawson. Susan Armitage, a member of the Foundation Board, funded major contemporary works by South Australian artists Hossein Valamanesh, Ian North, Julie Blyfield and Jeff Mincham. A significant installation by Gosia Wlodarczyk was a generous gift by Dr Andrew Lu OAM. Pat Corrigan AM donated an important group of contemporary Australian photographs, including works by Matthew Sleeth, David Rosetzky, Ben Quilty and Deborah Paauwe. The many major works of contemporary Australian decorative arts acquired included works by Masahiro Asaka, Sharon Peoples, Dorothy Erickson, Felicity Peters, David Walker, Dore Stockhausen, Tim Strachan, Johannes Kuhnen, Elsje Van Keppel, Ragnar Hansen, Clare Belfrage and Alasdair Gordon.

We acquired two major works by New Zealand's most important artist, Colin McCahon, one dated to 1956 was donated by Gordon H Brown and we purchased *Kauri* 1955–57 in honour of our esteemed former chairman Rupert Myer AM. We now own one of the largest collections of this New Zealand master.

## Indigenous Australian art

This year, we mainly concentrated on contemporary Indigenous Australian works. However, we also purchased an important historical collection of decorated pearl shells, known as riji, made in the Kimberley and dating from the early twentieth century, along with more contemporary riji. Among the most interesting examples of riji are five by Butcher Joe Nangan. We purchased a major early Papunya board by Shorty Lungkata Tjungurrayi from 1972 and a Tiwi Pukumani pole from around 1975. Donations to the Masterpieces for the Nation Fund 2012 went toward the outstanding historic Indigenous acquisition of the iconic bark painting *Kundaagi—red plains kangaroo* 1962 by Yirawala.

Our contemporary desert painting collection was improved with the addition of new works by Willy Billabong, Yukultji Napangati, Josephine Nangala, Kunmanara Palpatja and Tjankaya Woods. We were fortunate to secure a group of four of the last bark paintings by Gulumbu Yunupingu, who died in May 2012. We also acquired a group of five bark paintings by her sister, Nyapanyapa Yunupingu. We purchased additional contemporary bark paintings by Timothy Wulanjirr and James Iyuna and two contemporary mixed-media interpretations of themes traditionally presented on bark by Gunybi Ganambarr. An extraordinary 2007 painting by Daniel Walbidi from the Kimberley was purchased at auction. We acquired a large and amazing seascape with driving rain by Rosella Namok of north Queensland. Contemporary city-based Indigenous works acquired included works by Vernon Ah Kee from Brisbane, Tony Albert from Sydney, Brook Andrew from Melbourne and Darren Siwes from Adelaide. We acquired Aboriginal prints by Judy Watson, Mulkun Wirrpanda, Djambawa Marawili, Dion Beasley, Wamud Namok, Maringka Baker, Dennis Nona and many others.

From the Torres Straits Islands, we purchased one of the few paintings on canvas by Dennis Nona and a group of ceremonial feather headdresses by George Nona and Yessie Mosby.

## Asian art

Some of the most outstanding additions to the collection this year were in Asian art. We acquired several masterpieces through purchase and gift. Remarkable works were added to our significant Indian collection, which is one of the great strengths of the collection. Former Council member and Chair of the Gallery's Acquisition Committee, Roslyn Packer AO helped fund the stone carving of a sensual twelfth-century *Surasundari*, a celestial nymph from Rajasthan. Pauline Gandel and John Gandel AO funded the rare and exquisite *Sarasvati, goddess of arts and learning* from the twelfth-century Hoysala dynasty of Kanataka. This intricately carved stone sculpture is the first Hoysala work to enter the collection and our first sculptural representation of this significant Indian goddess.

Perhaps the most extraordinary work acquired this year was a group of three ninth- to tenth-century gilt bronze sculptures made by the Cham people of

Vietnam. The major Bodhisattva Avalokiteshvara Padmapani and the two smaller attendants—one of a more modest Bodhisattva Avalokiteshvara Padmapani and the other a Bodhisattva Vajrapani—were purchased with the generous support of Sally White OAM and Geoffrey White OAM. These Cham bronzes are among the few outside Vietnam. They bring focus and prestige to the collection—a needed focus for our small Vietnamese collection and prestige to our large Southeast Asian collection.

This year, we have made an effort to strengthen our collection of Indian miniature paintings. The most important of these acquisitions was the Mewar kingdom watercolour *Maharana Sangram Singh II hunts boar at Naramagra* c 1720, depicting a hunt in an arid Rajasthan landscape. We also purchased a late eighteenth-century illustration of a fish by Bhawani Das, which was commissioned by Lady Mary Impey, and a nineteenth-century Pahari landscape. A striking painting from Jaipur created around 1840 shows the Hindu god Vishnu in his cosmic form, known as Vishvarupa. An unusual Kalighat watercolour, *Jatayu hinders the abduction of Sita*, painted between 1850 and 1880, adds to our important group of nineteenth-century watercolours from Kolkata (Calcutta). We purchased a gouache by the most famous artist of early Indian modernism, Jamini Roy. This engaging image of a seated woman dates from the 1940s, when his works began to reflect India's struggle for independence.

The Gallery also added numerous works by Indian-born photographers to our large early Indian photographic collection. The substantial additions include an outstanding group by Lala Deen Dayal from as early as 1882.

Our strong Indian textile collection was enhanced by the addition of a large and brilliant eighteenth-century *palampore* cloth depicting the tree-of-life. It was made for the European market. We also acquired an embroidered nineteenth-century *pichhavai* from Gujarat of Krishna as Shrinathji and a number of early twentieth-century costumes from Pakistan, further diversifying our collection of costumes from the subcontinent. John Wood gifted a complete Hindu marriage pavilion of polychrome wood dating from the mid twentieth-century, adding to the amazing architectural pieces in our Indian collection.

In our small but high-quality Japanese collection, the Pauline and John Gandel Fund enabled us to complete our set of Natori Shunsen actor prints and watercolours and to purchase a rare group of related Kabuki costumes. The set of Japanese prints and costumes are now included in the touring exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints* and reproduced in the stylish book accompanying the exhibition. We also secured an extremely rare Japanese print of Sydney and its harbour by Tsukioka Yoshitoshi, part of the artist's series of ports of the world. This 1866 Japanese print has long been part of our acquisition strategy. It was purchased with funds from Andrew and Hiroko Gwinnett, long-time supporters of our Japanese collection.

## Pacific art

Our Pacific art collection has also flourished this year with the addition of many major works, particularly to our Melanesian collection.

The most important and significant addition to the Pacific art collection is a late fifteenth-century figure of a hunter's helper (*aripa*) from the East Sepik Province of Papua New Guinea. This ancient masterpiece will remain a highlight of this growing area of the national art collection. We purchased an interesting and related group of late nineteenth-century and early twentieth-century 'hook' sculptures, which originated from the same region of the East Sepik Province. We also acquired a large drum from the Sepik Province. From the Huon Gulf region of Papua New Guinea, we purchased an early nineteenth-century mask, which should become an icon for this region.

Pat and Joan Middenway have generously given a collection of eleven early twentieth-century sculptures and implements from the Solomon Islands in memory of Mr Middenway's father, Captain Arthur Middenway, who collected them. Our growing collection of works from the Solomon Islands is now among the finest of any art museum.

We purchased two major early masks from Vanuatu. The first, a sixteenth- or seventeenth-century wooden Chubwan mask of extraordinary power and rarity is the earliest work in our fine collection of works from Vanuatu. The very different second mask is a late nineteenth-century Narut mask from the island of Vao. We also purchased a rare nineteenth-century textile, a men's Barou, from the island of Maewo. These early works will be included

in our special exhibition of the arts of Vanuatu next year. Our Vanuatu collection is a great strength of our Pacific art collection.

To our much smaller Polynesian collection, we added two extremely rare but very different nineteenth-century bark cloths from islands near Samoa. One is a complex example from Futuna, off French Polynesia, and the other is a larger example from Uvea. The most significant Polynesian work we acquired was a nineteenth-century sculpture of a rare female ancestor figure from the Polynesian Outlier atolls near the Solomon Islands.

We acquired early photography of the Pacific region, including works by Allan Hughan, Elizabeth Pulman, Georges Spitz, Maxime Bopp du Pont, Lucien Gauthier, Walter F Dufty, Albert T Simmons and GR Warr.

## International art

Earlier mention was made of our great Matisse acquisition given by Tim Fairfax AM. Through the Poynton Bequest Fund, we purchased a number of works by Henri de Toulouse-Lautrec, including five major original posters from the mid to late 1890s and two sets of thirteen rare lithographic portraits of actors and actresses from around 1898. These will be included in our exhibition *Toulouse-Lautrec: Paris and the Moulin Rouge* at the end of 2012. Major German Expressionist prints by Karl Schmidt-Rottluff and Max Beckmann were also acquired through the Poynton Bequest.

We purchased a major example of furniture from the British Aesthetic movement, an interesting table with folding shelves by Edward William Godwin from around 1872. This is our first work by this pioneer of modern furniture.

We acquired American artist Lynda Benglis's early conceptual sculpture of the 1960s—a work we have had on loan and on display for several years—with the assistance of John Cheim, Howard Read and the artist. We purchased our first art film by internationally renowned South African multimedia artist William Kentridge. The Foundation, through its Gala Dinner and Weekend, helped us acquire a large landscape drawing by Kentridge, which he used in the making of the film. With funds from the Poynton Bequest, we also acquired two smaller drawings that Kentridge made for the same film. These works add to a now substantial collection of this major contemporary artist.

## EXHIBITIONS

Our highly successful exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* has already been mentioned. The Gallery staged *Fred Williams: infinite horizons*, a major retrospective of arguably Australia's finest twentieth-century landscape painter. The exhibition, the artist's first retrospective for twenty-five years, featured more than one hundred paintings and was curated by Deborah Hart. It was extremely well attended in Canberra, attracting visitors from all over Australia. The show then toured to the National Gallery of Victoria and later to the Art Gallery of South Australia in August 2012. The Principal Partner for the exhibition is Rio Tinto. The Yulgilbar Foundation sponsored the popular family activity room.

*Out of the West: art of Western Australia from the national collection*, curated by Anna Gray, was an attractive retrospective that spanned 180 years of Western Australian art and craft. An estimated 400 000 people saw *Out of the West*, which we were able to show for eight months. As mentioned, we have concentrated in recent years on better representing the art of less populous states. We have been particularly successful in our acquisitions of early and later Western Australian art. The exhibition, displayed on two floors, showed our now extensive and balanced collection of Western Australian art, the only Western Australian art collection outside that state. *Out of the West* followed last year's display of our Tasmanian colonial collection.

The Gallery staged *unDisclosed: 2nd National Indigenous Art Triennial*. This sophisticated exhibition, a snapshot view of recent Aboriginal and Torres Strait Islander art around Australia, highlighted the work of twenty Indigenous artists. It was curated by Carly Lane, working closely with the Gallery's Indigenous curators. The exhibition will travel in 2013 and has been generously sponsored by our Indigenous partner, Wesfarmers.

*Von Guérard: nature revealed* was a retrospective of arguably Australia's most important colonial artist and the first exhibition of his art for over thirty years. Displayed in the Orde Poynton Gallery and the upstairs Project Gallery, the exhibition revealed

von Guérard's meticulous recording of nature in all its facets. The National Gallery of Australia was the biggest lender to the exhibition, which was organised by the National Gallery of Victoria.

A full list of the National Gallery of Australia's exhibitions in Canberra is on page 112.

We continued to tour many exhibitions around Australia this year, mainly to regional venues. *Roy Lichtenstein: Pop remix* was a major touring exhibition we initiated this year. It was successfully launched at Victoria's Mornington Peninsula Regional Gallery and will tour Australia before its final showing at the Gallery in Canberra. All the works in the exhibition are from our own extensive collection of the American artist's prints, one of the largest collections of his works that exists. The major sponsor is Molonglo Group and New Acton/Nishi.

A full list of the ten National Gallery of Australia's touring exhibitions is on page 113.

## PUBLICATIONS

The Gallery is arguably Australia's major art publishing house. Our Canberra exhibitions and touring exhibitions were supported by substantial and handsome publications. Our *Ballets Russes: the art of costume* publication of last year was short-listed for the major French cultural award, the Grand Prix du Livre de Mode, in conjunction with the Université de Lyon and the Bibliothèque Municipale de Lyon.

## LEARNING AND ACCESS

Mention has already been made of the new and major education initiatives in our four-year Strategic Plan. This year, the Gallery's education programs catered to almost 75 000 students and teachers who visited in organised excursion groups from around Australia. This included almost 27 000 students attending tours and workshops by educators and nearly 44 000 attending tours led by our voluntary guides.

In addition to our highly regarded and extensive education program, the Gallery continued several key programs aimed at increasing learning and access to the Gallery's collection and exhibitions.

The Gallery's acclaimed Wesfarmers Arts Indigenous Art Leadership program provided an opportunity for twelve Indigenous Australians to participate in a ten-day visual arts leadership program at the Gallery. This five-year initiative was established in 2010 in partnership with Wesfarmers to develop the next generation of Indigenous Australian leaders in the visual arts sector.

In January, the Gallery hosted its annual National Summer Art Scholarship, supported by the National Australia Bank, which provides sixteen Year 11 students from around Australia with an enriching weeklong program of art immersion at the Gallery.

Also in January, the Gallery hosted the National Visual Arts Education Conference in conjunction with the National Portrait Gallery. Opened by the Hon Peter Garrett AM, MP, Minister for School Education, Early Childhood and Youth, this first national conference for visual art educators was convened in response to the National Visual Arts Education Curriculum. It was held over three days and attracted more than 220 participants from all states and territories.

In collaboration with Alzheimer's Australia ACT and NSW, the Gallery continued to develop specialised tours of the collection for people living with dementia. A grant from the Thyne Reid Foundation helped the Gallery expand the program and provide training for arts and health professionals in regional communities. The dementia program was recognised with two awards this year: the Arts and Health Australia Award for Excellence 2011, for the outstanding and innovative contribution of individuals and organisations leading the field of arts and health, and a Museums and Galleries National Award from Museums Australia.

Our Education and Access initiatives are supported by our loyal partner the National Australia Bank.

## CONSERVATION

Work on conserving our large and valuable collection continued this year with a very large total of 2460 works treated: 807 paintings, 538 objects, 172 textiles, 625 works on paper and 318 quarantine treatments. We also treated many works from other collections that were needed for our own exhibitions.

The extensive reframing program, which commenced seven years ago, continued this year with the large number of seventy-three frames reproduced or restored. It is important for an art museum that its paintings are framed in a style similar to the artist's original intention.

## ACKNOWLEDGMENTS

It is a great pleasure to acknowledge and reflect on the lasting contribution of Rupert Myer AM, whose six-year term as Chairman of the National Gallery of Australia Council concluded in March 2012. Rupert served as Chairman of the Council since 2005. He worked tirelessly throughout his term, leading the Gallery through an extraordinary period that included the Stage 1 major extension to the building, a management restructure, the refocusing of the collection, the realigning of collection displays in the original building and many groundbreaking exhibitions. It was also a time of great fundraising and sponsorship and so much more. Council member Tim Fairfax AM was appointed Chairman of the Council in May and will remain Chairman at least until the end of the calendar year.

After another memorable and successful year at the Gallery, I wish to acknowledge my hardworking staff, especially my three Assistant Directors, Adam Worrall, Shanthini Naidoo and Simon Elliott, and my loyal and long-serving Deputy Director, Alan Froud. I also wish to thank our guides, many volunteers, and the board members of the Gallery's Foundation, particularly its Chairman, John Hindmarsh. I acknowledge the highly engaged and devoted Gallery Council, especially our previous chairman Rupert Myer and our current Chairman Tim Fairfax, who has been very supportive in his new role.



Ron Radford AM



## AGENCY OVERVIEW

### VISION

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

### STRATEGIC PLAN 2011–14

The *Strategic Plan 2011–14* maps out the goals, key strategies and direction of the Gallery, with the following key priorities:

- continue to build and provide access to an outstanding collection of works of art for the nation
- provide engaging displays, exhibitions, and other programs to encourage access to and foster appreciation and understanding of the visual arts
- finalise concept plans and secure Government endorsement for Stage 2 incorporating The Centre for Australian Art
- widely promote the Gallery and the national art collection
- utilise new technologies to extend the Gallery's reach and leverage opportunities
- maximise opportunities to encourage government, private and corporate support for the Gallery and its programs
- provide a safe and healthy environment for visitors, staff and contractors
- provide appropriate governance and organisational management.

### ENABLING LEGISLATION

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

### RESPONSIBLE MINISTER

The Minister responsible for the National Gallery of Australia during the year was the Hon Simon Crean MP, Minister for the Arts.

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

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

## EXERCISE OF MINISTER'S POWERS

The Minister signed one standing instrument appointing a person to act temporarily in the position of Director during the Director's absence. A person acted temporarily in the position of Director four times.

## EFFECTS OF MINISTERIAL DIRECTIONS

The Gallery received no new ministerial directions from the Minister apart from Council appointment notifications, and received one ministerial direction from the Minister for Finance and Deregulation requiring the Gallery to provide a compliance report during 2011–12.

Ministerial directions from previous financial years with which the Gallery fully complied in 2011–12 were:

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

## NATIONAL GALLERY OF AUSTRALIA'S POWERS AND FUNCTIONS

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

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

## COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

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

The term of Mr Rupert Myer AM as Chairman of the Council concluded on 18 March 2012. Mr John Calvert-Jones AM was appointed Chair from 19 March to 19 April 2012 and Mr Tim Fairfax AM was appointed Chair from 20 April to 31 December 2012. Mrs Jeanne Pratt AC and Ms Catherine Harris AO, PSM, were appointed to the Council for three-year terms and Mr Callum Morton was reappointed for a period of three years. At 30 June 2012, the Council had one vacancy.

Throughout the year, the Council was assisted by three committees:

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

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

# ACCOUNTABILITY AND MANAGEMENT

## RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

The Gallery has been responsive to the Government and the Parliament. Gallery representatives appeared before the Senate Standing Committee on Finance and Administration and the Rural and Regional Affairs and Transport Legislation Committee.

## CORPORATE GOVERNANCE

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

The Council Chairman meets with the Minister for the Arts annually to review the Gallery's performance.

## MANAGEMENT STRUCTURE

The management structure of the National Gallery of Australia as at 30 June 2012 is outlined in Appendix 2.

## SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

### Program Managers Group

The Program Managers Group is the key senior management committee and consists of the Director, Deputy Director and Assistant Directors. The committee meets on a weekly basis and provides:

- the Gallery's strategic and operational leadership
- monitors the achievement of corporate strategies and objectives

- oversees financial management
- coordinates activities across all areas of the organisation.

### Department Heads Forum

The Department Heads Forum is a monthly gathering of all Department Heads in which a wide range of operational and strategic matters are discussed.

### Senior Management Group

The Senior Management Group, comprising the Program Managers Group and the Department Heads Forum, meets as required in relation to specific strategic or operational matters.

## INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year as part of the Strategic Internal Audit Plan for 2010–13. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 66–101.

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

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



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

- Review of Risk Management Policies and Procedures
- Review of Stocktake Processes
- Review of Attendance Management
- Review of Previous Internal Audit Recommendations.

## JUDICIAL DECISIONS

No judicial decisions involved the National Gallery of Australia.

## OMBUDSMAN

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

## RISK MANAGEMENT

The Gallery continued its focus on integrating risk management into planning and operations across the organisation. Risk management is a key element of strategic planning, decision-making and business operations within the Gallery. To assist in achieving this goal, the Gallery implemented key strategies identified in its Risk Management Strategy to continue the improvement in enterprise risk management and to build on the Gallery's risk management maturity and achievements to date.

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

The Gallery participated in Comcover's Risk Management Benchmarking Survey, which provided an independent assessment of the Gallery's risk management culture. The Gallery achieved a score of 8.6 (maximum 10) in the benchmarking survey, which resulted in an 8% discount on the insurance premium for 2012–13.

The Gallery's revised risk management framework was a major element contributing to this result.

The management of risks and opportunities is an integral element of the Gallery's ongoing operations.

## BUSINESS CONTINUITY MANAGEMENT

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

Business continuity scenario testing exercises were undertaken during the year.

## FRAUD CONTROL

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

## FREEDOM OF INFORMATION

Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made by contacting the Gallery's contact officer (details are included in Appendix 13).

The Gallery received two requests for access to documents under the *Freedom of Information Act 1982*.

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

From 1 May 2011, agencies subject to the *Freedom of Information Act 1982* are required to publish information to the public as part of the Information Publication Scheme (IPS). This requirement is in Part II of the Act and has replaced the former requirement to publish a section 8 statement in an annual report. A plan outlining what information is published in accordance with the IPS requirements is accessible from the Gallery's website.

## PRIVACY LEGISLATION

The Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. The Gallery received no reports by the Privacy Commissioner under section 30 of the *Privacy Act 1988* concerning its actions or practices.

## ETHICAL STANDARDS

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs and other development programs. The Gallery continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network. The network is an integral part of the Commission's endeavours to provide the means for Commonwealth Public Sector employees to obtain guidance and advice on how to apply their values and code of conduct, as well as strategies and techniques for ethical decision-making in public sector employment.

## SOCIAL JUSTICE AND EQUITY

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

## SOCIAL INCLUSION

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

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy, which sets out a ten-year national policy framework for improving life for Australians with disabilities, their families and carers. A high-level report to track progress for people with disability at a national level will be produced by the Standing Council on Community, Housing and Disability Services to the Council of Australian Governments and will be available at the Department of Families, Housing, Community Services and Indigenous Affairs website <[fahcsia.gov.au](http://fahcsia.gov.au)>.

## CONSULTANCY SERVICES

Consultants paid more than \$10000 to undertake work for the Gallery during the year totalled 14. The total cost of these consultancies was \$586943. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required.

## COMPETITIVE TENDERING AND CONTRACTING

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

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

## ADVERTISING AND MARKET RESEARCH

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

A total of \$58 642 was spent on market research in 2011–12, compared to \$55 074 in the previous year. Exhibition surveys conducted throughout the year examined visitor demographics and psychographics, use of Gallery facilities and awareness of marketing and communications initiatives. Evaluation of major exhibitions was also undertaken to assist in the development of marketing programs.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its programs through print, outdoor and electronic media. Total expenditure on advertising in 2011–12 was \$2.183 million, compared to \$2.064 million in the previous year.

## FEEDBACK

### Complaints

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

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

The Gallery received sixteen formal complaints from members of the public. Employees made eight formal complaints or requests for assistance from the Gallery's Human Resource Management department in resolving issues.

The Gallery's complaint-handling process is a standing agenda item for a number of forums, including the Gallery Consultative Committee, which discusses workplace issues in a spirit of cooperation and trust, and the Senior Management Group.

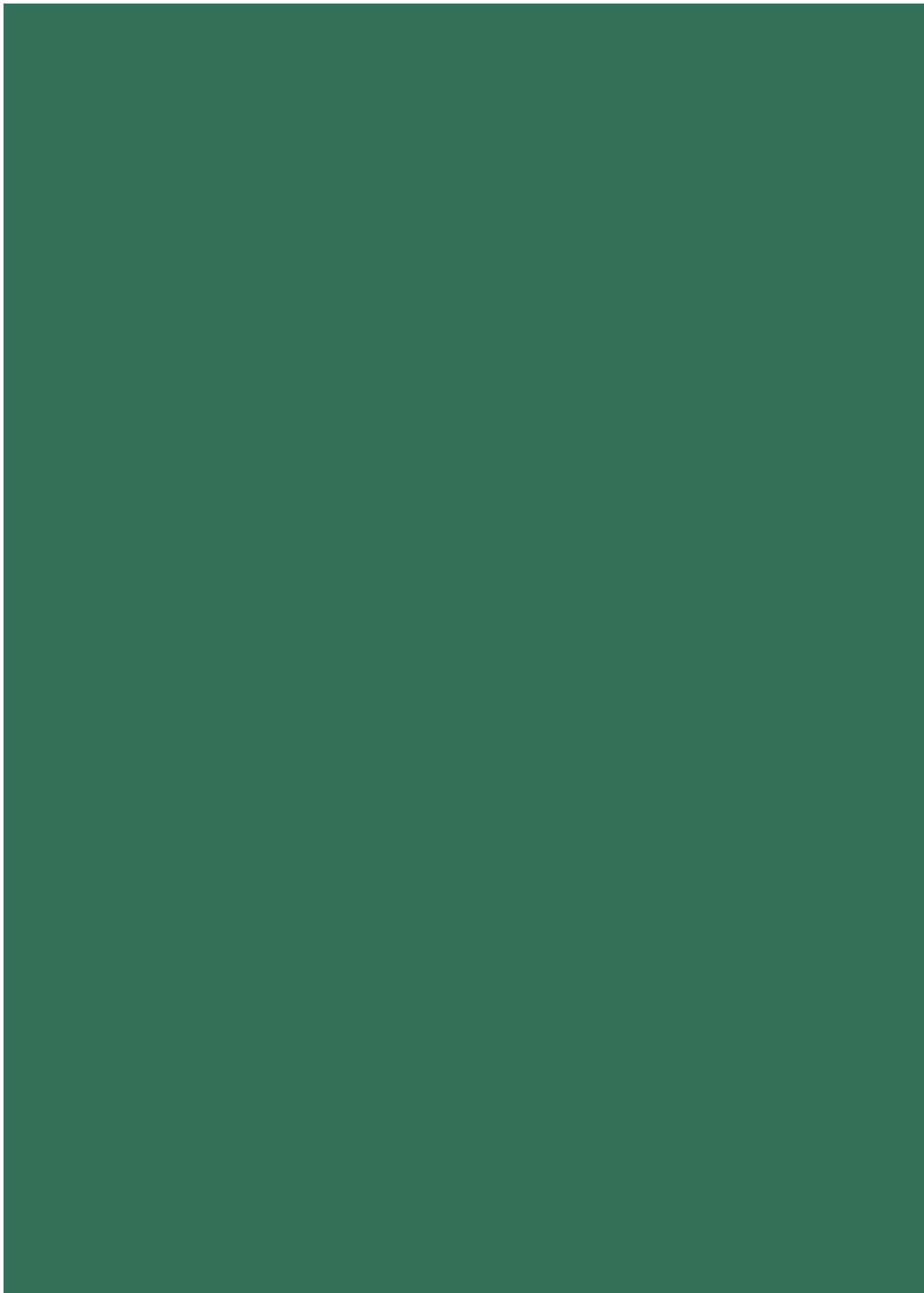
### Service Charter

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

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

During 2011–12, the Gallery received 649 comments through the service charter form and 112 comments by email, the majority of which related to the major exhibitions and the new Gallery foyer and Indigenous galleries which opened in 2010. This represents a 110% increase from the previous year and indicates our visitors are highly engaged with our programs and displays.





# PERFORMANCE REPORT

# PERFORMANCE SUMMARY

## FINANCIAL OPERATIONS

Financial statements for the year 2011–12 are included on pages 66–101.

Income from operations totalled \$56.369 million, compared with \$60.019 million in the previous financial year. The Australian Government provided \$32.609 million (58%) and other income sources totalled \$23.760 million (42%). This compares with \$32.598 million (54%) and \$27.421 million (46%) respectively in the previous year.

Expenses totalled \$58.315 million, compared to \$54.403 million in the previous year. A net operating deficit of \$1.945 million was achieved. This deficit was achieved after depreciation of \$11.464 million charged on the Gallery's heritage and cultural assets.

Capital outlays of \$1.946 million included expenditure on property, plant and equipment and building refurbishment and \$22.069 million on collection acquisitions, including purchases of works of art, additions to the Research Library collection and digitisation and conservation of the collection.

## ASSET MANAGEMENT

The Gallery's collection assets include works of art (\$4.607 billion) and the Research Library collection (\$35.000 million). Works of art on display and works of art valued over \$1 million are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings are valued at \$306.850 million. Infrastructure, plant and equipment are valued at \$1.776 million.

## GOVERNMENT FUNDING

The Australian Government funding to the Gallery in 2011–12 totalled \$48.828 million: \$32.609 million for operational expenses and a \$16.219 million equity injection.

## PRIVATE FUNDING

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australia Foundation and sponsorship of the Gallery's activities totalled \$13.811 million, compared to \$15.478 million in the previous year.

## STRATEGIC DIRECTION STATEMENT

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

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

- develop and maintain its collection of works of art
- exhibit, or make available for exhibition by others, works of art from the collection, or works of art that are in the possession of the Gallery
- maximise use of the national collection in the national interest
- provide information and access to works of art locally, nationally and internationally.

## OUTCOME

The National Gallery of Australia delivers one program, Collection Development, Management, Access and Promotion', to achieve the outcome of 'increased understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally'.

### Program 1.1 Collection Development, Management, Access and Promotion

The National Gallery of Australia aims to build a collection of outstanding quality through purchase, gift and bequest. It also refines the collection through the disposal of works that no longer comply with collection development policies.

The Gallery's collection is carefully catalogued to provide information about the collection. The Gallery stores, secures and conserves its collection in order to preserve it for the Australian people now and in the future.

The Gallery provides access to works of art by displaying, exhibiting and lending the collection, as well as borrowing works from other sources. Access to works from the collection that are not on display is also provided. The Gallery enhances the understanding, knowledge and enjoyment of art by publications, visitor services, education, public programs and multimedia.

The Gallery aims to achieve the widest possible audience for the collection by attracting visitors to the Gallery and sending works of art around Australia and overseas.

The following table lists the performance information the Gallery used to assess the level of achievement during 2011–12. The table shows the efficiency of the program in contributing to the outcome. Information shown is both quantitative and qualitative.

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

## PORTFOLIO BUDGET STATEMENTS PERFORMANCE INFORMATION

PERFORMANCE INFORMATION FOR DEPARTMENTAL PROGRAM	TARGET	ACTUAL
<b>Deliverables</b>		
Percentage of works acquired, researched and documented in accordance with endorsed standards	100	100
Number of works digitised	10 000	15 120
Number of works subjected to conservation treatment	1800	2460
Number of works of art loaned	1200	1675
<b>Key performance indicators</b>		
Percentage of works acquired in accordance with the endorsed Acquisition Policy and the 10-Year Acquisition Strategy	100	100
Number of incidents of significant damage or deterioration to works of art in the collection or on loan to the Gallery	Nil	Nil
Number of people visiting the Gallery as well as accessing the collection through travelling exhibitions, loans and the Collection Study Room	3 000 000	5 491 490
Percentage of visitors satisfied with displays and exhibitions	89	97
Number of people who accessed information through the website	1 600 000	1 830 000
Percentage of visitors who believed their knowledge and understanding of the visual arts was enhanced	89	97
Number of visitors attending events	114 000	116 152
Percentage of visitors satisfied with events	89	95

The Agency resource statement is included at Appendix 12.



# REPORT AGAINST STRATEGIC PLAN

This report on performance is made against the three goals expressed in the *Strategic Plan 2011–14*. A detailed discussion of performance follows.

**GOAL 1** page 33

Develop and maintain an outstanding national collection.

**GOAL 2** page 43

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

**GOAL 3** page 57

Secure and strategically manage resources and relationships to support Gallery operations and activities.

# GOAL 1 DEVELOP AND MAINTAIN AN OUTSTANDING NATIONAL COLLECTION

## KEY STRATEGIES

- 1.1 Develop and strengthen the national collection.
- 1.2 Maintain and protect the national collection.

## ACQUISITION OF WORKS OF ART

The National Gallery of Australia acquired 929 works of art in the year, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art and works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government and on the generosity of donors and benefactors. An additional 1183 works of art valued at \$3.035 million were acquired as gifts, while \$6.462 million was received in cash donations to assist the purchase of works of art.

## ACQUISITION HIGHLIGHTS

### Australian art

In honour of the distinguished leadership of Rupert Myer AM as Chair of the National Gallery of Australia Council from 2005 to 2012, the Gallery acquired Colin McCahon's major early oil painting *Kauri* 1955–57. This significant work extends the representation of McCahon's contribution to twentieth-century painting.

A number of important Australian works of art were acquired through bequests and as gifts through the Australian Government's Cultural Gifts Program. The paintings given through the program include colonial painter William Duke's *Hohepa Te Umuroa* 1846, a rare and outstanding believed to be the earliest extant portrait of a Maori chief by Duke, purchased with the assistance of the Catherine Margaret Frohlich Memorial Fund. The Gallery received a generous bequest by the late Ann Lewis AM, facilitated through her estate,

of two iconic Janet Dawson paintings, *St George and the Dragon* 1964 and *The origin of the Milky Way* 1964. Further strengthening the Gallery's representation of Dawson's output was the generous gift of *Scribble rock cauliflower* 1993–97 from Peta Phillips in memory of Jennifer Lorraine See Bowan.

Artists who presented gifts of their prints or drawings through the Australian Government's Cultural Gifts Program include Jan Senbergs and Mike Parr and John Loane. Dr Ashley Carruthers donated Savanhdry Vongpoothorn's drawing installation *Floating words* 2005–06, Reg Mombassa donated sketchbooks by Chris O'Doherty, Liam Durack Clancy gave drawings by Elizabeth Durack, Material Pleasures presented Mike Parr's *Mountains of the moon* 2002, Inge King generously parted with sketchbooks by the late Grahame King, Selena Griffith gave prints produced at the Griffith Studio and Graphic Workshop and Dr Andrew Lu OAM donated Gosia Wlodarczak's installation work *Desire 3: Beo (Suite)* 2007–08. Dr Lu also generously donated funds through the National Gallery of Australia Foundation to acquire two performance drawings by Wlodarczak.

Among the gifts donated under the Australian Government's Cultural Gifts Program were works that depth to the representation of particular artists in the Australian crafts and design collection. Lorna Podger gave the Gallery of a pair of urns made in 1884 by John Campbell Pottery, Linley Stopford donated a gold brooch made around 1900 by Alfred Thomas Jackson, Schulim Krimper's record cabinet of around 1965 was a gift from Ian Hore-Lacy, Dinny Killen gave a 1988 silver tea strainer and stand by Ragnar Hansen and Col Levy's ceramic *Tall form pot* 1988 was presented by Pauline Hunter. The gift of Phill Mason's *Finger tiara (ring and stand)* 1996 was made anonymously.

Gifts of photography also greatly enriched the contemporary Australian collection, with an unusually high number received during the year.

Through the Australian Government's Cultural Gifts Program, Patrick Corrigan AM donated thirty works from between 1990 and 2007 by eleven Australian artists. Polixeni Papapetrou and Matthew Sleeth, whose work was among those in the Corrigan gift, initiated further donations of their works from donors Robert Nelson and Ian Sleeth respectively. Judith Drake-Brockman donated two Hollywood-style studio portraits of herself, one photographed by Susan Watkins and gifted through the Government's program and the other photographed by John Hallam.

The Gallery received a rare oil portrait by Ambrose Patterson, depicting his wife Daisy around 1906. The portrait was part of a major gift from the estate of Yvonne Patterson, granddaughter of artist. The gift was facilitated by descendants of the artist and also included seven works on paper.

The generosity of the Hobbs children, in memory of their mother Reverend Theodora Hobbs, has enhanced the Gallery's ability to represent the work of twentieth-century painters Grace Cossington Smith and Carl Plate. The gifts from Ellen Waugh of a painting by Roland Wakelin and a luminal kinetic work by Frank Hinder enhance the representation of these two key Modernists.

Emeritus Professor Barbara van Ernst AM generously gifted Lina Bryans's portrait *Mr Hill of Narre Warren* 1949. This is a work that considerably strengthens the Gallery's representation of this fascinating twentieth-century Modernist. Lloyd Rees's fine South Coast landscape *The red field* c 1947 was donated by Malcolm and Christopher Lamb.

Denis Savill gave Arthur Boyd's early work *Moses striking the stone* 1951–52. Boyd is one of Australia's most significant twentieth-century artists and this ceramic painting enhances the Gallery's ability to represent the strength and diversity of the contribution this artist has made to Australian art.

Continuing his generosity to the Gallery, art historian Gordon H Brown gave a remarkable oil painting and two drawings by Colin McCahon. The oil, *Composition* 1956, is an early example of the distinctive exploration of form, colour, narrative and mark making in the work of this major twentieth-century New Zealand painter. The Gallery also acquired McCahon's major

early oil painting *Kauri* 1955–57 in honour of the distinguished leadership of Rupert Myer AM as Chair of the National Gallery of Australia Council from 2005 to 2012.

The two McCahon drawings from Gordon H Brown are among the most outstanding gifts to the Gallery's collection of prints and drawings this year. Others included two early Fred Williams prints from James Mollison AO, former director of National Gallery of Australia, and three Sweeney Reed screenprints from the collection of Heide Museum of Modern Art.

The generous benefactor and National Gallery of Australia Foundation member Susan Armitage continued to work with the Gallery to identify important works by key contemporary South Australian artists that strengthen the Gallery's representation of this state. The acquisition of Hossein Valamanesh's major recent work *Lotus vault* 2011 was made possible through the generous assistance of Susan Armitage, who also gave contemporary South Australian craft works by Julie Blyfield and Jeff Mincham.

A number of Australian artists generously donated works to the Gallery, many of which addressed gaps in our representation of their oeuvre and all of which strengthen the collection of Australian paintings and sculpture. Expatriate Australian painter Virginia Cuppaidge gifted her subtle abstract painting *Lyon* 1972. Canberra-based painter Derek O'Connor generously donated *Lake side* 2008/09, and Hilarie Mais presented the Gallery with a striking mixed-media diptych, *Mist II* 2011, furthering her aesthetic and conceptual exploration of the grid.

Artists and their families also donated significant gifts of prints and drawings to the collection. Seven Ambrose Patterson prints were donated by the estate of Yvonne Patterson, Dorothy Braund presented thirty of her watercolour and gouache drawings and Helen Maudsley gave four of her watercolours. Other significant gifts included a late Louis Buvelot landscape drawing from Emeritus Professor Barbara van Ernst AM, Hal Missingham's folio *Bush images* 1982 from Lou Klepac and four Ted Snell drawings from Rosamund Dalziell. Margaret Woodward donated her drawing *Bread, fruit and wine* 2003.

Artists Connie Hoedt and Eva Orban each donated one of their ceramics and Rose Farrell and the late George Parkin donated three of their photographs. Photographs by Anne MacDonald were a gift from David Stephenson. The purchase of three photographs from senior New Zealand artist Anne Noble's series *At the end of the Earth* 2008 prompted a generous gift from the artist of an additional six photographs from the series.

The striking still life *Hawkesbury wildflowers and pears* c 1973 by the late Margaret Olley AC was acquired through the Members Acquisition Fund 2011–12. Olley made an important contribution to Australian art through her painting and philanthropy, and the Gallery is delighted that its members contributed so generously to her memory. Continuing the considerable generosity Olley showed the Gallery in her lifetime, the Margaret Hannah Olley Art Trust presented the Gallery with Peter Churcher's *A strange, hot night* 1997, an atmospheric figure painting that was in Olley's personal collection.

Key works were also acquired through dedicated and established funds. Important mid to late twentieth-century prints were acquired through the Gordon Darling Australia Pacific Print Fund, including a selection of prints and artist books by GW Bot, early Papua New Guinea woodcuts by Mathias Kauage OBE, screenprints by Brigid Cole-Adams, prints by Anneke Silver, woodblocks by Václav Rátas, a woodcut diptych by Richard Crichton, prints by the late Les Kossatz, an artist book from the series *Alphabets of loss* by Merilyn Fairskye and prints by Francis Lymburner. The fund also acquired contemporary prints such as Mini Graff large screenprint *Suburban roadhouse No 8* 2010, Lyn Ashby's artist book *Kiss: a book of conjunctions* 2010, a suite of linocuts by Vera Zulumovski and Domenico de Clario lithographic suite *Settevoltecieco (In praise of darkness)* 2010. The Rotary Collection of Australian Art Fund enabled the acquisition of contemporary drawings by Christian Capurro, Richard Lewer and Lucy Griggs. Two jewellery works and a silver teapot by Johannes Kuhnen were purchased with funds from the Meredith Hinchliffe Fund, which focuses on contemporary Australian craft.

The representation of portraiture produced in the Australian colonies was enhanced with the

purchase of the rare Knut Bull portrait *Mary, Mrs James Ainslie* c 1853. Mary was a Scottish-born free settler who immigrated with her family to Van Diemen's Land in 1853. South Australian colonial painter Andrew MacCormac's rare portrait *Minnie Watt* c 1860 was acquired. It is believed to have been commissioned by the sitter's family and painted from photographs after her untimely death.

The representation of work by Queensland painters from the nineteenth to twenty-first centuries was strengthened with the acquisition of a number of key paintings. Isaac Walter Jenner's small luminous oil *Off the Queensland coast* c 1893 extends the Gallery's holdings of early images of Brisbane and its surrounds. Queensland Modernist painter Vida Lahey spent a number of years in Tasmania in the early 1920s, where she produced the newly acquired light-filled industrial scene *The zinc works, Risdon* 1923–24. The Gallery acquired three major paintings on paper by significant senior artist Judith Wright from her series *A continuing fable* 2008. A fine example, *The lioness* 2010, of the contemporary hyper-realism of the mid-career painter Michael Zavros was also acquired.

Eric Thake was a significant figure in the story of Surrealism in Australia from the mid 1930s. The acquisition of his major work *Brownout* 1942 has contributed significantly to the Gallery's representation of this twentieth-century Melbourne artist.

Other notable acquisitions of Australian paintings include A Henry Fullwood's evocative *Bad news* 1894, John Ford Paterson's pastoral scene *In the country* c 1890; Percy Leason's finely executed, late Federation-era scene *The woodcutter* 1914, rare extant works by Modernists Adrian Lawlor and Dore Hawthorne, two key early figurative Tony Tuckson paintings that extend the representation of this key twentieth-century painter, significant senior Western Australian artist Brian Blanchflower's *Canopy 67 (high yellow)* 2004/07; Canberra-based Derek O'Connor's major abstract oil *Melt* 2006.

The acquisition of an early cast-wax portrait by Theresa Walker, Australia's first colonial female sculptor, is a key addition to the representation of early women artists and artists of the South Australian colony. Depicting a colonial official, *John Clark of Cluny, Tasmania* 1848 was likely produced while Walker was working in Hobart Town.

The Gallery's holdings of twentieth-century and contemporary Australian sculpture were enhanced by Inge King's gift of the historically significant sculptural maquette *Red rings* 1972–73, which was a catalyst work for her investigation of repeated steel rings and geometric form and for a number of key public sculptures completed in the 1970s. David Jensz donated his major sculpture *Convolution* 2003, an evocative, visceral floor piece inspired by an ongoing interest in quantum physics. Judith Wright generously presented the Gallery with a series of sculptures from her major recent body of work *Propositions* 2010.

The Gallery purchased renowned artist Peter Kennedy's *A language of the dead* 1997–98, a major neon installation. Kennedy is now recognised as Australia's earliest artist to work with neon. Marion Borgelt's recent illuminating wall sculpture *Lunar arc: figure D* 2007 extends the Gallery's representation of her output. The late Mari Funaki's small sculpture *Untitled* 2010 was also acquired for the collection. Enhancing the representation of work by contemporary South Australian artists and addressing a gap in the representation of the work of sculptor Angela Valamanesh, the Gallery purchased her major wall piece *Airborne* 2011.

The focus for Australian prints and drawings this year was on the nineteenth-century, particularly on enriching the Gallery's holdings of South Australian and Tasmanian subjects. The collection of South Australian artists was further improved with several drawings by ST Gill and his watercolour *The flower show* c 1844 and the collection of colonial Tasmanian views and subjects was extended through the acquisition of drawings by Eugene von Guérard, Mary Morton Allport, John Richardson Glover, Charles Atkinson, William Buelow Gould and Antoine-Charles Vauthier.

Nineteenth-century prints acquired include two 1856 topographical lithographs by Alexander Schramm, a rare impression of Henry J Le Plastrier 1854 illustrated book *The travels and adventures of Mr Newchamp*, Frederick Strange's lithograph *City of Hobarton from Knocklofty* c 1850, Frederick Garling's rare lithograph *A view of Sydney Cove* c 1840 and a folio of 167 wood-engraving proofs for newspapers made by various artists in the mid nineteenth century. Drawings acquired, included five portraits and a still life by Adelaide Ironside, CGS Hirst's watercolour *Wurttenberg Cottage*,

*New Farm Road, Brisbane* 1882 and a rare 1855 Australian drawing by Eugene von Guérard.

Acquisitions of twentieth-century drawings included Nora Heysen's *Portrait of Ruth* 1933, Eric Wilson's self-portrait as a lifesaver, three landscape watercolours by Sydney Long and two by Kenneth Macquoen and Clifford Bayliss's Surrealist drawing *Scream* c 1945.

The Gallery's collection of nineteenth- and early twentieth-century Australian decorative arts and design was developed through the acquisition of metalwork, jewellery, furniture and ceramics. The major nineteenth-century purchases were Lawrence Butler's *The Governor King secretaire bookcase* 1803–06, an 1834 salver by Tasmanian silversmiths David Barclay and Joseph Forrester, a c 1870 brooch and earrings set by South Australian goldsmith Henry Steiner and a magnificent c 1858 Australian gold botanical bracelet by Sydney jewellers Hogarth, Erichsen & Co. These works addressed the strategy to improve the representation of historical Australian designers and makers in the collection.

Recent contemporary craft works purchased included jewellery by Nicholas Bastin, Helen Britton, Simon Cottrell, Mark Edgoose, Dorothy Erickson, Felicity Peters, Gillian Rainer, Dore Stockhausen, Christel van der Laan and David Walker; glass by Masahiro Asaka, Klaus Moje, Clare Belfrage and Alasdair Gordon; ceramics by Tim Strachan; and two textiles by the late Western Australian artist Elsje van Keppel. Each of these works explores new interpretations of design and craft techniques by established Australian designers and makers. Acknowledgment is made to the assistance of Sandy Benjamin OAM, the Chair of the National Gallery of Australia Foundation's Decorative Arts and Design Collection Development Fund, on projects to assist in the development of the collection of decorative arts and design.

A number of key photographic works from Australia were acquired. A group of Tasmanian amateur photographer Morton Allport's stereographs of Lake St Clair from an 1863 trip were acquired and are regarded as the earliest Tasmanian wilderness photographs. They were acquired along with other 1850s Australian portraits on paper by Allport's older contemporaries Frederick Frith, John Sharp and Dr George Fordyce Story.

Pictorialist art photographers working in Australian and the Asia–Pacific region at turn of the twentieth century are of ongoing interest. The Gallery acquired a group of works by the leading professionals specialising in panoramas at the time, including works by Melvin Vaniman, who came through the Pacific to Australia in 1902–05, Australian Robert Vere Scott, who migrated to America, and RP Moore, who moved back and forth between New Zealand and Australia around the First World War.

Attention is paid annually to acquiring missing early works and those from the last two decades by senior figures in Australian photography. Acquisitions this year included the gift from Susan Armitage of Ian North's unique late work *A short walk in the country* 2010, David Stephenson's 2010 colour triptych of Hobart from his series *Light cities* and William Yang's self-portrait *Alter ego* 2001.

The Gallery's 2011 exhibition *Out of the West: art of Western Australia from the national collection* provided a stimulus to enhance the regional representation program with a range of West Australian photographers. Nineteenth-century views of Perth and regions were acquired. The Gallery purchased a rare *carte-de-visite* portrait of a priest with Aboriginal men and children at New Norcia Benedictine mission from around 1875, which was photographed by Spanish Father Santos Salvado, and a panorama of Fremantle at the turn of the century by Robert Vere Scott. Axel Poignant's glamorous *Fashion study with Barbara Lunghi* c 1938 was also acquired.

Acquisitions of recent works from Western Australia included twelve photographs from Brad Rimmer's 2005–09 series and book *Silence: the West Australian Wheatbelt*, six of which were a gift of the artist. Five images of two port cities on the west coast by renowned British photojournalist and Magnum photographer Martin Parr join his earlier studies of the British at home in the Gallery's collection.

Perth artist Carol Rudyard donated three video works, and the Gallery purchased DVD editions of Stephen Jones's video trilogy *The Systems Interfacing Reports* 1978/2012. Jones is a recognised pioneer in the field and the principal historian of the Australian electronic arts genre.

Other recent Australian works acquired include Melbourne artist Darren Sylvester's imposing 2010

political portraits *What happens will happen 1–5*, Christine Cornish's haunting black-and-white X-ray series *Threshold* 2004 and three colour works by Queensland photo-media and installation artist Luke Roberts. Two alluring surreal works from the 1930s by Olive Cotton were acquired.

## Indigenous Australian art

The Gallery acquired 257 works of art by established and emerging Aboriginal and Torres Strait Islander artists. Acquisitions were made in various media, including bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, metalwork, glasswork, digital media and photographic works.

Among the highlights were a significant collection of sixty-five elaborately engraved riji (pearl-shell pendants), including sixty by unknown Kimberley artists and five by Nyikina artist Butcher Joe Nangan. Another group of four riji by Bardi/Djawi artist Aubrey Tigan were also acquired. Other significant highlights include Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr/Koko Berrin artist Vernon Ah Kee's large-scale installation *tall man* 2010 and an early painting by Pintupi artist Shorty Lungkata Tjungurrayi.

Many generous gifts were donated through Australian Government's Cultural Gifts Program. Wiradjuri artist Brook Andrew donated six of his prints, Ben Drew and David Franklin donated a watercolour by Western Arrernte Hermannsburg artist Oscar Namatjira and Selena Griffith of Griffith Studio and Graphic Workshop a significant collection of prints by Aboriginal and Torres Strait Islander artists.

Anna Eglitis also donated a significant collection of prints and the Rotary Club of Woden gave paintings by Pintupi artists Yukultji Napangati and Josephine Nangala.

Various Torres Strait Islander works were targeted for acquisition: a set of five dhoeri (headdresses) by Kala Lagaw Ya artist George Nona; a set of four dhoeri by Kulkalgal Ya artist Yessie Mosby; a headdress or mask by Meriam Mer artists Ricardo Idagi and Obery Sambo; a large-scale painting by Dennis Nona and three prints on paper by Brian Robinson, both Kala Lagaw Ya artists; and a large-scale painting by Melbourne-based Meriam Mer artist Clinton Nain.



Acquisitions from far north Queensland included a collection of twelve large ceramic bagus (firesticks) by twelve artists from the Girringun community and paintings by Wik-Mungkan artist Arthur Koo'ekka Pambegan Jr, Wik/Kunjen artist Mavis Ngallametta, Wik-Mungkan/Apelech artist Roderick Yunkaporta and Ungkum (Angkum) artist Rosella Namok.

From Arnhem Land, four bark paintings by Gumatj/Rrakpala artist Gulumbu Yunupingu were acquired, as well as five by her sister Nyapanyapa Yunupingu and two by her sister Barrupu Yunupingu. Bark paintings by Kuninjku (Eastern Kunwinjku) artists Timothy Wulanjibirr, James Iyuna and Samuel Namundja complement acquisitions from this region. A lorrkon by Namundja was also acquired.

Notable works on paper include two watercolours from Western Arrernte artists Lenie Namatjira and Lenie Namatjira and one by Luritja/Pintupi artist Elton Wirri. Kuninjku artist Wamud Namok's folio of ten etchings, *Bardayal Bim* 2006, was acquired, as was a folio of eight by Warumungu artist Dion Beasley. Another folio, *Tjungu Palya* 2009 includes ten works on paper by Pitjantjatjara artists Maringka Baker, Angkaliya Curtis, Wingu Tingima, David Miller, Nyunkulya Watson Walyampari, Jimmy Baker, Bernard Tjulkari, Ginger Wikilyiri, Beryl Jimmy and Manyjilyjarra artist Lance Peck. Eight more etchings and screenprints were acquired in the folio *Djalkiri: we are standing on their names (Blue Mud Bay)* 2010, including works by Yithuwa Madarrpa artist Djambawa Marawili AM, Madarrpa artist Marrirra Marawili, Djapu artist Marrnyula #2 Mununggurr, Dhudi-Djapu-Dha-malamirr artist Mulkun Wirrpanda, Waanyi artist Judy Watson and non-Indigenous artists Fiona Hall, Jörg Schmeisser and John Wolseley.

Other important acquisitions included a set of six paintings on velvet by Tony Albert, a painting and bronze sculpture by Kamilaroi/Gamilaraay/Gummaroi artist Reko Rennie, and paintings by Kukatja artist Willy Billabong, Bundjalung artist Bronwyn Bancroft, Mangala/Yulparija artist Daniel Walbidi, Pitjantjatjara/Ngaanyatjarra artist Tjankaya Woods and Pitjantjatjara artists Kunmanara Palpatja and Nura Rupert. The photography collection was enhanced Ngalkban artist Darren Siwes's *Marrkidj wurd-ko* and

*Biyi Marrkidj* 2011 and a historical photograph by Murri artist Mervyn Bishop. A small collection of six woven works by Datiwuy artist Judy Manany Gurruwiwi, a set of two carved sculptures by Warramiri artist Terry Dhurritjini Yumbulul and Arrernte artist Jennifer Kemarre Martiniello blown-glass *Eel trap* 2011 were also acquired.

## Asian art

The Asian art collection has been significantly enhanced through strategic purchases and gifts. Exquisite sculptures, paintings, prints and textiles from Southeast Asia, South Asia and Japan in particular were acquired. A highlight is the ninth- to tenth-century major gilded bronze of Bodhisattva Avalokiteshvara Padmapani and two smaller attendants from the Cham kingdom of Vietnam. The major sculpture is of unparalleled importance and beauty and was acquired with the generously support of Geoffrey White OAM and Sally White OAM.

In the area of South Asian art, two exceptional Indian sculptures were acquired with funds contributed by donors. Roslyn Packer AO, a long-time supporter of the Indian collection, contributed to the purchase of a sensual polished sandstone *Celestial maiden (Surasundari)* from twelfth-century Rajasthan. The purchase of an exquisite regal depiction of Sarasvati, the Hindu goddess of arts and learning, from the south Indian Hoysala dynasty (eleventh to mid fourteenth century) was made possible through the generosity of major Gallery patrons Pauline Gandel and John Gandel AO.

The acquisition of seven spectacular kabuki costumes from the renowned Japanese Shōchiku Theatre Company and a group of four prints and three watercolours by modern Japanese artist Natori Shunsen were also funded by Pauline and John Gandel. The iconic theatrical garments represent kabuki's glamour and some of its most famous and adored characters. The Gallery is the only institution in Australia, and one few internationally, to hold a collection of kabuki robes. The costumes, prints and watercolours feature in the Gallery's travelling exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*. Another exceptional acquisition is Japanese printmaker Tsukioka Yoshitoshi's *Picture of the country of New (Holland) South Wales 1866*, an imagined view of Sydney that has been sought by the Gallery for over thirty years.

A select group of vibrant and powerful Indian paintings with unusual subject matter substantially enrich and consolidate the Gallery's collection of Indian paintings. They include an extraordinary image of the god Vishnu in his cosmic form, an atypical and large landscape featuring a cliff-top village and the Gallery's first painting by the celebrated modern Indian painter Jamini Roy.

Textiles acquired include a spectacular Hindu ceremonial cloth embroidered with ceremonial texts and images of the avatars of Vishnu, and an elegant large flowering tree *palampore* hanging made in India to appeal to the British market. These textiles extend the domestic and trade components of the Gallery's internationally renowned Indian textile collection.

Among the gifts received was an impressive mid-twentieth-century wooden marriage pavilion from John Wood. The pavilion is decorated with charming carved and painted images of the great god Shiva, his consort Uma and their infant son Skanda—a representation symbolic of divine union, family and fertility. Sydney gallerist Frank Watters donated a fascinating ancestral figure from Borneo, which complements the Gallery's collection of Southeast Asian animist art.

Photography from the Indian subcontinent is now a major strength of the Gallery's collection. The most important achievement in this area was the growth of holdings of work by Lala Deen Dayal with a fine group of his long sought-after early works, included Maharaja portraits and several views from the 1880s. A family portrait by Parsi art photographer Shapoor N Bhedwar also added significantly to this collection and the Gallery's ability to properly represent these first two Indian photographers of international renown. A fine 1854 photograph of band cadets in Mumbai (Bombay) by William J Johnson, a British civil servant turned photographer, was also acquired.

The Gallery acquired a rare copy of Raimund von Stillfried-Ratenicz's *Views and costumes of Japan* 1872, the first tourist-oriented photographic album published in Japan, which joins a number of other major early works by this artist held in Australian collections. This work established a model for the hundreds of thousands of tourist albums produced out of foreign- and Japanese-run studios for the next fifty years.

The only known silver gelatin print by Scottish chemist and amateur photographer Donald Mennie was a particularly welcome addition to the collection. Mennie was working in Shanghai in the 1920s and is known for his photo-books on China. Pictorialist works by TM Chua in Singapore also enhanced the photography collection, and the Gallery acquired works by contemporary Malaysian photo-media artists Yee I-Lann and Simryn Gill.

## Pacific art

The Gallery acquired a highly significant Hunter's helper figure made in the Korewori Caves region of Papua New Guinea and dating from the fifteenth century. The figure, previously owned by a prominent New York collector, is generally acknowledged to be a masterpiece.

In continuing to develop the collection with emphasis on major works from the pre-Christian period in the Pacific, the Gallery acquired a very old mask from the Huon Gulf region of Papua New Guinea, an ancient wood mask from Pentecost Island in Vanuatu and a decorated platter from the island of Espiritu Santo in Vanuatu.

More recently made but still very relevant pieces acquired include a group of masks and figures from the Bahinemo people of the Hunstein Range and from the Bogonemari and Korewori river regions of Papua New Guinea and an ancestor figure from one of the Polynesian Outlier atolls northeast of the Solomon Islands.

The Gallery also received a gift of a significant group of works from Western Province in the Solomon Islands from Pat and Joan Middenway. The gift was given in memory of Mr Middenway's father Captain Arthur Middenway, who collected the works during his years in Papua New Guinea.

Examples of works by Pictorialists photographers Albert T Simmons, working in New Guinea in 1930s, and GR Warr, in Papua New Guinea in the 1940s and 1950s, were acquired. A rare large print of a portrait of Maori man *Menehira Whatiwatihoe* by Elizabeth Pulman of Auckland added to the small holdings of work by the few women professionals to practice in the Asia-Pacific region in the late nineteenth-century. Samoan artist Greg Semu's triptych *Auto-portrait with twelve disciples* 2010 was acquired.



## International art

The Gallery acquired three works for its collection of international painting and sculpture, and a major commission is in process.

Lynda Benglis's *Untitled (Polly's pie II)* 1968, previously borrowed for the exhibition *Soft sculpture*, was acquired as a partial gift from the artist and her dealers John Cheim and Howard Read. The sculpture represents an important early phase of Benglis's work with unusual materials and builds on the Gallery's strong representation of Minimalism and conceptual art.

Tim Fairfax's generous gift of Henri Matisse's *Oceania, the sea* 1946 fulfilled the Gallery's long-held desire to acquire the pair to *Oceania, the sky*. This large screenprint, inspired by his memory of a trip to Tahiti in the 1930s, is a key work of modern art, a masterpiece of the artist's late career and a major addition to the collection.

A third acquisition was a welcome addition to the collection of African art. Claudia Hyles gave a wonderful skirt cloth produced by the Kuba people from Congo.

The Gallery also commissioned American artist Andrea Zittel to produce a Homestead unit. Known for her unusual approach to everyday life and its organisation, Zittel makes objects and spaces that appeal to fantasies of self-sufficiency, nomadic life and escape.

The Gallery was the recipient of the very generous gift of the portfolio *Independence and Revolutionary prints* 2010 from the Government of Mexico. The portfolio marks the bicentenary of the war of Independence of 1810 and the centenary of the Mexican Revolution. It includes fifty prints by contemporary artists currently working in Mexico. The works are political or deal with social issues and are poetic, mystical or surrealist inspired.

The Gallery continued to acquire works through the Poynton Bequest, named after the late Orde Poynton AO, CMG, who left funding for perpetuity for the Gallery's collections of international prints, drawings and illustrated books. With these funds, the Gallery purchased important *fin de siècle* prints and posters by Henri de Toulouse-Lautrec, including his rare portfolio of twenty-six lithographs *Portraits of actors and actresses: thirteen lithographs* c 1898 and

his 1899 poster of Jane Avril. German Expressionist artists excelled in printmaking and the Gallery built its original print collection by acquiring further works by Karl Schmidt-Rottluff and Max Beckmann.

In the area of contemporary international art, the Gallery acquired South African artist William Kentridge's 35-mm film *Other faces* 2011, a cinematic animation based on his drawings. Three related drawings were also acquired.

The collection of international decorative arts and design was developed with the acquisition of works in the areas of metalwork, ceramics and furniture. The major purchases were Edward William Godwin's table of around 1872, made in the Japanese style and with folding shelves, and a ceramic vase of around 1959 by Japanese potter Kanjiro Kawai. Early twentieth-century British silver works with Australian nature motifs—one by Adie and Lovekin and two by Charles S Green—were purchased and a silver gilt cup of around 1846 by French goldsmith Morel et Cie was a gift from Raymond Pelham-Thorman AM in memory of Richard Hugh Pelham-Thorman.

A typically soft-focus mixed-race photographic portrait by Caroline Haskins Gurrey, who worked in Hawaii before the First World War, was acquired. A very fine group of west coast Canadian and American north-west Japanese-American amateur Pictorialist photographers was acquired in association with purchases of works by American professional photographer Virna Haffer, who developed a distinctive expressive form of photomontage work between the 1930s–60s. The Haffer family also donated several works by Haffer in response to the Gallery's acquisitions.

From Europe, additions to the collection included the earliest photograph of a wombat seen outside Australia taken by Louis de Lucy at the Jardin zoologique in the Bois de Boulogne in Paris in 1860. A small coloured Richard Beard daguerreotype portrait from around 1845 was also acquired. The Gallery also acquired Tibet-born artist Gonkar Gyatso's multiple self-portrait *My identity 1–4* 2003 and received a gift of works by senior hologram artist Margaret Benyon.

## DISPOSAL OF WORKS OF ART

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

During the year curatorial staff continued assessing the appropriateness of works of art to remain in the national collection. Fifteen works of art, from the Asian art collection, were deaccessioned.

## DOCUMENTATION OF THE COLLECTION

The Gallery's collection is accessioned and documented so that each work is accurately recorded. This information is held on the Gallery's collection management system. This year, 2867 works of art were inscribed with their respective accession numbers, and the corresponding numbers on the collections management system were updated. The total number of works in the collection as at 30 June 2012 is 165 658 individual works.

A total of 15 045 images of works of art in the collection, 8214 of which were of publication quality, were attached to the collection management system.

## MAINTENANCE AND ACCESS TO THE COLLECTION

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

## CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. The focus this year was on treatment of works of art for exhibition, research, training in the field of conservation and the ongoing monitoring of the collection. Including works from the collection and works on loan for exhibition, the Gallery performed 9312 condition checks, 2281 full condition reports and more than 3000 treatments.

## Paintings

Over 1000 paintings were treated and prepared, including works for exhibition. Considerable attention was focused on condition checking and monitoring works in the exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*. With the permission of the Accademia Carrara, infra-red examination was undertaken on works from this exhibition, revealing important new information about the history of some of the paintings. Over 1400 paintings were condition checked and reported. Extensive treatments completed during the year include Benjamin Duterrau's *Native taking a kangaroo* 1837, Eugene von Guérard's *Landscape of the original township of Perth* c 1856, William Buelow Gould's *Mr John Mezger* c 1842 and Danila Vassilieff's painted screen *The Expulsion from Paradise* c 1941.

## Objects

Over five hundred treatments were completed, with several major treatments undertaken to allow the display of fragile items from the collection, including several complex works from the Pacific region. The Hawaiian feather cape acquired last year presented a unique problem due to the presence of arsenic from a past pest treatment, requiring staff to develop a new technique for handling and treatment. Major treatments were also conducted on Henry Moore's *Hill arches* 1973 installed in the Sculpture Garden.

## Works on paper

Over 600 treatments were completed during the year. The more complex treatments included significant works by Jackson Pollock and Mark Rothko from the International Art collection; three Yao scroll paintings, part of a gift of twenty-four in the Asian art collection; and more than one hundred works by Sydney Long. A number of large loans were prepared for the exhibition *The mad square: modernity in German art 1910–37* at Art Gallery of New South Wales and National Gallery of Victoria and *Matisse: drawing life* at the Queensland Art Gallery. Over 2000 works were mounted and framed, including complex and oversize works for gallery rehangs, loans and travelling exhibitions such as *Roy Lichtenstein: Pop remix*.

## Textiles

Over 170 works were treated for exhibition changeovers. Several loans were also treated and prepared, including a collection of Michael O'Connell's textiles. Major treatments were undertaken on a large Indian *patolu* with extensive areas of damage and on several large painted Indian cloths in preparation for the upcoming exhibition *Divine worlds: Indian painting*. Textile staff also managed the arrival of new acquisitions such as Henri Matisse's *Oceania, the sea* 1946 and six large elaborate Kabuki robes from Japan. These robes required pest treatment and condition reporting and extensive research and documentation into the correct and complicated dressing process prior to inclusion in the upcoming travelling exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*.

## Quarantine

The Gallery's collection has been well protected due to strict adherence to quarantine processes and dedication to condition and pest checking all works of art entering collection areas. The number of pest checks undertaken doubled from the previous year with a total of 10 000 works checked. The Gallery has been active in updating disaster procedures and contributing to a project to identify ways of maintaining a safe environment for the collection while being more energy efficient. There was a continued focus on managing risk to works in the collection while on loan, with works prepared for fifty loan requests and complete venue assessments done on ninety-five potential borrowing institutions.

## Research

Research and developing knowledge in the field of conservation remains a high priority of the conservation staff. Major research projects were undertaken into the pigments of Indian painted textiles, adhesives used in conservation, construction and treatment of holograms. Joint research was also undertaken with the Australian National University to identify the formation of crystals on works of art during storage. Fourier transform infrared spectroscopy analysis using the new micro-spectrometer has provided previously unobtainable information on binders, pigments and coatings on paintings undergoing treatment.

Eleven articles and posters were published and over ninety lectures, tours and workshops presented. Conservation staff were also active in presenting lectures and advice to regional areas such as Cobargo in New South Wales and Maleny in Queensland. Several local and international internships were offered to students studying in conservation.

## SECURITY OF THE COLLECTION

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

Improvements on security systems and processes continued during 2011–12. Transitional arrangements commenced in relation to the Government's introduction of the Protective Security Policy Framework. This has required a review and update of policies and procedures together with a range of other adjustments to security management. Work in this area is ongoing and the Gallery will be well placed to undertake required reporting from 2013 onwards. Updates and improvements to closed-circuit television systems at the Gallery continued.

The national art collection was also protected by the ongoing work of the Emergency Planning Committee, which endorsed minor amendments to the Gallery's Emergency Response Plan and approved a training schedule for general occupants and members of the Gallery's Emergency Control Organisation. Training covered such topics as the use of workplace fire fighting equipment and evacuation procedures and exercises. The Gallery appreciates the understanding of patrons during the conduct of these exercises.

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

## KEY STRATEGIES

- 2.1 Display and exhibit works of art
- 2.2 Increase access to the national collection locally, nationally and internationally.
- 2.3 Provide inspirational educational and public programs supported by research and scholarship.
- 2.4 Strategically market the National Gallery of Australia.
- 2.5 Provide high-quality visitor services and facilities.
- 2.6 Improve and increase Gallery building display and operating facilities.

## ACCESS TO THE VISUAL ARTS AND NATIONAL ART COLLECTION

The Gallery maintains an ambitious program of exhibitions and displays that provide visitors with stimulating, informative and enjoyable experiences of the visual arts. Access to works of art from the national collection is provided locally, nationally and internationally through displays and exhibitions, loans, educational and public programs, as well as through printed and electronic publishing.

Access to the national art collection was achieved through:

- display of works from the collection at the Gallery in Canberra
- provision of works in travelling exhibitions
- loan of works to official residences and for exhibition by others
- arranged visits to view works in the Gallery's Collection Study Room
- print and electronic publishing
- maintenance and development of the Gallery's online presence.

## Visitor attendance

A total of 5 491 490 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 692 432 came to the Gallery in Canberra, 192 599 visited the Gallery's travelling exhibitions and 4 606 459 people attended exhibitions that included works of art on loan from the national collection in venues around Australia and throughout the world.

The attendance figures for the Gallery's major ticketed exhibitions were 64 356 for *Fred Williams: infinite horizons* and 212 920 for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*.

The figures for *Renaissance* make it the second most popular exhibition at the Gallery in the last decade. The Australian Capital Territory benefited with a direct economic impact calculated to be in excess of \$75 million.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2006–07 to 2011–12 are included at Appendix 6.

## Collection displays

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

Collection displays for the International, Asian, Pacific, Aboriginal and Torres Strait Islander and Australian gallery spaces were changed over, ensuring that displays remain dynamic and engage audiences, while protecting the collection.

Other collection displays were completely changed over and had focused themes. This year, the Gallery presented three new displays of the photography collection. Details on new displays are in Appendix 4.

## Exhibitions

The Gallery has maintained a program of changing exhibitions across four spaces: the Temporary Exhibitions Gallery, Orde Poynton Gallery, Project Gallery and Childrens Gallery. Eight exhibitions were displayed in these spaces. These exhibitions engaged audiences with the visual arts, primarily highlighting the wealth of the national art collection, from colonial Australian works to contemporary Indigenous works, but also and showing works from other major collections. Details on exhibitions are in Appendix 4.

## Travelling exhibitions

The Gallery's travelling exhibitions program continues to be an important part of our strategy for providing access to works of art to a wide audience beyond Canberra—in regional, remote and metropolitan areas throughout Australia and internationally. The travelling exhibitions program plays a valuable role in enhancing the Gallery's profile in regional centres and in establishing and strengthening national networks.

Nine exhibitions, including the Elaine and Jim Wolfensohn Gift suitcase kits and *The 1888 Melbourne Cup*, travelled to thirty-three regional, remote and metropolitan communities throughout Australia. The Elaine and Jim Wolfensohn Gift suitcase kits and *The 1888 Melbourne Cup* continue to travel to schools and community groups throughout Australia and incorporate remote-access and disability-access components. In addition, seven exhibitions are in development.

The Gallery celebrated the nine-millionth visitor to our travelling exhibitions program at the exhibition *Australian portraits 1880–1960: paintings from the National Gallery of Australia collection* on display at Gladstone Regional Art Gallery and Museum in Queensland. In March, Carl Schmidt and his partner, Amber Comadira-Smith, flew to Canberra for a weekend to enjoy the exhibition *Renaissance*.

From the time the travelling exhibition program commenced in February 1988 to June 2012, 9017847 visitors have taken the opportunity to visit 119 travelling exhibitions at 734 locations other than the Gallery in Canberra, including 556691 visitors who have viewed the Wolfensohn Gift suitcase kits, which have toured 738 schools and community groups in remote and regional Australia since 1990.

A total of 865 works of art (730 works from the Gallery's collections and 135 inward loans) were shown in this year's travelling exhibitions and were viewed by 192599 visitors.

Details on travelling exhibitions in 2011–12 are in Appendix 4.

## Works of art on loan

The Gallery continued to have a very active program of lending works of art from the national collection and did this through the provision of works to travelling exhibitions, through the loan of works to official residences and for exhibition by others.

The Gallery loaned 1675 works of art from the national collection, continuing the significant rise in requests in this area of collection management in recent years. Details on outward loans are included in Appendix 10. Details of inward loans are included in Appendix 11.

## Collection Study Room

Works of art in the national collection that are not currently on public display are available for viewing in the Collection Study Room. In 2011–12, 1485 visitors viewed almost 7000 works of art in the Collection Study Room. Visitors included academics, visiting curators, primary, secondary and tertiary school groups and special interest groups.

More primary and secondary students visited the Collection Study Room than in previous years. The viewing sessions were generally included as part of a larger excursion day to the National Gallery of Australia.

Curators and other staff from local and interstate institutions—including the National Portrait Gallery, Canberra Museum and Gallery, the National Museum of Australia, the Australian War Memorial, Monash Gallery of Art, Heide Museum of Modern Art, The Art Gallery of New South Wales, Art Gallery of Western Australia and the Australian Centre of the Moving Image—visited to view works of art.

## Publishing

Publishing is part of the Gallery's mission to make its collections and research widely accessible. The extensive publishing activities also promote and provide access to information about the Gallery's collection, exhibitions, associated education and public programs and other initiatives. This information is published in saleable books and various other print materials, on the Gallery's websites and through e-publishing.

Seven new book titles were published, including *Out of the West: art of Western Australia from the national collection*, *Fred Williams: infinite horizons*, *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, *Renaissance table*, *Roy Lichtenstein: Pop remix*, *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints* and *unDisclosed: 2nd National Indigenous Art Triennial*. Editorial work on the Gallery's publications was predominantly outsourced due to the small size of the Publishing department. Details on major print publications are in Appendix 5.

A further nine major titles were in development or production for later half of 2012 and for 2013: *Art of the Indian subcontinent: collection highlights*, *James Turrell: Within without* (revised edition), *Sydney Long: the Spirit of the land*, *Toulouse-Lautrec: Paris and the Moulin Rouge*, *Kastom: art of Vanuatu* (working title), *The prints of Jessie Traill* (working title), *Capital and country: the Federation years 1900–1913*, *William Kentridge* (working title) and volume three of the series *Printed*.

The Gallery is also currently producing a companion volume to the childrens book *And a kangaroo too*; a small publication, *Histoires naturelles*, to accompany the forthcoming exhibition *Toulouse-Lautrec*; and a replica reprint of Violet Teague's *Night fall in the ti-tree* 1905.

Four issues of the Gallery's quarterly magazine, *Artonview*, were developed in consultation with department heads and curatorial staff and with the Gallery's Director Ron Radford. Significantly, the magazine raised close to \$50 000 in revenue through sale of advertising (\$20 000 more than the previous year). A number of initiatives were also put in place to reduce the Gallery's expenditure on the magazine, including reducing the number of pages (without compromising scholarly content)

and offering Gallery members the option to receive the magazine solely electronically. Back issues of *Artonview* are also now accessible on the Gallery's website. Details on issues of *Artonview* published throughout the year are in Appendix 5.

Four issue of the 'what's on' brochure *Artevents* were produced throughout the year.

The 2010–11 annual reports for the National Gallery of Australia and its Foundation were edited and produced during the 2011–12 period. Five education resources for four exhibitions were edited, designed and produced. Discovery trails for children were produced for the exhibitions *Renaissance* and *Stars of the Tokyo stage*. A sixth education resources and another discovery trail were in development for *unDisclosed* when it tours in 2013. The resource for *unDisclosed* will be the Gallery's first e-text book, made available through the iTunes Store.

Other publishing activities included many invitations, fliers, brochures, posters and e-cards. Many advertisements and other promotional materials were edited and designed to support marketing campaigns for the Gallery's exhibitions and other initiatives. Fundraising activities were also supported with brochures and editorial services and advice

A large amount of merchandise was designed for the NGA Shop or in major exhibition shops. Merchandise included greeting cards, postcards, wrapping-paper, posters many other designs for non-print product such as T-shirts and tea towels. Signage was also regularly produced for the shop. Event and exhibition invitations, placement cards, tickets, menus and other materials were also produced.

## Website and new media

The Gallery's websites <nga.gov.au> and <artsearch.nga.gov.au> are important tools in providing access to the collection, for promoting its exhibitions, education and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences.



Website usage increased moderately against the previous year, with 6.2 million pages viewed and 1.83 million visits. The increase demonstrates a year-on-year growth of approximately 8%. Significantly, traffic to the Gallery's websites from mobile devices increased by more than 300%. Traffic from mobile devices now represents nearly 7.5% of total site visitation. Apple brand devices dominated mobile access, accounting for more than 80% of all mobile traffic.

Enhancements to site usability were undertaken with improvements to navigation menus and site search and a dedicated mobile presence was established for the Gallery's website to respond to the significant increase in mobile derived traffic. The collection search <artsearch.nga.gov.au> was also enhanced, with 8729 images and 313 full-text articles uploaded. The website now has 163 523 items (searchable works of art), 48 778 of these with images.

A major new initiative and improvement to online access to the national art collection was also developed and launched. The new collection subsite makes accessible works currently on display throughout the Gallery. Works are thematically grouped, with rich context and display and location status automatically updated every night. Online visitors can now view approximately 1300 works on display and develop a better understanding of the themes or 'rooms' they will experience when visiting the Gallery in Canberra.

Major exhibition subsites were developed for the exhibitions *Renaissance*, *Fred Williams* and *unDisclosed*.

The Gallery further expanded its online activities in social media (Facebook, Flickr, Twitter and YouTube) and iTunes U to make available its podcasts and audiotours. The Gallery reached 8100 fans on Facebook (a 60% increase) and 8000 followers on Twitter this year (a 100% increase). Twelve issues of the Gallery's e-newsletter *Artonline* were developed and sent to over 59 000 subscribers.

Comprehensive drafts of an Online Roadmap and Implementation Project Plan were also developed to help frame increased digital learning and access policy discussion.

## FUNDING PROGRAMS

### Visions of Australia

Visions of Australia is an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

The National Gallery of Australia acknowledges the significant support it received through the Visions of Australia program, and the assistance the program gives to the Gallery to provide access to works of art for the people of Australia. Visions of Australia is administered by the Department of Regional Australia, Local Government, Arts and Sport.

Visions of Australia supported five of the Gallery's exhibitions in 2011–12: *Australian portraits 1880–1960: paintings from the National Gallery of Australia collection*, *Space invaders: Australian . street . stencils . posters . paste-ups . zines . stickers*, *Fred Williams: infinite horizons*, *Roy Lichtenstein: Pop remix* and *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*.

In addition, Visions of Australia also supported one exhibition under the Contemporary Touring Initiative. The Contemporary Touring Initiative is part of the Australian Government's Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments, and assists collecting institutions with the development and touring of exhibitions of contemporary Australian visual arts and craft across Australia.

### National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative providing support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

The program supported tours of three of the Gallery's exhibitions in 2011–12: *Fred Williams*, *Roy Lichtenstein* and *Stars of the Tokyo stage*. The program is administered by the Department of Regional Australia, Local Government, Arts and Sport.

## Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian Government initiative providing funding for the purchase of insurance for significant cultural exhibitions. The program supported the exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*. Without this support the high cost of insuring these significant works of art by artists such as Raphael, Botticelli and Titian would have prohibited this major exhibition from coming to Australia. The program is administered by the Department of Regional Australia, Local Government, Arts and Sport.

## COLLECTION AND EXHIBITION RESEARCH

Staff in the Gallery's curatorial departments actively research art, artists and works of art to develop and promote the Gallery's collection and to present engaging and informative exhibitions and associated programs. The Gallery has an active publishing program to support these scholarly activities (see Appendix 5) and encourages staff to publish and present research findings elsewhere.

### Australian Painting and Sculpture

Anna Gray, Head of Australian Art, Deborah Hart, Senior Curator, and Miriam Kelly, Curator, continued research on historical and contemporary Australian paintings and sculptures. The research resulted in acquisitions, published articles in *Artonview* and improved cataloguing and documentation of artists represented in the collection. The research also informed the presentation of Australian paintings and sculpture in the collection displays. Gray, Hart and Kelly also gave a number of lectures on research conducted on various aspects of the national art collection.

Hart commenced work on the research and documentation of the several thousand works in Arthur Boyd's gift to the National Gallery of Australia in 1975. The gift included paintings, prints, drawings, ceramics and textiles and is the largest the Gallery has ever received. Additional documentation and analysis of these works will add considerable depth to the Gallery's records and accessibility of these works to online visitors and researchers.

The exhibition *Australian portraits 1880–1960: paintings from the National Gallery of Australia collection* continued its tour around Australia. Gray curated the exhibition and presented research in lectures at the Queen Victoria Museum and Art Gallery in Launceston. Kelly presented associated lectures when the exhibition toured to the Hazelhurst Regional Gallery and Arts Centre in Sydney and Gladstone Regional Art Gallery and Museum in Gladstone.

Gray conducted extensive research on early Western Australian art and curated the exhibition *Out of the West: art of Western Australia from the national collection*. She wrote the book *Out of the West: Western Australian art 1830s to 1930s*, presenting her research in the context of broader Australian art history. Gray also presented numerous talks and tours and contributed articles on the exhibition to *Artonview* and *Art and Antiques New South Wales*. Kelly researched and spoke about contemporary abstraction in the exhibition.

Hart curated the exhibition *Fred Williams: infinite horizons*, completing extensive research on the artist and presenting this research in the accompanying publication (which has now been reprinted due to popular demand) and in *Artonview*. Hart gave lectures on the artist in Canberra and at the National Gallery of Victoria in Melbourne when the exhibition toured there in April 2012.

Kelly is assisting Director Ron Radford with research and planning for a touring exhibition of paintings from the collection, *Capital and country: the Federation years 1900–1913*, to be launched in 2013, as the National Gallery of Australia's gift to the nation in the year of Canberra's centenary. Gray worked on the exhibition *Sydney Long: the Spirit of the land*, scheduled to open in August 2012, and completed research and writing for the major accompanying publication.

Gray contributed an article, 'Australian artists within a wider world 1900–1930', to *The Cambridge companion to Australian art*, edited by Jaynie Anderson, and Hart contributed an article on William Robinson for the catalogue accompanying the retrospective of Robinson's art organised by the University of Queensland Art Museum in Brisbane.



## Australian Prints and Drawings

All staff continued to research the colonial and contemporary prints in the collection and published numerous articles in *Artonview*. Staff also contributed to improving collection documentation. In April 2012, Roger Butler, Senior Curator, filmed an interview on the prints of the late Grahame King.

In association with *Out of the West*, Butler presented research on early Western Australian caricatures and Sarina Noordhuis-Fairfax, Curator, researched and spoke about Tom Gibbons's series *Homage to Duccio* 1988–90.

Noordhuis-Fairfax researched artists for the exhibition *Play*, which she curated for the Childrens Gallery. She shared this research in training sessions with voluntary guides, and with the public in a floortalk and in an article published in *Artonview*.

Butler collaborated with Anna Gray, Head of Australian Art, to select works on paper for the upcoming retrospective *Sydney Long: the Spirit of the land*. Research began in preparation for the 2013 exhibition of works by Jessie Traill.

## Aboriginal and Torres Strait Islander Art

All staff did ongoing research and documentation on the collection of Aboriginal and Torres Strait Islander art. Research on a number of works of art acquired throughout the year and in the previous year was presented in articles by Franchesca Cubillo, Senior Curator, Tina Baum, Curator, and Kelli Cole, Assistant Curator, in the Gallery's magazine, *Artonview*.

Cubillo, Baum and Cole also researched and wrote about artists and their works for the exhibition *unDisclosed: 2nd National Indigenous Art Triennial* and the accompanying publication. The book was jointly edited by Franchesca Cubillo and guest curator Carly Lane. Research on contemporary Aboriginal and Torres Strait Islander art, in particular on the artists selected for the exhibition, was presented over several articles, including in *Artonview*, and in interviews by Franchesca Cubillo and Carly Lane.

Baum delivered a keynote address for the Gallery's Let's Talk Recognition Forum during National Reconciliation Week. Cubillo, Baum and Cole also presented public lectures on the major exhibition *unDisclosed* and touring exhibition *Good strong powerful*.

Baum wrote several judges' essays for the exhibition catalogue *Western Australian Indigenous Art Awards 2011* and the judge's foreword for the 2011 exhibition catalogue *National Indigenous Ceramic Art Award*.

## Asian Art

All staff were involved in collection research. This research contributed to the preparation of labels and related texts and was presented in articles in *Artonview* and in floor talks about key works on display. Curators Lucie Folan and Melanie Eastburn delivered lectures to students at the Australian National University, and Senior Curator Robyn Maxwell gave a keynote presentation on Indian influence on Southeast Asian textiles at the University of Malaysia in Kuala Lumpur.

Two major projects were the focus of research this year, the exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints* and a major book on the Gallery's significant collection of art from the Indian subcontinent.

Folan curated *Stars of the Tokyo stage*, which will begin touring in 2013. She conducted extensive research on Natori Shunsen and kabuki theatre and edited the accompanying publication. The book presents research by Folan, Eastburn and Maxwell as well as esteemed experts in the field Dr Chiaki Ajioka, Professor Andrew Gerstle and Amy Reigle Newland. It is the first publication in English dedicated to Shunsen's work and makes an important contribution to the study of the artist and Japanese culture and kabuki theatre in the 1920s and 1930s.

Eastburn, with Folan and Maxwell, has also been working toward a significant publication of over one hundred masterpieces from the Gallery's collection of art from the Indian subcontinent. In association with the book, Eastburn also undertook research to support the exhibition *Divine worlds: Indian painting*, scheduled to open in September 2012.

Eastburn was closely involved in commissioning and editing articles, including those related to the Gallery's collection and exhibitions, for a special issue of the *TAASA Review* commemorating the organisation's twentieth anniversary. Maxwell contributed to the anniversary issue and Folan and Olivia Meehan, Assistant Curator, had articles published in the June 2012 issue of the *TAASA Review*. Folan continues to serve on the TAASA (The Asian Arts Society of Australia) committee of management, while Eastburn is a co-opted member of its publications subcommittee.

## Pacific Arts

The research undertaken by Michael Gunn, Senior Curator, and Crispin Howarth, Curator, this year informs the development of the Gallery's Melanesian and Polynesian collections and two forthcoming exhibitions. Gunn wrote an article for *Artonview* on a rare Hawaiian feather cape, while Howarth has written numerous articles for *Artonview*, including one on the major gift from Pat and Joan Middenway of twentieth-century sculptures and implements from the Solomon Islands.

Gunn conducted research in Rarotonga in the Cook Islands and worked with Cook Islands National Museum curator Mahiriki Tangaroa to present the course 'A curatorial perspective on traditional art objects and Pacific art'. Additional work included research for the exhibition *Atua Polynesian*. In June 2012, Gunn visited Tahiti and Raiatea, French Polynesia and worked with relevant curators and leaders in traditional Tahitian concepts associated with the core ideas of *Atua Polynesian*.

Howarth travelled to Vanuatu with Director Ron Radford to research and develop an exhibition on art from Vanuatu scheduled for 2013. Howarth commenced writing the book to accompany the exhibition.

Gunn conducted research trips internationally. He examined collections of Pacific art in the United States of America at Los Angeles County Museum of Art, in the private collection of Ned and Mina Smith and at The Menil Collection. He also viewed Polynesian art in New Zealand at Otago Museum, Kaikoura District Museum and Archives, Museum of New Zealand Te Papa Tongarewa and Auckland Museum Tamaki Paenga Hira.

Gunn attended the International Federation of Arts Councils and Culture Agencies conference in Melbourne, the Pacific Arts Association Europe Annual Meeting in Munich and the Fifth Oceanic Art Society Forum at the South Australian Museum in Adelaide, where he gave a talk on New Ireland art objects.

Howarth presented research in his paper 'The Massim ethnographical collection of Reverend Samuel Fellows at the National Gallery of Australia' via proxy Dr Harry Beran of Cambridge at the Pacific Arts Association Europe Annual Meeting. He also assisted in the organisation of the Fifth Oceanic Art Society Forum at the South Australian Museum.

## International Painting and Sculpture

Research in preparation for the major exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* was the primary focus this year. Christine Dixon, Senior Curator, Lucina Ward, Curator, Simeran Maxwell, Assistant Curator (Exhibitions), and Sophia Cai, Intern, wrote twenty-six entries and sixty-one biographies for the exhibition book. The curators also presented research in numerous articles on the exhibition for *Artonview* and a range of external publications.

The curators gave multiple interviews for television, radio and print media and delivered lectures and more than sixty walkthroughs for groups and guests. With the Accademia Carrara's curator Giovanni Valagussa, they recorded webisodes, produced by the exhibition sponsor San Remo. They and other Gallery staff wrote many articles for *The Canberra Times* on works included in the exhibition.

The curators collaborated with Roger Benjamin of the United States Studies Centre at University of Sydney on a forthcoming symposium and exhibition to celebrate the Gallery's Abstract Expressionist collection. Volunteers Gadia Zrihan and Pamela Walker contributed to collection research.

Dixon undertook two important research trips to Latin America.

Ward was granted study leave, completing research at the Boston Athenaeum in Boston and Archives of American Art in Washington. Her research was funded by the Australian National University.

## International Prints, Drawings and Illustrated Books

Jane Kinsman, Senior Curator, Jaklyn Babington, Curator, and Emilie Owens, Curatorial Assistant (Kenneth Tyler Collection), all researched forthcoming exhibitions that will draw on the Gallery's Tyler collections. Owens continued work on the documentation and digitisation of the Tyler film and sound collection, developed content for the collection website and gave several public talks about the Kenneth Tyler Printmaking Collection and the artists featured in it.

Kinsman undertook research for the forthcoming exhibition *Toulouse-Lautrec: Paris and the Moulin Rouge*, scheduled for December 2012, and a later exhibition on William Kentridge. She gave media interviews and talks on aspects of the collection as well as forthcoming exhibitions. She also researched and wrote an article for *Artonview* on a William Kentridge drawing acquired in 2012.

Babington researched Roy Lichtenstein and his work in preparation for the Gallery's touring exhibition *Roy Lichtenstein: Pop remix*. She curated the exhibition from the Gallery's strong holdings of Lichtenstein's prints and wrote the accompanying book. Babington also presented her research in lectures, floor talks and media interviews, as well as in an article in *Artonview*. Owens assisted Babington with research and preparations for the exhibition.

Babington researched and prepared texts on the drawings of Abstract Expressionist artists in preparation for the forthcoming exhibition to celebrate the Gallery's Abstract Expressionist collection.

Kinsman was awarded the degree of Doctor of Philosophy from the Department of Art History and Curatorship at the Australian National University based on her research of the prints of David Hockney, including the holdings in the Gallery's collections.

## Decorative Arts and Design

Robert Bell AM, Senior Curator, continued with research on historical and contemporary Australian and international ceramics, glass, jewellery, metalwork, textiles, furniture and fashion and

theatre arts costume. The research resulted in acquisitions, published articles (including four in *Artonview*) and improved cataloguing and documentation of artists and designers represented in the collection. Bell gave twelve lectures on aspects of the collection throughout the year.

Meredith Hinchliffe, volunteer, assisted with collection research by continuing with the project of updating Australian designers and craft practitioners' documentation. Jane Herring, volunteer, continued to research aspects of the Ballets Russes' history to improve the documentation of the work of this company in relation to the Gallery's collection of its costumes.

Bell participated in the curatorial planning and presentation *Out of the West* and selected and prepared documentation on forty-one Western Australian decorative arts and craft works for display in the exhibition. He also developed the content for *Bodywork*, an exhibition of Australian contemporary jewellery from the collection to travel in Australia from 2013.

Bell participated in the Glass Art Society conference in Toledo in the United States of America and wrote an essay on Australian glass for the Toledo Museum of Art's exhibition book *Color ignited: glass 1962–2012*. In 2012, he was appointed Adjunct Professor of Design in the Faculty of Arts and Design at the University of Canberra.

## Photography

Research by Gael Newton, Senior Curator, and Anne O'Hehir, Assistant Curator, was undertaken for the acquisition, exhibition and loan programs. This research in particular resulted in biographical information for a number of previously poorly known late nineteenth- and early twentieth-century Australian photographers being made available publicly. Newton contributed articles to *Artonview* and *World of Art and Antiques* throughout the year. O'Hehir also presented her research on a new acquisition in *Artonview*.

The curators researched West Australian photographic history for the exhibition *Out of the West*, and O'Hehir researched Australian and international Antarctic and industrial photography for two thematic collection displays. The curators also researched the Gallery's extensive archive of

photographs by Australian artist Carol Jerrems, one of the best known figures of the photography boom of the 1970s, for an exhibition at the Gallery in August 2012. The Gallery holds the only large collection of Jerrems's work. The findings of this ongoing research project as well as Jerrems's edited and signed prints will be published online by late 2012.

Annabelle Lacour interned at the Gallery as part of her masters degree at the Ecole du Louvre, Paris. She researched the life and career of American photographer and filmmaker André Roosevelt, whose 1920s photographs and film on Bali had helped popularise the island with foreign tourists and artists. Lacour presented her research on Roosevelt in an article published in *World of Antiques and Art*. Lacour also completed a survey of the dance and performance images in the Gallery's large collection of Indonesian photographs from the 1860s to the 1940s in preparation for the Gallery's major exhibition of Indonesian photography in 2014.

Volunteers Bernard Lilienthal and Robert Deane continued research projects during the year. Lilienthal completed a chronology of photographers of the Yangtze river region in China, as well as indexes by country on Indonesia-based German photographer Dr Gregor Krause's publications in the 1920s and on Asia-Pacific photographers whose work was illustrated in the British annual *Photograms of the Year*. Deane has undertaken to complete the geographic locations tabs on the Gallery's database of works in the Asia-Pacific photographic collection.

Newton worked closely with Gillian Currie, Acquisitions Librarian, to continue building the Gallery's holdings of Asia-Pacific photographic publications, including a number of rare early twentieth-century, photomechanically illustrated publications from studio Nadal Indochina.

Newton and O'Hehir attended the Fotofreo photography festival in Perth in March 2012. They jointly presented talks on contemporary Indian photography and participated in forums.

As well as maintaining a network of research contacts in the Asia-Pacific, Newton is assisting several researchers towards a history of photography in Southeast Asia. She is assisting

British publisher Hugh Ashley-Rayner on a biographical index of early studios in India. She is also acting as advisor to dissertations by Antje Lubcke (Australian National University) on JW Lindt's and Reverend WG Lawes's photographs of New Guinea in the late nineteenth-century and by Karen Macgee (University of Adelaide) on nineteenth-century, Adelaide-based photographer Captain Samuel Sweet.

## EDUCATION PROGRAMS

Education programs are a key part of the Gallery's engagement with audiences and include seminars, workshops, teacher in-service training, special study days and talks as well as tours of the collection and of exhibitions by the Gallery's staff and volunteers.

To promote the Gallery's education programs, information brochures were sent via the National Capital Education Tourism Project to all schools in Australia. The Gallery also promoted exhibitions, activities and programs through radio, television and print media. Professional development sessions and previews for teachers were held, focusing on the national art collection and major exhibitions.

One of the Gallery's major education initiatives was its participation in the Google Art Project. For the project, Google technicians were provided after-hours access to photograph selected gallery spaces to create an online walkthrough for the project and to photograph a gigapixel image (a digital image composed of one billion pixels) of one of the Gallery's masterpieces, Clifford Possum Tjapaltjarri's *Warlugulong* 1977. Education material was also collected and provided for the project.

## Families

The Gallery's family activity room for the summer exhibition, *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, attracted over 23 300 family visitors. The room, supported by the Yulgilbar Foundation, was designed for children aged 3 to 12. Audio tours for adults and children as well as a discovery trail for children further enhanced the understanding of the art for family visitors.

An education activity room, also supported by the Yugalbar Foundation, was presented for *Fred Williams: infinite horizons*, and a discovery trail was produced for the exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*.

The Gallery collaborated with the Canberra Institute of Technology, University of Canberra and Australian National University School of Art to present the Big Draw, which attracted 2000 visitors this year, the largest crowd yet to this annual program. The event included a range of drawing activities and featured a drawing performance by Melbourne-based artists Silvana and Gabriella Mangano.

Sculpture Garden Sunday, an annual event for children and their families, was cancelled in 2012 due to bad weather.

## Students and teachers

The Gallery, in collaboration with the National Portrait Gallery, hosted the National Visual Arts Education Conference, the first national conference for visual art educators. The program included national and international keynote speakers. Papers were presented by sixty-five speakers, including some of Australia's leading artists. Over 220 educators from all states and territories attended the three-day conference.

During NAIDOC Week in 2011, ten staff from the Koori Preschool Network were provided training in the Gallery's Indigenous galleries in preparation for bringing Indigenous student groups to the Gallery.

A total of 74 279 students and teachers in organised excursion groups from around Australia participated in the Gallery's education programs during the year. This included 26 545 students and teachers attending tours and workshops by Gallery educators, 43 253 attending tours led by voluntary guides and 4481 touring without a Gallery educator or voluntary guide.

Primary and secondary school education resources were developed for the Gallery's major summer exhibition *Renaissance*, as were secondary school education resources for *Fred Williams*, *Roy Lichtenstein* and *Stars of the Tokyo stage*.

## Scholarship and leadership programs

The National Summer Art Scholarship 2012 provided an enriching educational program for sixteen students, two students from each state and territory, between 15 and 21 January 2012. Highlights of the program included behind-the-scenes tours of conservation, registration and exhibition design as well as a tour of *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*.

Ten Indigenous Australians from around the nation were selected to attend the second Wesfarmers Arts Indigenous Art Leadership program, a ten-day program of high-level training and mentorship for emerging Indigenous art leaders, from 27 November to 6 December 2011. A highlight of the program was the two-day seminar in which participants had the opportunity to hear from and talk with some of Australia's leading Indigenous art scholars.

## Special access

Special access tours and other programs included organised viewings of exhibitions. Voluntary guides and education and curatorial staff led tours and workshops for over 1400 special-access visitors.

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

Art and Alzheimer's Outreach program was further developed this year. A grant from the Thyne Reid Foundation assisted the Gallery to develop and implement a two-day training workshop for arts and health professionals in regional communities. Programs were delivered to arts and health professionals in Darwin, Tamworth and Miles and at the National Gallery of Victoria. The Gallery's dementia program was recognised with a number of awards, including an Arts and Health Australia Award for Excellence in 2011.



The Art of Good Health and Wellbeing, Canberra 2011, 3rd Annual International Arts and Health Conference, was held at the Gallery in November 2011. The conference presented innovative arts and health programs, effective health promotion and prevention campaigns, methods of project evaluation and scientific research. There was a focus on mental health and creative ageing, including programs for people with dementia and their carers.

## Voluntary guides

Voluntary guides offered tours of the collection and exhibitions for a combined total of 65 464 attendees. Throughout the year, regular training sessions were held for guides in relation to exhibitions, changes to collection displays and communication skills. In February 2012, thirty-four trainee guides commenced their yearlong training program.

## PUBLIC PROGRAMS

The Gallery delivered 233 public programs related to the national art collection and the Gallery's temporary exhibitions. Gallery staff, academics, scholars, artists and other professionals contributed to lectures, symposia, floortalks, concerts, films and workshops to enhance visitor experience of the Gallery, its collection and temporary exhibitions. The audience for these events comprised local, interstate and overseas visitors from all backgrounds and ages.

Attendance at public programs totalled 16 281, with 6684 visitors attending talks and lectures, 2917 attending special events, 4030 attending screenings, 515 attending workshops and 1590 attending performances. Audiovisual technical support was provided for 850 events and programs. These activities were promoted through regular weekly newspaper advertisements and through the distribution of the quarterly brochure *Artevents*. Programs were also made accessible via the online calendar and associated webpages.

The opening weekend of the Gallery's exhibition *unDisclosed: 2nd National Indigenous Art Triennial* was a highlight of the year. It was celebrated with free talks by curator Carly Lane and sixteen of the twenty artists in the exhibition and free workshops by artists Lena Yarinkura, Bob Burruwal and Danie Mellor.

Another highlight was NAIDOC Week in 2011, the Gallery presented a special screening of *Here I am*, directed by Indigenous filmmaker Beck Cole. This moving true story of a young Aboriginal woman was introduced by producer Kath Shelper. Franchesca Cubillo, Senior Curator, and Queensland artist Fiona Foley presented talks during the week.

## Talks and lectures

A highlight of the year was the series of masterclass lectures presented in association with *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*. Lectures were given by experts Professor Jaynie Anderson of the University of Melbourne (and principal advisor for *Renaissance*), Dr Vivien Gaston, Honorary Research Fellow at the School of Culture and Communication at the University of Melbourne, Carl Willis, Conservator at the National Gallery of Victoria, and Dr Lisa Mansfield, Lecturer in Art History at the University of Adelaide. The masterclass format was first introduced for the Gallery's 2009–10 exhibition *Masterpieces from Paris: van Gogh, Gauguin, Cézanne and beyond* and has proved extremely successful.

Significant Australian art identities Patrick McCaughey, Daniel Thomas, Ron Radford and Lyn Williams shared insights and personal anecdotes about Fred Williams in the evening lecture series 'Reflections on Williams'. Imants Tillers also gave his perspective on Fred Williams. Barbara Chapman, Janda Gooding and Gary Dufour presented lectures for a series associated with *Out of the West: art of Western Australia from the national collection*. The Contemporary Australian Architects speaker series, now in its eighteenth year, was delivered in September 2011.

Various talks were presented throughout the year by Gallery curators, conservators, educators and other staff, and additional guest speakers included Tess Allas, Malcolm Allbrook, Keiko Amenomori-Schmeisser, Dr Richard Barz, Professor Tim Bonyhady, Dr Candice Bruce, Ivan Durrant, Glenn Iseger-Pilkington, John Jones, Dr Philip Jones, Brian Ladd, Carly Lane, John Loane, Grazia Miccichè, Mike Parr, Dr Ruth Pullin, Julie Ryder, Mahiriki Tangaroa, Daniel Thomas AM, Robin White and Irena Zdanowicz.

## Screenings and workshops

The Gallery presented over thirty films and thirty-one workshops related to exhibitions and various aspects of the national art collection. The Gallery also hosted the 8th Latin American Film Festival in partnership with eleven Latin American embassies (Mexico, Paraguay, Peru, Uruguay, Venezuela, Columbia, Cuba, Chile, Brazil, Ecuador and Argentina) and the Council on Australia Latin American relations. The festival's opening event was attended by 250 dignitaries and ambassadors, and 2736 people attended screenings between 24 April and 4 May 2012.

## Performances

A variety of performances held at the National Gallery throughout the year provided audiences with alternative ways to experience the collection and exhibitions. Highlights included a selection of string compositions by pre-eminent Australian composer Peter Sculthorpe AO, OBE, in celebration of the art of Fred Williams, a unique performance of Early Renaissance music by Josie and the Emeralds, a program of Late Renaissance music performed by Aria-nominated Latitude 37 and The Song Company's Love in Venice, performed to a full house in the Gandel Hall. The Latitude 37 concert, La Bergamasca, was broadcast live on ABC Classic FM in March 2012.

The Earthly Delights Historic Dance Academy performed a historical journey of the development of courtly dance from Early to Late Renaissance. They also performed during *Renaissance* late openings scheduled as part of Canberra's Enlighten festival. Lady's Mantle choral group and The Four Winds Recorder Ensemble performed the following weekend of the Enlighten festival.

To celebrate the centenary of Jackson Pollock's birth and in association with the Canberra International Music Festival, the premiere of Miroslav Bukovsky's jazz composition *Blue poles* was performed by Aria-winning jazz band Wanderlust.

## PROMOTION OF GALLERY PROGRAMS

Marketing and promotional campaigns to drive visitors to the Gallery and raise the profile of the exhibitions, public programs and events were ongoing throughout the year. Exhibition marketing and promotional activity focused on *Out of the West:*

*art of Western Australia from the national collection, Fred Williams: infinite horizons, Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo, Von Guérard: nature revealed and unDisclosed: 2nd National Indigenous Art Triennial.*

Marketing support was also provided for key public programs, travelling exhibitions, commercial operations and membership events. Highlights included the concert series Music at the Gallery, the National Australia Bank Summer Scholarship, the Wesfarmers Arts Indigenous Art Leadership program, Renaissance Chef and Curator Dinners and the Sculpture Bar featuring Veuve Clicquot.

Research is conducted on the Gallery's major marketing and promotional campaigns to inform and improve future campaigns.

## Media relations

Media relations were integral to the overall profile and promotion of the Gallery. Key media events included the announcement of *Renaissance* in August 2011 by the Hon Simon Crean MP, Minister for the Arts, the exhibition media preview of *Renaissance* in December 2011, the announcement of the acquisition of Henri Matisse's *Oceania, the sea* 1946 in February 2012, the media launch of the Google Art Project (Stage 2) in April 2012, and the announcement of the major summer exhibition for 2012, *Toulouse-Lautrec: Paris and the Moulin Rouge*, in May 2012. All these events achieved a high level of positive national media coverage.

Media Measures's independent evaluation of the media coverage of the exhibition *Renaissance* estimated the value of the coverage at approximately \$17.2 million, the highest dollar value of media coverage ever achieved for an exhibition at the National Gallery of Australia.

Key partnerships with Nine Entertainment Company, including Nine Network Australia, Ticketek and ACP Magazines, as well as Murrays Coaches, Qantas In-flight and Qantas Holidays developed, adding significant benefit to the national marketing campaign for *Renaissance*. Existing partnerships with WIN Television, The Canberra Times, Fairfax Media (through The Age and the Sydney Morning Herald), JCDcaux and the Australian Broadcasting Corporation (through ABC Local Radio) continue to develop and add considerable benefits to the Gallery's marketing campaigns and national profile.

## Visitor research

Visitor evaluation to understand interest in and satisfaction with the experience of a visit to the National Gallery of Australia, engagement with the national art collection and the online experience was ongoing throughout the year.

Several methods are used to collate this data, including face-to-face exit interviews, focus groups and online surveys, with visitors, both members and non-members.

Focus Groups were held in Sydney to assess the impact of the marketing campaign for *Renaissance*, and face-to-face exit interviews were hosted at the Gallery. A key finding of the exit interviews was that 93% of visitors had been reached by paid advertising prior to arriving at the Gallery. Other results indicated that 80% of visitors were from interstate and that of 81% of these considered *Renaissance* their primary motivation for coming to the Australian Capital Territory.

Customer satisfaction with the visitor experience continues to rate very high, with 97% of visitors satisfied or very satisfied with their visit.

## Brand development

The Gallery undertook a significant brand research and evaluation project to gain further insights into audience and visitor perspectives of the National Gallery of Australia brand.

Qualitative research in the form of focus groups were undertaken in Sydney, Melbourne and Canberra in addition to an online quantitative survey of national audiences.

Research results indicate that the three-year long brand project at the Gallery has resulted in

significant positive shifts in perception of the Gallery brand and visitor experience. The extensive project included the introduction of the new visual identity, the creation of brand television commercials promoting the national art collection, improved food and beverage, customer service training for staff and the introduction of more events and activities aimed at families and young audiences.

Insights gained from this research have been used to inform the ongoing brand development strategy.

## IMAGING AND DIGITISATION

In support of the Gallery's activities, 15 120 works of art were digitised, a significant increase on the last year's figure of 10280. Refinements to new equipment and work practices continued and increased resources were allocated to assist the Gallery in reaching the new target of 18000 images per annum.

Major renovations to the digital processing room were completed, including installation of a new Macintosh Pro-based computer system and optic-fibre networking infrastructure to assist with the transfer of large files. A new Hasselblad Camera capable of taking gigapixel images (a digital image composed of one billion pixels) came into service.

## RESEARCH LIBRARY

The Research Library had two major initiatives this year:

- preserving vulnerable and rare material
- enhancing online access to the growing number of digital resources in the visual arts.

Statistics on the Research Library's other activities are outlined in the table below.

RESEARCH LIBRARY STATISTICS	2010-11	2011-12
Reference and research requests	3604	3316
Interlibrary loans and exchange	1145	1533
Circulation	2477	2334
Acquisitions: monographs	3327	3105
Acquisitions: artist files	11 438	8703
Cataloguing	22 491	13 335



## Preservation of the collection

Preservation projects included unique Australian artist files, rare monographs, rare ballet programs and the identification and preservation of at risk audiovisual collections. Preservation and documentation of unique archival material for primary research included the Janine Burke photographic archive, the Fred Williams archive and the Marion Kaselle papers of the Max Hutchinson Galleries, with additional finding aids published on the web to enhance accessibility and discovery.

## Access to the collection

The Research Library launched its next generation catalogue for resource discovery, Primo, which provides access to a vastly increased pool of online research resources and enhanced information on the Research Library's physical collections. Scholarly online resources for the visual arts were also acquired, especially those linked to the Primo discovery platform. The installation of a wireless network in the Reading Room has created accessibility for researchers to use their own computers and mobile devices to access these resources.

The Research Library continues to publish the Art Obituaries Database online, with 616 entries added this year.

## Acquisition highlights

Major acquisitions included a significant donation of the Craft Australia (1971–2012) archives, including administrative records, publications, slides, and a multimedia database on the development and practice of the Australian Studio Craft Movement from the 1960s to the early 1990s.

The Research Library continued to acquire important catalogues raisonné as well as *Visionaire*, a multi-format album of fashion and art produced by both famous and emerging artists from around the world in exclusive numbered limited editions. Rare acquisitions supporting the Pacific art included *Les Sauvages de la mer Pacifique*, Paris, 1805, and *Tahiti / texte et photographies de L Gauthier*, Paris, 1933. Other significant acquisitions were Humphrey McQueen's *Men of flowers*, Melbourne, 2010, and Donald Mennie's *Glimpses of China: a series of Vandyck photogravures illustrating Chinese life and surroundings*, Shanghai, 2011.

Value of gifts to the Research Library in 2011–12 totalled \$122 260.

## MEMBERSHIP

As at 30 June 2012, the number of financial members of the Gallery totalled 21 600, which is equivalent to 13 721 memberships. This is a decrease from 2010–11, which was 22 498 members and 13 911 memberships. All Australian states and territories are represented in the national membership. The majority outside of the Australian Capital Territory are in New South Wales and Victoria. Internationally, there are members in New Zealand, the United Kingdom, Asia, North America and Europe.

The third Members Acquisition Fund campaign was launched in September 2011 to raise funds for the acquisition of *Hawkesbury wildflowers and pears* 1973, an important oil painting by Margaret Olley. This program yielded a strong response with over 583 contributions totalling over \$88 000.

This year saw many online improvements. Members can now go online to update their details, renew their membership, book members events and donate to the Members Acquisition Fund.

# GOAL 3 SECURE AND STRATEGICALLY MANAGE RESOURCES AND RELATIONSHIPS TO SUPPORT GALLERY OPERATIONS AND ACTIVITIES

## KEY STRATEGIES

- 3.1 Secure and strategically manage the Gallery's financial resources.
- 3.2 Strategically manage Gallery infrastructure and services.
- 3.3 Strategically manage risk and corporate governance.
- 3.4 Strategically manage human resources.
- 3.5 Develop and maintain strategic relationships.

## COMMERCIAL OPERATIONS

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

A wide selection of products and range of publications related to the collection and to exhibitions enables the Gallery to engage with audiences within and beyond the Gallery, extending and expanding the Gallery experience.

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

Total revenue earned from commercial operations in 2011–12 was \$4.982 million, compared to \$3.100 million in the previous year.

### Retail

The Gallery's retail strategy seeks to position the NGA Shop as a destination book and specialist gift shop. The strategy has an emphasis on books and design in the product offering, with a range of special events for Gallery members such as the annual Christmas shopping evening and a quarterly book club that ranges from lively group

discussions to in-conversation programs with authors around books with an art theme. The themed exhibition shops continue to be an integral and essential part of the strategy.

The shop performed well this year, offering a range of merchandise that extends access to the Gallery's collections and provides a lasting memento of a visit.

The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for a range of exhibitions, including *Out of the West: art of Western Australia from the national collection*, *Fred Williams: infinite horizons* and *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*. The most popular merchandise continues to be the ranges developed by the Gallery, including postcards, greeting cards, magnets, posters, framed prints, T-shirts and tea towels.

National Gallery of Australia catalogue sales were strong, particularly for the exhibition books *Fred Williams* and *Renaissance*. The latter had very high sales. The Gallery also worked closely with James Kidman, Executive Chef, and catering partners Ten and a Half to published a cookbook, *Renaissance table*, to accompany the exhibition *Renaissance*. Sales for exhibition catalogues for *Out of the West* and *Varilaku: Pacific art from the Solomon Islands* also sold well.

### Wholesale and distribution

The Gallery continued to work with distributors, nationally and internationally, to expand the distribution of National Gallery of Australia branded merchandise and catalogues. In March 2012, the Gallery entered a new business relationship for the distribution of its publications with NewSouth Books, a sales, marketing and distribution organisation owned by UNSW Press. This new relationship provides opportunities for the Gallery to co-publish a range of books that may not be part of the Gallery's publishing program, to develop e-publishing and to convert existing saleable books to e-book formats.

## Venue hire

Venue hire continued to be popular with individual, corporate and government clients. Gandel Hall provides a unique venue for conference and event organisers, with events ranging from working breakfast seminars to gala corporate dinners.

Venue hire was particularly strong during the major exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, with a large number of private viewings with external clients.

A wedding showcase was held in April to showcase the Gallery's venues: the Gandel Hall and Sculpture Garden Restaurant for wedding receptions and the Sculpture Garden for wedding ceremonies.

## Catering

Ten and a Half provide a food and beverage service in all the Gallery venues, including the Members Lounge, NGA Cafe, Sculpture Garden Restaurant and Street Cafe, which all continue to be popular destinations with visitors to the Gallery.

All the venues benefited from the large crowds visiting for the summer exhibition *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, with revenue from catering operations for the year performing strongly.

The Sculpture Bar supported by Veuve Clicquot opened every Friday evening during *Renaissance*. The Sculpture Bar offered a combination of art, food, drink and music in the Sculpture Garden.

## FACILITIES MANAGEMENT

The Gallery has a Strategic Asset Management Plan in place, in conjunction with a range of policies and procedures that govern how infrastructure and services are upgraded and maintained.

A computerised maintenance management system is used to facilitate all maintenance activities.

Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support.

## HERITAGE MANAGEMENT

With the assistance of specialist consultants the Gallery prepared a heritage strategy in accordance with its obligations under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth).

This heritage strategy meets both the Gallery's specific obligations to prepare a heritage strategy in relation to the land it manages and its general obligations under the Environment Protection and Biodiversity Conservation Act to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for Sustainability, Environment, Water, Population and Communities.

## ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

Ecologically Sustainable Development (ESD) remains a key objective for the Gallery and is being applied to the development of plans for the enhancement and ongoing maintenance of the building and the Gallery's operations. The following is a summary of the Gallery's activities in 2011–12 in accordance with the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth).

### How the Gallery's activities accord with the principles of ESD—section 516A(6)(a)

The Gallery works closely with the Department of Climate Change and Energy Efficiency and other national cultural institutions under the portfolio of the Department of Regional Australia, Local Government, Arts and Sport to assist in the development of policies relating to the operation of public buildings that house national collections.

Cultural institutions are required to maintain temperature and relative humidity within set parameters resulting in significant use of electricity, water and gas. The Gallery closely monitors the operation of plant and equipment and strives for maximum efficiency, endeavouring as far as practicable to reduce the total amount of resources used.

The Gallery has installed and operates a tri-generation system to generate electricity.

The Gallery has participated in meetings with other cultural institutions in relation to matters of common interest, including methods for achieving savings in the use of water, gas and electricity. Consideration is also being given to the possibility of seasonal variation of set points for temperature and relative humidity to achieve savings in utility costs.

The Gallery continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. The Gallery re-uses waste water from the reverse osmosis plant, and that water is returned to a storage tank and used for irrigation and/or in bathroom amenities in the building.

The Gallery participates, in conjunction with other institutions, in joint procurement exercises to achieve competitive prices for the supply of goods and services.

### How the administration of legislation accords with the principles of ESD—section 516A(6)(b)

The outcome specified for the Gallery in the Portfolio Budget Statements 2011–12 is ‘increasing understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally’. The Gallery achieves this outcome through collection development, collection management and access to and promotion of works of art.

While ESD is not specifically noted as a criterion within the Portfolio Budget Statements, the Gallery acknowledges the implications to ESD particularly in the area of Collection Management. This relates to the requirement to maintain environmental conditions within set parameters of temperature and relative humidity.

### The effect of the Gallery’s activities on the environment—section 516A(6)(c)

The Gallery’s operations in meeting its outcomes do have a negative impact on the environment through the use of non-sustainable resources—gas, water, electricity, paper and exhibition materials as

well as the generation of waste products. However, the impact on the environment is as minimal as possible due to the highly efficient operation of plant and equipment, excellent maintenance regimes and careful use of resources.

### Measures the Gallery is taking to minimise the impact of its activities on the environment—section 516A(6)(d)

The Gallery maintains a strong commitment to improving its environmental performance. The Gallery continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. Activities undertaken to improve environmental performance include:

- continuously monitoring plant and equipment performance so as to maximise efficiency of operation
- implementing recommendations for energy conservation from an energy audit
- sending photocopier and printer toner cartridges to Planet Ark for recycling
- setting printers to print in duplex by default
- recycling office paper and cardboard
- leasing fleet vehicles, which takes into account the green vehicle guide produced by the Australian Greenhouse Office
- recycling restaurant cooking oil
- using recycled paper as much as possible in office operations.

### Mechanisms for reviewing and increasing the effectiveness of these measures—section 516A(6)(e)

The Gallery’s recording of its use of gas, water, electricity and of the volume of recycled materials enable comparable assessments to be undertaken each year to determine where improvements can be made. The Gallery complies with the Australian Government’s energy efficiency policies and reports annually its energy performance to the Department of Climate Change and Energy Efficiency through the Online System for Comprehensive Activity Reporting.

## WORK HEALTH AND SAFETY

The following matters are reported as required under Schedule 2, Part 4(2) of the *Work Health and Safety Act 2011*.

### Initiatives

A number of initiatives were taken to ensure the health, safety and welfare of workers and visitors, with a strong focus on risk management. Achievements include:

- reviewing and amending nineteen work health and safety policies
- developing and implementing one new work health and safety policy
- expanding Gallery-wide registers covering:
  - risk assessments
  - standard work procedures
  - job safety analysis

- implementing, where reasonably practicable to do so, the recommendations from both internal and external audits
- reviewing and recording statistics on workplace injuries and illnesses to identify trends
- providing work health and safety training.

### Health and safety outcomes

Health and safety outcomes were achieved through Gallery initiatives. Positive Performance Indicators show the level of uptake of positive work health and safety management processes and demonstrate the Gallery's performance, giving a better indication of the preventative actions implemented to minimise harm within the workplace. The following table shows the relationships between initiatives, measures and outcomes when using Positive Performance Indicators.

WORK HEALTH AND SAFETY POSITIVE PERFORMANCE INDICATORS		
Initiatives	Measures	Expected outcomes
Workplace inspections	212 workplace inspections were undertaken, with 307 hazards being identified. 61% of the identified hazards have had corrective actions applied with the remainder scheduled for completion when reasonably practicable to do so.	
Work health and safety training	72 staff attended WH&S training. 12 different courses were attended by staff.	Reduced illness and injury
Health programs	The following health programs were made available for staff participation: Canberra Fun Run, influenza vaccinations, health checks and yoga.	Reduced costs
Workstation assessments	All staff employed for 5 months or more received an ergonomic workstation assessment. A total of 25 ergonomic assessments were undertaken.	Increased productivity
Development of safe work procedures and ongoing risk management strategies	95 incidents were reported, with 8.42% resulting in serious injury. The incidence rate of notifiable incidents is 2.63%. <sup>1</sup>	
Early intervention for lost-time injuries	The incidence rate of lost-time injury was 26%. <sup>2</sup> The target was set at 40%. The rate of average weeks of lost time was 2.6%. <sup>3</sup> The target was set as 3.6%.	

1) The incidence rate of notifiable incidents is calculated using the number of notifiable incidents per 1000 full-time equivalent employees.

2) The incidence rate of lost-time injury is calculated by the number of serious lost-time injuries per 1000 full-time equivalent employees.

3) The rate of average weeks of lost time is calculated using the average weeks of lost time per 1000 full-time equivalent employees.

## WORKFORCE PLANNING

Staff are employed under the *National Gallery Act 1975*. Twelve ongoing staff resigned and three retired. This represents a turnover rate of ongoing staff of 7.5%. On 30 June 2012, the Gallery employed 301 staff, made up of 200 ongoing staff (81 male and 119 female), 36 non-ongoing staff (14 male and 22 female) and 65 casual employees (30 male and 35 female). The 200 ongoing staff, a decrease from 201 in 2010–11, comprised 175 full-time and 25 part-time employees.

The average staffing level during the year was 250.17 full-time equivalent, including staff engaged to service major exhibitions, which was a decrease from 262.07 in 2010–11.

### Senior Executive Service

As at 30 June 2012, the Gallery had four male and one female Senior Executive Service equivalent officers. The Director is Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent, the Deputy Director is APS SES Band 2 equivalent, and the three Assistant Director positions are APS SES Band 1 equivalent.

### Enterprise Agreement

Following successful negotiations for a new Enterprise Agreement, Fair Work Australia approved the *National Gallery of Australia Enterprise Agreement 2011–2014* on 4 January 2012.

### Australian Workplace Agreements and Common Law Agreements

Three Australian Workplace Agreements and two Common Law Agreements were current as at 30 June 2012, with only Senior Executive Service staff remaining on these Agreements. All other staff are covered by the conditions of the Enterprise Agreement.

### Performance pay

Performance bonuses totalling \$62 689 were paid to eligible employees. The amount of each bonus is determined by performance review.

## Workplace diversity and equal employment opportunity

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives. The Gallery continues to implement the strategies of our Workplace Diversity Plan.

### Industrial democracy

The Gallery is committed to consulting and communicating with employees and employees' representatives about workplace issues. The Gallery Consultative Committee met on five occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust.

### Individual Development and Performance Agreements

Individual Development and Performance Agreements (IDPAs) enable staff, in consultation with their supervisors, to achieve a shared understanding of key strategic priorities and to identifying training and development needs for career planning, including in relation to the key areas of work health and safety, caring for the collection, and risk management.

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

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

### Learning and development

Staff participated in a broad range of corporate, program and professional learning and development activities.

A number of targeted, Gallery-specific training packages were provided, including the NGA 3/4 Development Program, Australian Quarantine and Inspection Service Accreditation, Care of the Collection, Art Handling, Disaster Recovery, Risk Management and Business Continuity Planning.



General learning and development activities covered a wide range of programs including: Information Technology, Time Management, Effective Communication, Writing Skills, Financial Management, Mental Health First Aid and Effective People Management. Additionally, a number of staff attended a variety of conferences, seminars and symposiums.

Expenditure on staff learning and development during the year totalled \$150 958.

## DEVELOP AND MAINTAIN STRATEGIC RELATIONSHIPS

The nature of the Gallery's business requires it to deal with Commonwealth, state and local government representatives and agencies, as well as diplomatic missions, art dealers, auction houses, other galleries and museums, universities, art schools, schools, and related professional bodies, nationally and internationally.

### Interaction with other agencies

The Gallery has worked cooperatively with the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport and other portfolio agencies and continues to consult and act collaboratively.

The Gallery works collaboratively and cooperatively with other agencies through the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum. The purpose of the forum is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest. The forum met on four occasions during the year and considered such issues as joint procurement opportunities, shared services, collection depreciation arrangements, enterprise agreements, human resource management, information technology, work health and safety, the efficiency dividend and financial management, risk management, insurance and facilities management.

The forum's working groups met on a total of twelve occasions and focused on operational issues related to financial management, facilities management, human resource management, risk management, insurance and information technology.

## Non-government stakeholders

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

## National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation established to support the Gallery. It is a company limited by guarantee under Corporations Law. The Foundation is governed by a Board of Directors appointed by the Gallery's Council. The Foundation Board includes the Gallery's Director, the Council Chair and two Council members. John Hindmarsh was appointed as Chairman of the Foundation in October 2010.

The activities of the Foundation are focused primarily on generating funds for the acquisition of works of art in accordance with the Gallery's published *Acquisitions Policy* and ten-year acquisition strategy. The Gallery's financial reports incorporate the financial activities of the Foundation.

The Foundation gratefully received cash donations in support of a number of campaigns, including the Masterpieces for the Nation Fund, Members Acquisition Fund and 100 Works for 100 Years. The 100 Works for 100 Years program seeks to raise funds for the acquisition of one hundred significant works of art in celebration of Canberra's centenary in 2013.

The Foundation also received many generous gifts of important works of art and a number of significant bequests that greatly assisted the Gallery to make strategic acquisitions and further develop the national art collection.

The *National Gallery of Australia Foundation Annual Report 2011-12* details the operations and activities of the Foundation and lists the Board of Directors. Further information can be obtained by contacting the Foundation Office via telephone, +61 2 6240 6408, or email, [foundation@nga.gov.au](mailto:foundation@nga.gov.au).

## American Friends of the National Gallery of Australia

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation in the United States of America. Since it was established in 1983, the Friends organisation has made generous donations to the Gallery in support of events, activities and acquisitions and has facilitated loans of significant works of art. The Friends organisation has recently enjoyed the generous support of donors such as Kenneth E Tyler AO, Marabeth Cohen-Tyler, Graham Howe, Dr Lee MacCormick Edwards, Susan Talbot, and Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation.





# FINANCIAL STATEMENTS



## **INDEPENDENT AUDITOR'S REPORT**

### **To the Minister for the Arts**

I have audited the accompanying financial statements of the National Gallery of Australia and controlled entities for the year ended 30 June 2012, which comprise: the Statement by the Council, Chief Executive and Chief Financial Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes to and Forming Part of the Financial Statements, including a Summary of Significant Accounting Policies. The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year.

### ***Councils' Responsibility for the Financial Statements***

The members of the Council of the National Gallery of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

### ***Auditor's Responsibility***

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Gallery of Australia's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Gallery of Australia's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

***Independence***

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

***Opinion***

In my opinion, the financial statements of the National Gallery of Australia and controlled entities:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the consolidated entity's financial position as at 30 June 2012 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



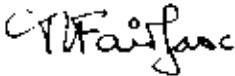
Sean Benfield  
Senior Director  
Delegate of the Auditor-General  
Canberra  
29 August 2012

## STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2012 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

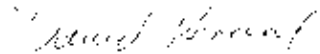
This statement is made in accordance with a resolution of the Council.



Tim Fairfax AM  
Chairman  
29 August 2012



Ron Radford AM  
Director  
29 August 2012



David Perceval  
Chief Financial Officer  
29 August 2012

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2012

	Note	CONSOLIDATED		NGA	
		2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>EXPENSES</b>					
Employee benefits	3A	20,892	19,652	20,892	19,652
Supplier expenses	3B	18,386	18,371	18,386	18,357
Depreciation and amortisation	3C	18,183	16,340	18,183	16,340
Write-down and impairment of assets	3D	408	82	301	54
Losses from asset sales	3E	-	-	-	-
<b>Total expenses</b>		<b>57,869</b>	<b>54,445</b>	<b>57,762</b>	<b>54,403</b>
<b>LESS:</b>					
<b>OWN-SOURCE INCOME</b>					
<b>Own-source revenue</b>					
Sale of goods and rendering of services	4A	8,659	4,120	8,659	4,120
Contributions	4B	10,947	10,155	9,925	14,240
Interest	4C	657	251	520	88
Works of art – gifts	4D	2,979	5,447	3,035	5,501
Other	4E	1,635	3,652	1,621	3,623
<b>Total own-source revenue</b>		<b>24,877</b>	<b>23,625</b>	<b>23,760</b>	<b>27,572</b>
<b>Gains</b>					
Sale of assets	4F	-	-	-	-
Other gains	4G	-	-	-	-
<b>Total gains</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total own-source income</b>		<b>24,877</b>	<b>23,625</b>	<b>23,760</b>	<b>27,572</b>
<b>Net cost of services</b>		<b>(32,992)</b>	<b>(30,820)</b>	<b>(34,003)</b>	<b>(26,831)</b>
Revenue from government	4H	32,609	32,598	32,609	32,598
<b>Surplus/(Deficit) attributable to the Australian Government</b>		<b>(383)</b>	<b>1,778</b>	<b>(1,394)</b>	<b>5,767</b>
<b>OTHER COMPREHENSIVE INCOME</b>					
Changes in asset revaluation reserves		403,794	240,013	403,794	240,013
<b>Total other comprehensive income</b>		<b>403,794</b>	<b>240,013</b>	<b>403,794</b>	<b>240,013</b>
<b>Total comprehensive income attributable to the Australian Government</b>		<b>403,411</b>	<b>241,791</b>	<b>402,400</b>	<b>245,780</b>

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

## BALANCE SHEET

As at 30 June 2012

	Note	CONSOLIDATED		NGA	
		2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>ASSETS</b>					
<b>Financial assets</b>					
Cash and cash equivalents	5A	11,917	5,015	8,232	2,477
Trade and other receivables	5B	1,096	1,745	1,053	1,678
Other investments	5C	1,193	1,299	-	-
Other	5D	76	13	72	5
<b>Total financial assets</b>		<b>14,282</b>	<b>8,072</b>	<b>9,357</b>	<b>4,160</b>
<b>Non-financial assets</b>					
Land and buildings	6A/E	306,850	323,682	306,850	323,682
Property, plant and equipment	6B/E	2,058	1,993	2,058	1,993
Heritage and cultural assets	6C/E	4,602,055	4,174,925	4,602,055	4,174,925
Intangibles	6D/E	461	503	461	503
Inventories	6F	1,223	1,339	1,223	1,339
Other	6G	33	-	33	-
<b>Total non-financial assets</b>		<b>4,912,680</b>	<b>4,502,442</b>	<b>4,912,680</b>	<b>4,502,442</b>
<b>Total assets</b>		<b>4,926,962</b>	<b>4,510,515</b>	<b>4,922,037</b>	<b>4,506,602</b>
<b>LIABILITIES</b>					
<b>Payables</b>					
Suppliers	7A	(1,311)	(2,198)	(1,302)	(2,191)
Other	7B	(1,499)	(1,571)	(1,499)	(1,571)
<b>Total payables</b>		<b>(2,810)</b>	<b>(3,769)</b>	<b>(2,801)</b>	<b>(3,762)</b>
<b>Interest bearing liabilities</b>					
Loans	8A	(3,000)	(6,000)	(3,000)	(6,000)
<b>Total interest bearing liabilities</b>		<b>(3,000)</b>	<b>(6,000)</b>	<b>(3,000)</b>	<b>(6,000)</b>
<b>Provisions</b>					
Employee provisions	9A	(5,995)	(5,219)	(5,995)	(5,219)
<b>Total provisions</b>		<b>(5,995)</b>	<b>(5,219)</b>	<b>(5,995)</b>	<b>(5,219)</b>
<b>Total liabilities</b>		<b>(11,805)</b>	<b>(14,988)</b>	<b>(11,796)</b>	<b>(14,981)</b>
<b>Net assets</b>		<b>4,915,157</b>	<b>4,495,527</b>	<b>4,910,241</b>	<b>4,491,622</b>
<b>EQUITY</b>					
Contributed equity		216,160	199,941	216,160	199,941
Reserves		4,028,284	3,624,490	4,028,284	3,624,490
Retained surplus		670,713	671,096	665,797	667,191
<b>Total equity</b>		<b>4,915,157</b>	<b>4,495,527</b>	<b>4,910,241</b>	<b>4,491,622</b>

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

## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2012

CONSOLIDATED									
	Retained surplus		Asset revaluation reserve		Contributed equity/capital		Total equity		
	2012	2011	2012	2011	2012	2011	2012	2011	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening balance</b>	671,096	669,318	3,624,490	3,384,477	199,941	182,166	4,495,527	4,235,961	
Balance carried forward from previous period									
Adjustment for changes in accounting policies									
<b>Adjusted opening balance</b>	671,096	669,318	3,624,490	3,384,477	199,941	182,166	4,495,527	4,235,961	
<b>Comprehensive income</b>									
Revaluation adjustment	-	-	403,794	240,013	-	-	403,794	240,013	
Surplus for the period	(383)	1,778	-	-	-	-	(383)	1,778	
<b>Total comprehensive income</b>	670,713	671,096	4,028,284	3,624,490	199,941	182,166	4,898,938	4,477,752	
<b>Transactions with owners</b>									
Contributions by owners	-	-	-	-	16,219	17,775	16,219	17,775	
Equity injection	-	-	-	-	16,219	17,775	16,219	17,775	
<b>Sub-total transactions with owners</b>					16,219	17,775	16,219	17,775	
<b>Closing balances as at 30 June</b>	670,713	671,096	4,028,284	3,624,490	216,160	199,941	4,915,157	4,495,527	
NGA									
	Retained surplus		Asset revaluation reserve		Contributed equity/capital		Total equity		
	2012	2011	2012	2011	2012	2011	2012	2011	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	
<b>Opening balance</b>	667,191	661,424	3,624,490	3,384,477	199,941	182,166	4,491,622	4,228,067	
Balance carried forward from previous period									
Adjustment for changes in accounting policies									
<b>Adjusted opening balance</b>	667,191	661,424	3,624,490	3,384,477	199,941	182,166	4,491,622	4,228,067	
<b>Comprehensive Income</b>									
Revaluation adjustment	-	-	403,794	240,013	-	-	403,794	240,013	
(Deficit)/Surplus for the period	(1,394)	5,767	-	-	-	-	(1,394)	5,767	
<b>Total Comprehensive income</b>	665,797	667,191	4,028,284	3,624,490	199,941	182,166	4,894,022	4,473,847	
<b>Transactions with owners</b>									
Contributions by owners	-	-	-	-	16,219	17,775	16,219	17,775	
Equity injection	-	-	-	-	16,219	17,775	16,219	17,775	
<b>Sub-total transactions with owners</b>					16,219	17,775	16,219	17,775	
<b>Closing balances as at 30 June</b>	665,797	667,191	4,028,284	3,624,490	216,160	199,941	4,910,241	4,491,622	



## CASHFLOW STATEMENT

For the year ended 30 June 2012

	Note	CONSOLIDATED		NGA	
		2012 \$'000	2011 \$'000	2012 \$'000	2011
<b>OPERATING ACTIVITIES</b>					
<b>Cash received</b>					
Goods and services		24,618	17,316	22,116	14,398
Receipts from Government		29,609	29,598	29,609	29,598
Interest		642	286	502	115
Net GST received		112	1,732	121	1,725
<b>Total cash received</b>		<b>54,981</b>	<b>48,932</b>	<b>52,348</b>	<b>45,836</b>
<b>Cash used</b>					
Employees		(22,891)	(22,810)	(22,891)	(22,810)
Suppliers		(22,219)	(20,820)	(20,733)	(13,723)
Net GST paid		-	-	-	-
<b>Total cash used</b>		<b>(45,110)</b>	<b>(43,630)</b>	<b>(43,624)</b>	<b>(36,533)</b>
<b>Net cash from/(used by) operating activities</b>	10	<b>9,871</b>	<b>5,302</b>	<b>8,724</b>	<b>9,303</b>
<b>INVESTING ACTIVITIES</b>					
<b>Cash received</b>					
Proceeds from sale of property, plant and equipment		-	-	-	-
Proceeds from sale of shares		-	-	-	-
<b>Total cash received</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Cash used</b>					
Payments for property, plant and equipment		(2,395)	(17,664)	(2,395)	(17,664)
Payments for collection assets		(16,793)	(11,387)	(16,793)	(11,387)
Payments for shares		-	(68)	-	-
<b>Total cash used</b>		<b>(19,188)</b>	<b>(29,119)</b>	<b>(19,188)</b>	<b>(29,051)</b>
<b>Net cash from/(used by) investing activities</b>		<b>(19,188)</b>	<b>(29,119)</b>	<b>(19,188)</b>	<b>(29,051)</b>
<b>FINANCING ACTIVITIES</b>					
<b>Cash received</b>					
Contributed equity		16,219	17,775	16,219	17,775
<b>Total cash received</b>		<b>16,219</b>	<b>17,775</b>	<b>16,219</b>	<b>17,775</b>
<b>Net cash from/(used by) financing activities</b>		<b>16,219</b>	<b>17,775</b>	<b>16,219</b>	<b>17,775</b>
<b>Net increase/(decrease) in cash held</b>		<b>6,902</b>	<b>(6,042)</b>	<b>5,755</b>	<b>(1,973)</b>
Cash and cash equivalents at the beginning of the reporting period		5,015	11,057	2,477	4,450
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>11,917</b>	<b>5,015</b>	<b>8,232</b>	<b>2,477</b>

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

## SCHEDULE OF COMMITMENTS

As at 30 June 2012

	CONSOLIDATED		NGA	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>BY TYPE</b>				
<b>Commitments receivable</b>				
Net GST recoverable on commitments	144	77	144	77
<b>Total commitments receivable</b>	<b>144</b>	<b>77</b>	<b>144</b>	<b>77</b>
<b>Commitments payable</b>				
<b>Capital commitments</b>				
Land and buildings <sup>1</sup>	-	(737)	-	(737)
Property, plant and equipment <sup>2</sup>	(53)	(371)	(53)	(371)
Works of art	-	(1,676)	-	(1,676)
<b>Total capital commitments</b>	<b>(53)</b>	<b>(2,784)</b>	<b>(53)</b>	<b>(2,784)</b>
<b>Other commitments</b>				
Operating leases <sup>3</sup>	(74)	(42)	(74)	(42)
Other commitments <sup>4</sup>	(1,477)	(60)	(1,477)	(60)
<b>Total other commitments</b>	<b>(1,551)</b>	<b>(102)</b>	<b>(1,551)</b>	<b>(102)</b>
<b>Net commitments by type</b>	<b>(1,460)</b>	<b>(2,809)</b>	<b>(1,460)</b>	<b>(2,809)</b>
<b>BY MATURITY</b>				
<b>Commitments receivable</b>				
One year or less	142	77	142	77
From one to five years	2	-	2	-
<b>Total commitments receivable</b>	<b>144</b>	<b>77</b>	<b>144</b>	<b>77</b>
<b>Commitments payable</b>				
<b>Capital commitments</b>				
One year or less	(53)	(2,784)	(53)	(2,784)
From one to five years	-	-	-	-
<b>Total capital commitments</b>	<b>(53)</b>	<b>(2,784)</b>	<b>(53)</b>	<b>(2,784)</b>
<b>Operating lease commitments</b>				
One year or less	(44)	(42)	(44)	(42)
From one to five years	(30)	-	(30)	-
<b>Total operating lease commitments</b>	<b>(74)</b>	<b>(42)</b>	<b>(74)</b>	<b>(42)</b>
<b>Other commitments</b>				
One year or less	(1,477)	(60)	(1,477)	(60)
<b>Total other commitments</b>	<b>(1,477)</b>	<b>(60)</b>	<b>(1,477)</b>	<b>(60)</b>
<b>Net commitments by maturity</b>	<b>(1,460)</b>	<b>(2,809)</b>	<b>(1,460)</b>	<b>(2,809)</b>

Commitments are GST inclusive where relevant.

Notes

1. Outstanding contractual payments for the Gallery building enhancement project.
2. Plant and equipment commitments are primarily purchase orders for the purchase of equipment.
3. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
4. Other commitments include purchase orders raised as at 30 June 2012 where the goods or services have not been provided.

## SCHEDULE OF CONTINGENCIES

As at 30 June 2012

	Note	CONSOLIDATED				NGA			
		Land and buildings		Total		Land and buildings		Total	
		2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>Contingent assets</b>									
Balance from previous period	11	750	750	750	750	750	750	750	750
New		185	-	185	-	185	-	185	-
<b>Total contingent assets</b>		<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>
<b>Contingent liabilities</b>									
Balance from previous period		-	-	-	-	-	-	-	-
New		-	-	-	-	-	-	-	-
<b>Total contingent liabilities</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net contingent assets</b>		<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>

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

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2012

<b>NOTE</b>	<b>DESCRIPTION</b>
1	Summary of significant accounting policies
2	Events after the reporting period
3	Expenses
4	Revenue
5	Financial assets
6	Non-financial assets
7	Payables
8	Interest bearing liabilities
9	Provisions
10	Cashflow reconciliation
11	Contingent liabilities and assets
12	Executive remuneration
13	Remuneration of Council members
14	Remuneration of auditors
15	Related party disclosures
16	Financial instruments
17	Compensation and debt relief
18	Reporting outcomes
19	Net cash appropriation arrangements
20	Financial assets reconciliation
21	Prior-period error

## **1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

### **1.1 Objective of the National Gallery of Australia**

The National Gallery of Australia is an Australian Government controlled entity. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

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

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

### **1.2 Basis of preparation of the financial statements**

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

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

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

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

The financial statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

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

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

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are prepared for the period 1 July 2011 to 30 June 2012 using accounting policies consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

#### **Comparative revisions**

Comparative information has been revised where appropriate to enhance comparability. Unless disclosed in Note 21 as a prior period error, the comparative information revisions have had no impact on total assets, total liabilities and net cost of services.

### **1.3 Significant accounting judgements and estimates**

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

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

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

#### 1.4 Correction of prior-period errors

The Gallery has one prior-period error that has been reflected in the 2011–12 financial statements. The effect of this error is disclosed in Note 21.

##### Heritage and cultural assets

The 2011–12 identified error relating to the 2010–11 valuation of heritage and cultural assets. The net impact of this error was an undervaluation of \$272.450 million. The Gallery has restated the opening balance to \$4.175 billion as at 30 June 2011 to reflect the additional \$272.450 million valuation adjustment not identified in the 2010–11 revaluation process. An increase of \$272.450 million has been applied to the asset revaluation reserve identified in the Statement of Comprehensive Income.

#### 1.5 New Australian Accounting Standards

##### Adoption of new Australian Accounting Standards requirements

No Accounting Standard has been adopted earlier than the application date as stated in the standard. The new standards, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer and applicable to the current reporting period do not have a material financial impact on the National Gallery of Australia.

Other new standards, revised or amended standards or interpretations that were issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer and are applicable to the current reporting period did not have a financial impact and are not expected to have a future financial impact on the entity.

##### Future Australian Accounting Standards requirements

New standards, revised or amended standards or interpretations issued by the Australian Accounting Standards Board prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer have been considered, and it is estimated that the impact of adopting these pronouncements, when effective, will have no material financial impact on future reporting periods.

#### 1.6 Revenue

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

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- the seller retains no managerial involvement nor effective control over the goods
- the revenue and transaction costs incurred can be reliably measured
- it is probable that the economic benefits associated with the transaction will flow to the Gallery.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date.

The revenue is recognised when:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured
- the probable economic benefits associated with the transaction will flow to the entity.

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

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

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

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

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

Membership revenue is recognised as revenue in accordance with the membership category and length of term.

##### Revenue from Government

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

##### Gifts

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

## 1.7 Gains

### Sale of assets

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

## 1.8 Transactions with the Government as owner

### Equity injections

Amounts that are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.

## 1.9 Employee benefits

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

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

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

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

### Leave

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

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

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

### Separation and redundancy

Provision is made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

### Superannuation

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

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

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

The liability for superannuation recognised as at 30 June 2012 represents outstanding contributions for the final fortnight of the year.

## 1.10 Leases

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

## 1.11 Borrowing costs

All borrowing costs are expensed as incurred.

## 1.12 Cash

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



### 1.13 Financial assets

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

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

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

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

#### Effective interest method

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

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

#### Financial assets at fair value through profit or loss

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

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

Assets in this category are classified as 'current assets'.

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

#### Loans and receivables

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

#### Impairment of financial assets

Financial assets are assessed for impairment at each balance date.

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

### 1.14 Financial liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit and loss or other financial liabilities. Financial liabilities are recognised and derecognised upon trade date.

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

#### Other financial liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

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

### 1.15 Contingent liabilities and contingent assets

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

### 1.16 Acquisition of assets

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

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

### 1.17 Property, plant and equipment

#### Asset recognition threshold

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

All heritage and cultural assets are recognised initially at cost in the Balance Sheet.

#### Revaluations

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

<b>Asset class</b>	<b>Fair value measured at</b>
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

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

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

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

#### Depreciation

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

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

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

	<b>2011–2012</b>	2010–2011
Buildings	<b>10 to 200 years</b>	10 to 200 years
Infrastructure, plant and equipment	<b>3 to 20 years</b>	3 to 20 years
Heritage and cultural assets	<b>20 to 480 years</b>	20 to 480 years

The National Gallery of Australia has heritage and cultural assets that have limited useful lives and are depreciated.

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3C.

### Impairment

All assets were assessed for impairment at 30 June 2012. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

### Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

### Heritage and cultural assets

The entity has 159,365 items (2011: 155 180) in the collection of heritage and cultural assets with an aggregated fair value of \$4.602 billion (2011: \$4.175 billion), comprising sculpture, objects, paintings, drawings, prints, books and photography. The entity has classified them as 'heritage and cultural assets' as they were primarily used for purposes that relate to their cultural significance.

The entity has adopted appropriate curatorial and preservation policies for the heritage and cultural assets that are depreciated according to the assessment of useful lives. The Gallery's curatorial and preservation policies are publicly available at <[nga.gov.au/collection/aqupolicy.pdf](http://nga.gov.au/collection/aqupolicy.pdf)> and <[nga.gov.au/conservation/paintings/index.cfm](http://nga.gov.au/conservation/paintings/index.cfm)>.

#### 1.18 Intangible assets

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 to 5 years (2011: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2012.

#### 1.19 Inventories

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

Provision is made for slow-moving and obsolete inventory items.

#### 1.20 Taxation

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

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

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

#### 1.21 Restricted assets

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

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

The carrying amount of these funds as at 30 June 2012 is \$6,121,571 (30 June 2011: \$2,096,313).

## 2. EVENTS AFTER THE REPORTING PERIOD

There are no events that occurred after balance date that have an impact on the 2011–12 financial statements.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
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	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
<b>3. EXPENSES</b>				
<b>3A Employee benefits</b>				
Wages and salaries	(15,192)	(14,718)	(15,192)	(14,718)
Superannuation				
Defined benefit plans	(1,550)	(1,606)	(1,550)	(1,606)
Defined contribution plans	(1,257)	(1,027)	(1,257)	(1,027)
Leave and other entitlements	(2,312)	(1,575)	(2,312)	(1,575)
Separation and redundancies	-	(95)	-	(95)
Other employee benefits	(394)	(426)	(394)	(426)
<b>Total employee benefits</b>	<b>(20,705)</b>	<b>(19,447)</b>	<b>(20,705)</b>	<b>(19,447)</b>
Council fees	(187)	(205)	(187)	(205)
<b>Total employee benefits</b>	<b>(20,892)</b>	<b>(19,652)</b>	<b>(20,892)</b>	<b>(19,652)</b>
<b>3B Suppliers</b>				
<b>Goods and services</b>				
Insurance	(1,208)	(1,042)	(1,208)	(1,042)
Workers compensation premiums	(272)	(308)	(272)	(308)
Operating lease expenses	(13)	(3)	(13)	(3)
Freight and travel	(1,864)	(2,129)	(1,864)	(2,129)
Advertising	(3,377)	(2,725)	(3,377)	(2,725)
Cost of goods sold	(1,881)	(1,119)	(1,881)	(1,119)
Utilities	(2,928)	(3,195)	(2,928)	(3,195)
Repairs and maintenance	(1,039)	(1,417)	(1,039)	(1,417)
Information technology	(965)	(903)	(965)	(889)
Exhibition services	(617)	(975)	(617)	(975)
Other goods and services	(4,221)	(4,555)	(4,221)	(4,555)
<b>Total goods and services</b>	<b>(18,386)</b>	<b>(18,371)</b>	<b>(18,386)</b>	<b>(18,357)</b>
Goods from:				
external entities	(3,677)	(3,674)	(3,677)	(3,671)
<b>Total goods received</b>	<b>(3,677)</b>	<b>(3,674)</b>	<b>(3,677)</b>	<b>(3,671)</b>
Services from:				
related entities	(1,481)	(1,350)	(1,481)	(1,350)
external entities	(13,228)	(13,347)	(13,228)	(13,336)
<b>Total services received</b>	<b>(14,709)</b>	<b>(14,697)</b>	<b>(14,709)</b>	<b>(14,686)</b>
<b>Total goods and services</b>	<b>(18,386)</b>	<b>(18,371)</b>	<b>(18,386)</b>	<b>(18,357)</b>
<b>3C Depreciation and amortisation</b>				
Depreciation				
Property, plant and equipment	(691)	(845)	(691)	(845)
Buildings	(5,327)	(4,057)	(5,327)	(4,057)
Works of art	(11,612)	(10,911)	(11,612)	(10,911)
Library collection	(419)	(406)	(419)	(406)
Amortisation				
Intangibles	(134)	(121)	(134)	(121)
<b>Total depreciation and amortisation</b>	<b>(18,183)</b>	<b>(16,340)</b>	<b>(18,183)</b>	<b>(16,340)</b>
<b>3D Write-down of assets</b>				
Provision for slow-moving and obsolete stock	(284)	(50)	(284)	(50)
Bad debt expense	(18)	(4)	(17)	(4)
Net loss from remeasuring financial assets held at fair value	(106)	(28)	-	-
<b>Total write-down of assets</b>	<b>(408)</b>	<b>(82)</b>	<b>(301)</b>	<b>(54)</b>
<b>3E Losses from sale of assets</b>				
Property, plant and equipment				
Carrying value of assets sold	-	-	-	-
<b>Net loss from sale of assets</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>3F Operating expenditure for heritage and cultural assets</b>				
Operating expenditure	(3,242)	(3,709)	(3,242)	(3,709)
<b>Total</b>	<b>(3,242)</b>	<b>(3,709)</b>	<b>(3,242)</b>	<b>(3,709)</b>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
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	CONSOLIDATED		NGA	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>4. REVENUE</b>				
<b>4A Sale of goods and rendering of services</b>				
Admissions	3,677	1,020	3,677	1,020
Membership	629	728	629	728
Catering	415	189	415	189
Merchandising	3,938	2,183	3,938	2,183
<b>Total sale of goods and rendering of services</b>	<b>8,659</b>	<b>4,120</b>	<b>8,659</b>	<b>4,120</b>
Provision of goods to:				
external entities	3,938	2,183	3,938	2,183
<b>Total sale of goods</b>	<b>3,938</b>	<b>2,183</b>	<b>3,938</b>	<b>2,183</b>
Rendering of services to:				
external entities	4,721	1,937	4,721	1,937
<b>Total rendering of services</b>	<b>4,721</b>	<b>1,937</b>	<b>4,721</b>	<b>1,937</b>
<b>Total sale of goods and rendering of services</b>	<b>8,659</b>	<b>4,120</b>	<b>8,659</b>	<b>4,120</b>
<b>4B Contributions</b>				
Donations (excluding works of art – gifts)	7,388	8,454	6,462	12,716
Sponsorship	3,463	1,523	3,463	1,524
Dividends and distributions	96	178	-	-
<b>Total of contributions</b>	<b>10,947</b>	<b>10,155</b>	<b>9,925</b>	<b>14,240</b>
<b>4C Interest</b>				
Deposits	657	251	520	88
<b>Total interest</b>	<b>657</b>	<b>251</b>	<b>520</b>	<b>88</b>
<b>4D Art acquisitions – gifts</b>				
Works of art – gifts	2,979	5,447	3,035	5,501
Total of works of art – gifts	2,979	5,447	3,035	5,501
Donations for collection development totalling \$8,810,400 (2010–11: \$8,860,858) were received by the National Gallery of Australia in 2011–12 comprising \$5,075,269 in donations of cash and \$3,035,121 in donations of works of art. This sum which is recognised as operating revenue must be applied to capital purposes.				
<b>4E Other revenue</b>				
Other	785	1,486	772	1,457
Grants and subsidies	643	2,106	643	2,106
Exhibition management	206	60	206	60
<b>Total other revenue</b>	<b>1,635</b>	<b>3,652</b>	<b>1,621</b>	<b>3,623</b>
<b>4F Sales of assets</b>				
Investments – shares				
Proceeds from sale	-	-	-	-
Net book value at sale	-	-	-	-
Selling expense	-	-	-	-
<b>Total net gains from sales of assets</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>4G Other gains</b>				
Net gains from revaluation of financial assets	-	-	-	-
<b>Total other gains</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>4H Revenues from Government</b>				
Revenues from Government	32,609	32,598	32,609	32,598
<b>Total revenues from Government</b>	<b>32,609</b>	<b>32,598</b>	<b>32,609</b>	<b>32,598</b>

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	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
<b>5. FINANCIAL ASSETS</b>				
<b>5A Cash and cash equivalents</b>				
Cash on hand or on deposit	11,917	5,015	8,232	2,477
<b>Total cash and cash equivalents</b>	<b>11,917</b>	<b>5,015</b>	<b>8,232</b>	<b>2,477</b>
<b>5B Trade and other receivables</b>				
Goods and services – related entities	11	921	11	921
Goods and services – external parties	921	650	899	650
	932	1,571	910	1,571
<b>Other receivables</b>				
GST receivable from Australian Taxation Office	152	113	152	112
Withholding tax receivable	22	66	-	-
<b>Total other receivables</b>	<b>174</b>	<b>179</b>	<b>152</b>	<b>112</b>
<b>Total receivables (gross)</b>	<b>1,106</b>	<b>1,750</b>	<b>1,063</b>	<b>1,683</b>
Less impairment allowance account				
Goods and services	(10)	(5)	(10)	(5)
<b>Total receivables (net)</b>	<b>1,096</b>	<b>1,745</b>	<b>1,053</b>	<b>1,678</b>
Receivables (gross) are aged as follows:				
Not overdue	215	248	172	181
Overdue by:				
Less than 30 days	316	992	316	992
31 to 60 days	48	39	48	39
61 to 90 days	53	42	53	42
More than 90 days	474	429	474	429
<b>Total receivables (gross)</b>	<b>1,106</b>	<b>1,750</b>	<b>1,063</b>	<b>1,683</b>
The impairment allowance account is aged as follows:				
Overdue by:				
more than 90 days	(10)	(5)	(10)	(5)
<b>Total impairment allowance account</b>	<b>(10)</b>	<b>(5)</b>	<b>(10)</b>	<b>(5)</b>
All receivables are current.				
<b>Reconciliation of the impairment allowance account</b>				
<b>Total goods and services</b>				
Opening balance	(10)	(5)	(10)	(5)
Amounts written off	-	-	-	-
Increase/(Decrease) recognised in net surplus	-	-	-	-
<b>Closing balance</b>	<b>(10)</b>	<b>(5)</b>	<b>(10)</b>	<b>(5)</b>
<b>5C Other investments</b>				
Equities	1,193	1,299	-	-
<b>Total investments</b>	<b>1,193</b>	<b>1,299</b>	<b>-</b>	<b>-</b>
All investments are current and are treated as financial assets at fair value through the profit and loss.				
<b>5D Other – financial assets</b>				
Accrued income	76	13	72	5
<b>Total other financial assets</b>	<b>76</b>	<b>13</b>	<b>72</b>	<b>5</b>

All accrued income is expected to be recovered in no more than twelve months.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
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	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
<b>6. NON-FINANCIAL ASSETS</b>				
<b>6A Land and buildings</b>				
<b>Land</b>				
Fair value	21,750	11,000	21,750	11,000
<b>Total land</b>	<b>21,750</b>	<b>11,000</b>	<b>21,750</b>	<b>11,000</b>
<b>Buildings</b>				
Work in progress	-	-	-	-
Fair value	285,100	312,682	285,100	312,682
Accumulated depreciation	-	-	-	-
<b>Total buildings</b>	<b>285,100</b>	<b>312,682</b>	<b>285,100</b>	<b>312,682</b>
<b>Total land and buildings</b>	<b>306,850</b>	<b>323,682</b>	<b>306,850</b>	<b>323,682</b>

An independent valuation of land and buildings was carried out by CB Richard Ellis to provide a fair value as at 30 June 2012. Revaluation decrements of \$23,635,000 for buildings (2010–11: increment \$15,966,000), and revaluation increment of \$10,750,000 for land (2010–11: decrement \$75,000) were credited to the asset revaluation reserve by asset class and included in the equity section of the Balance Sheet.

No indicators of impairment were found for land and buildings in 2011–12.

No land or buildings are expected to be sold or disposed of within the next twelve months.

**6B Property, plant and equipment**

Property, plant and equipment				
Fair value	4,693	3,937	4,693	3,937
Accumulated depreciation	(2,635)	(1,944)	(2,635)	(1,944)
<b>Total property plant and equipment</b>	<b>2,058</b>	<b>1,993</b>	<b>2,058</b>	<b>1,993</b>

No indicators of impairment were found for property, plant and equipment in 2011–12.

No property, plant and equipment are expected to be sold or disposed of within the next twelve months.

**6C Heritage and cultural assets**

<b>Works of art</b>				
Fair value	4,567,020	4,141,381	4,567,020	4,141,381
Accumulated depreciation	-	-	-	-
<b>Total works of art</b>	<b>4,567,020</b>	<b>4,141,381</b>	<b>4,567,020</b>	<b>4,141,381</b>
<b>Library</b>				
Fair value	35,035	33,544	35,035	33,544
Accumulated depreciation	-	-	-	-
<b>Total library</b>	<b>35,035</b>	<b>33,544</b>	<b>35,035</b>	<b>33,544</b>
<b>Total heritage and cultural assets (non-current)</b>	<b>4,602,055</b>	<b>4,174,925</b>	<b>4,602,055</b>	<b>4,174,925</b>

In accordance with Note 1.17, an independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2012. Revaluation increment of \$416.678 million for heritage and cultural assets (2010–11: \$224.122 million) were credited to the asset revaluation reserve by asset class and included in the equity section of the Balance Sheet. A restatement of the opening balance to \$4.175 billion was required to reflect an additional \$272.450 million valuation adjustment not identified in the 2010–11 revaluation process. An adjustment of an additional \$272.450 million has been applied to the asset revaluation reserve.

No indicators of impairment were found for heritage and cultural assets in 2011–12.

No heritage and cultural assets are expected to be sold or disposed of within the next twelve months.

**6D Intangible assets**

Computer software at cost	2,453	2,362	2,453	2,362
Accumulated amortisation	(1,992)	(1,859)	(1,992)	(1,859)
<b>Total intangibles (non-current)</b>	<b>461</b>	<b>503</b>	<b>461</b>	<b>503</b>

No indicators of impairment were found for intangible assets in 2011–12.

No intangibles are expected to be sold or disposed of within the next twelve months.



**6E Analysis of property, plant and equipment, heritage and cultural and intangibles assets (consolidated and National Gallery of Australia)**

TABLE A – Reconciliation of the opening and closing balances  
For the year ended 30 June 2012

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2011</b>	11,000	312,682	323,682	3,937	4,174,925	2,362	4,504,905
Gross book value	-	-	-	(1,944)	-	(1,859)	(3,803)
Accumulated depreciation/amortisation	11,000	312,682	323,682	1,993	4,174,925	503	4,501,102
<b>Net book value 1 July 2011</b>	-	-	-	-	-	-	-
Additions	-	-	-	-	-	-	-
By purchase	-	1,212	1,212	924	19,448	91	21,675
By donation/gift	-	-	-	-	3,035	-	3,035
Revaluation and impairment increment/decrement	10,750	(23,635)	(12,885)	-	416,679	-	403,794
Depreciation/amortisation expense	-	(5,327)	(5,327)	(691)	(12,031)	(134)	(18,183)
Other movements	-	168	168	(168)	-	-	-
Disposals	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-
<b>Net book value 30 June 2012</b>	21,750	285,100	306,850	2,058	4,602,056	461	4,911,425
<b>Net book value as of 30 June 2012 represented by:</b>							
Gross book value	21,750	285,100	306,850	4,693	4,602,056	2,453	4,916,052
Accumulated depreciation/amortisation	-	-	-	(2,635)	-	(1,992)	(4,627)
<b>Net book value</b>	21,750	285,100	306,850	2,058	4,602,056	461	4,911,425

TABLE B – Reconciliation of the opening and closing balances  
For the year ended 30 June 2011

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2010</b>	11,075	288,056	299,131	3,171	3,942,786	2,055	4,247,143
Gross book value	-	-	-	(1,098)	(152)	(1,738)	(2,987)
Accumulated depreciation/amortisation	11,075	288,056	299,131	2,073	3,942,634	317	4,244,155
<b>Net book value 1 July 2010</b>	-	-	-	-	-	-	-
Additions	-	-	-	-	-	-	-
By purchase	-	12,717	12,717	766	13,985	307	27,775
By donation/gift	-	-	-	-	5,501	-	5,501
Revaluation and impairment increment/decrement	(75)	15,966	15,891	-	224,122	-	240,013
Depreciation/amortisation expense	-	(4,057)	(4,057)	(845)	(11,317)	(121)	(16,340)
Disposals	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-
<b>Net book value 30 June 2011</b>	11,000	312,682	323,682	1,994	4,174,925	503	4,501,104
<b>Net book value as of 30 June 2011 represented by:</b>							
Gross book value	11,000	312,682	323,682	3,937	4,174,925	2,362	4,504,905
Accumulated depreciation/amortisation	-	-	-	(1,943)	-	(1,859)	(3,802)
<b>Net book value</b>	11,000	312,682	323,682	1,994	4,174,925	503	4,501,103

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	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
<b>6F Inventories</b>				
<b>Inventories held for sale</b>				
Finished goods	2,226	2,060	2,226	2,060
Less: provision for slow-moving and obsolete inventory	(1,003)	(721)	(1,003)	(721)
<b>Total inventories held for sale</b>	<u>1,223</u>	<u>1,339</u>	<u>1,223</u>	<u>1,339</u>
<b>Total inventories</b>	<u>1,223</u>	<u>1,339</u>	<u>1,223</u>	<u>1,339</u>

During 2011–12, \$1,881,225 of inventory was recognised as an expense (2010–11: \$1,118,665).

No items of inventory were recognised at fair value less cost to sell.

**6G Other – non-financial assets**

Prepayments	<u>33</u>	-	<u>33</u>	-
<b>Total other non-financial assets</b>	<u>33</u>	-	<u>33</u>	-

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

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	CONSOLIDATED		NGA	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>7. PAYABLES</b>				
<b>7A Suppliers</b>				
Creditors – art acquisitions	(96)	(383)	(96)	(383)
Trade creditors and accruals	(1,118)	(1,571)	(1,109)	(1,564)
Other creditors	(97)	(244)	(97)	(244)
<b>Total supplier payables</b>	<b>(1,311)</b>	<b>(2,198)</b>	<b>(1,302)</b>	<b>(2,191)</b>
Supplier payables expected to be settled within 12 months				
External parties	(1,311)	(2,198)	(1,302)	(2,191)
<b>Total</b>	<b>(1,311)</b>	<b>(2,198)</b>	<b>(1,302)</b>	<b>(2,191)</b>
Supplier payables expected to be settled in greater than 12 months				
External parties	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total supplier payables</b>	<b>(1,311)</b>	<b>(2,198)</b>	<b>(1,302)</b>	<b>(2,191)</b>
Settlement is usually made net thirty days.				
<b>7B Other payables</b>				
Salaries and wages	(579)	(412)	(579)	(412)
Unearned income	(920)	(1,159)	(920)	(1,159)
<b>Total other payables</b>	<b>(1,499)</b>	<b>(1,571)</b>	<b>(1,499)</b>	<b>(1,571)</b>
Total other payables are expected to be settled in:				
less than 12 months	(1,414)	(1,244)	(1,414)	(1,244)
more than 12 months	(85)	(327)	(85)	(327)
<b>Total other payables</b>	<b>(1,499)</b>	<b>(1,571)</b>	<b>(1,499)</b>	<b>(1,571)</b>
<b>8. INTEREST BEARING LIABILITIES</b>				
<b>8A Loans</b>				
Loans from Government	(3,000)	(6,000)	(3,000)	(6,000)
<b>Total loans</b>	<b>(3,000)</b>	<b>(6,000)</b>	<b>(3,000)</b>	<b>(6,000)</b>
Payable				
Within 1 year	(3,000)	(3,000)	(3,000)	(3,000)
In 1 to 5 years	-	(3,000)	-	(3,000)
In more than 5 years	-	-	-	-
<b>Total loans</b>	<b>(3,000)</b>	<b>(6,000)</b>	<b>(3,000)</b>	<b>(6,000)</b>

The interest rate applicable to borrowings is 5.23%, the Commonwealth 3-Year Bond Rate as at 25 March 2010 from the Reserve Bank of Australia website. The term of the loan is three years with the final \$3,000,000 of the loan balance to be repaid on 1 July 2012.

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	CONSOLIDATED		NGA	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
<b>9. PROVISIONS</b>				
<b>9A Employee provisions</b>				
Leave	(5,995)	(5,219)	(5,995)	(5,219)
<b>Total employee provisions</b>	<b>(5,995)</b>	<b>(5,219)</b>	<b>(5,995)</b>	<b>(5,219)</b>
Employee provisions are expected to be settled in:				
less than 12 months	(5,420)	(4,761)	(5,420)	(4,761)
more than 12 months	(575)	(458)	(575)	(458)
<b>Total employee provisions</b>	<b>(5,995)</b>	<b>(5,219)</b>	<b>(5,995)</b>	<b>(5,219)</b>
<b>10. CASHFLOW RECONCILIATION</b>				
<b>Reconciliation of cash and cash equivalents as per Balance Sheet to Cashflow Statement</b>				
<b>Cash and cash equivalents as per:</b>				
Cashflow Statement	11,917	5,015	8,232	2,477
Balance Sheet	11,917	5,015	8,232	2,477
<b>Difference</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Reconciliation of net cost of services to net cash from operating activities</b>				
Net cost of services	(32,992)	(30,820)	(34,003)	(26,831)
Add revenue from Government	32,609	32,598	32,609	32,598
<b>Adjusted for non-cash items</b>				
Depreciation and amortisation	18,183	16,340	18,183	16,340
Loss on sale of non-financial assets	-	-	-	-
Gain on sale of shares	-	-	-	-
(Loss)/Gain on market revaluation of shares	-	28	-	-
Gain from disposal of non-current assets	-	-	-	-
Gifts of works of art	(2,979)	(5,501)	(3,035)	(5,501)
Capitalisation of salary costs	(2,942)	(2,936)	(2,942)	(2,936)
<b>Change in assets and liabilities</b>				
(Increase)/decrease in receivables	636	(251)	590	(201)
(Increase)/decrease in inventories	116	(560)	116	(560)
(Increase)/decrease in other assets and liabilities	(48)	271	(52)	261
Increase/(decrease) in creditors	(656)	(644)	(685)	(644)
Increase/(decrease) in loans	(3,000)	(3,000)	(3,000)	(3,000)
Increase/(decrease) in provisions for employee entitlements	943	(223)	943	(223)
<b>Net cash from/(used by) operating activities</b>	<b>9,871</b>	<b>5,302</b>	<b>8,724</b>	<b>9,303</b>

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**11. CONTINGENT ASSETS AND LIABILITIES**

	<b>Lands and buildings</b>		<b>Total</b>	
	<b>2012</b>	<b>2011</b>	<b>2012</b>	<b>2011</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Contingent assets</b>				
Balance from previous period	750	750	750	750
New	-	-	-	-
Remeasurement	185	-	185	-
Assets recognised	-	-	-	-
Expired	-	-	-	-
<b>Total contingent assets</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>
	<b>Indemnities</b>		<b>Total</b>	
	<b>2012</b>	<b>2011</b>	<b>2012</b>	<b>2011</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Contingent liabilities</b>				
Balance from previous period	-	-	-	-
New	-	-	-	-
Remeasurement	-	-	-	-
Liabilities recognised	-	-	-	-
Expired	-	-	-	-
<b>Total contingent liabilities</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net contingent assets/(liabilities)</b>	<b>935</b>	<b>750</b>	<b>935</b>	<b>750</b>

At 30 June 2012, the National Gallery of Australia has not identified any quantifiable contingencies, unquantifiable contingencies or significant remote contingencies.

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	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$	\$	\$	\$
<b>12. SENIOR EXECUTIVE REMUNERATION</b>				
<b>12A Senior executive remuneration expense for the reporting period</b>				
<b>Short-term employee benefits</b>				
Salary	(1,006,468)	(946,862)	(1,006,468)	(946,862)
Annual leave accrued	(81,132)	(74,392)	(81,132)	(74,392)
Performance bonuses	(62,669)	(75,881)	(62,669)	(75,881)
Motor vehicle and other allowances	(34,614)	(48,967)	(34,614)	(48,967)
<b>Total short-term employee benefits</b>	<b>(1,184,883)</b>	<b>(1,146,102)</b>	<b>(1,184,883)</b>	<b>(1,146,102)</b>
<b>Post-employment benefits</b>				
Superannuation	(109,211)	(107,804)	(109,211)	(107,804)
<b>Total post-employment benefits</b>	<b>(109,211)</b>	<b>(107,804)</b>	<b>(109,211)</b>	<b>(107,804)</b>
<b>Other long-term employee benefits</b>				
Long-service leave	(36,509)	(33,477)	(36,509)	(33,477)
<b>Total other long-term employee benefits</b>	<b>(36,509)</b>	<b>(33,477)</b>	<b>(36,509)</b>	<b>(33,477)</b>
<b>Termination benefits</b>				
	-	-	-	-
<b>Total</b>	<b>(1,330,604)</b>	<b>(1,287,383)</b>	<b>(1,330,604)</b>	<b>(1,287,383)</b>

Notes

- Note 12A was prepared on an accruals basis.
- Note 12A excludes acting arrangements and part year service where remuneration expensed for a senior executive was less than \$150,000.

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**12B Average annual reportable remuneration paid to substantive senior executives during the reporting period**

	Number of senior executives	Reportable salary \$	Contributed superannuation \$	Reportable allowances \$	Bonus paid \$	Total \$
<b>2011-12</b>						
Total remuneration						
Less than \$150,000						
\$150,000 to \$179,999						
\$180,000 to \$209,999	3	160,110	18,304	11,210	7,070	196,694
\$210,000 to \$239,999						
\$240,000 to \$269,999	1	220,625	24,683	-	8,769	254,077
\$360,000 to \$389,999	1	305,512	29,617	-	32,690	367,819
<b>Total</b>	<b>5</b>					

**2010-11**

Total remuneration						
Less than \$150,000						
\$180,000 to \$209,999	3	146,695	17,953	16,284	6,782	187,715
\$210,000 to \$239,999						
\$240,000 to \$269,999	1	212,459	24,378	114	8,431	245,381
\$360,000 to \$389,999	1	294,316	29,567	-	47,104	370,988
<b>Total</b>	<b>5</b>					

Notes

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- Reportable salary includes:
  - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column)
  - reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits)
  - exempt foreign employment income.
- The 'contributed superannuation' amount is the average actual superannuation contributions paid to senior executives in that reportable remuneration band during the reporting period.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
- Various salary sacrificing arrangements were available to senior executives, including super, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.



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**13. REMUNERATION OF COUNCIL MEMBERS**

Total remuneration received or due and receivable by Council members of the National Gallery of Australia was \$148,155 in 2011–12 (2010–11: \$143,522).

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

	2012	2011
	Number	Number
\$Nil–\$29,999	10	11
\$30,000–\$59,999	-	1
	<u>10</u>	<u>12</u>

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

	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$	\$	\$	\$
<b>14. REMUNERATION OF AUDITORS</b>				
Amounts received or due and receivable by the Auditor-General as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation	(66,900)	(66,600)	(66,900)	(66,600)
<b>Total fair value of services provided</b>	<u>(66,900)</u>	<u>(66,600)</u>	<u>(66,900)</u>	<u>(66,600)</u>

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

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**15. RELATED PARTY DISCLOSURES**

**15A National Gallery of Australia Fund**

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

	2012	2011
	\$'000	\$'000
Balance at 1 July	2,097	4,000
Income		
Donations	7,488	9,764
Interest	14	199
	<u>9,598</u>	<u>13,963</u>
Expenditure		
Acquisition of works of art	3,359	7,266
Other expenses	117	4,600
Balance at 30 June	<u>6,122</u>	<u>2,097</u>

**15B Controlled entity – National Gallery of Australia Foundation**

The National Gallery of Australia Foundation is incorporated under the *Corporations Act 2001* as a company limited by guarantee and not having share capital.

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

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

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation \$426,549 (2010–11: \$480,826), which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$996,503 (2010–11: \$6,563,370) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art and the extension of the Gallery building. This donation is eliminated on consolidation.

**15C Controlled entity – Gordon Darling Australia Pacific Print Fund**

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

The Gordon Darling Australia Pacific Print Fund contributed \$55,900 (2010–11: \$54,030) to the development of the national collection of the National Gallery of Australia during the year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

**15D Council Members**

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

	Date commenced	Date retired
Mr J Calvert-Jones AM	01/08/06	
The Hon Mrs A Dawson-Damer	22/04/05	
Mr T Fairfax AM (Chairman from 20/4/2012)	10/03/11	
Mr W Hemsley	13/12/06	
Ms Catherine Harris AO, PSM	28/05/12	
Mr J Hindmarsh	10/03/11	
Ms J Hylton	15/06/10	
Mr C Morton	14/05/09	
Mr R Myer AM (Chairman from 20/12/05 to 18/3/12)	24/09/03	18/3/12
Ms J Pratt AC	14/09/11	
Dr R Radford AM	20/12/04	

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

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

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**16. FINANCIAL INSTRUMENTS**

	CONSOLIDATED		NGA	
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
<b>16A Categories of financial instruments</b>				
<b>Financial assets</b>				
Fair value through the profit and loss				
Investments	1,193	1,299	-	-
Loans and receivables				
Cash and cash equivalents	11,917	5,015	8,232	2,477
Receivables for goods and services	932	1,571	910	1,571
Other	76	13	72	5
<b>Carrying amount of financial assets</b>	<b>14,118</b>	<b>7,898</b>	<b>9,214</b>	<b>4,053</b>
<b>Financial Liabilities</b>				
At amortised cost:				
Suppliers	(1,311)	(2,198)	(1,302)	(2,191)
Loans	(3,000)	(6,000)	(3,000)	(6,000)
<b>Carrying amount of financial liabilities</b>	<b>(4,311)</b>	<b>(8,198)</b>	<b>(4,302)</b>	<b>(8,191)</b>
<b>16B Net income and expense from financial assets</b>				
<b>Loans and receivables</b>				
Interest revenue	657	251	520	88
<b>Net gain from loans and receivables</b>	<b>657</b>	<b>251</b>	<b>520</b>	<b>88</b>
<b>Fair value through profit and loss</b>				
Dividend and distribution revenue	96	178	-	-
Change in fair value	106	28	-	-
Gain/(Loss) on sale	-	-	-	-
<b>Net gain/(loss) through profit and loss</b>	<b>202</b>	<b>206</b>	<b>-</b>	<b>-</b>
<b>Net gain/(loss) from financial assets</b>	<b>859</b>	<b>457</b>	<b>520</b>	<b>88</b>

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

**16C Net income and expense from financial liabilities**

<b>Financial liabilities – at amortised cost</b>				
Interest expense	(157)	(314)	(157)	(314)
<b>Net loss financial liabilities – at amortised cost</b>	<b>(157)</b>	<b>(314)</b>	<b>(157)</b>	<b>(314)</b>
<b>Net loss from financial liabilities</b>	<b>(157)</b>	<b>(314)</b>	<b>(157)</b>	<b>(314)</b>

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

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**16D Credit risk**

The National Gallery of Australia is exposed to minimal credit risk as the majority of loans and receivables are cash or amounts owed by the Australian Tax Office in the form of a Goods and Services Tax refund. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables in 2011–12 of \$900,327 (2010–11: \$1,566,104). The National Gallery of Australia has assessed the risk of the default on payment and has allocated in 2011–12 the amount of \$10,000 (2010/11: \$5,000) to an allowance for doubtful debts.

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

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

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

	CONSOLIDATED			
	Not past due nor impaired	Not past due nor impaired	Past due or impaired	Past due or impaired
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Cash and cash equivalents	11,917	5,015	-	-
Receivables for goods and services	215	248	891	1,502
<b>Total</b>	<b>12,133</b>	<b>5,263</b>	<b>891</b>	<b>1,502</b>

**Ageing of financial assets that are past due but not impaired for 2012**

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	<b>Total \$'000</b>
Receivables for goods and services	316	48	53	474	891
<b>Total</b>	<b>316</b>	<b>48</b>	<b>53</b>	<b>474</b>	<b>891</b>

**Ageing of financial assets that are past due but not impaired for 2011**

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	<b>Total \$'000</b>
Receivables for goods and services	992	39	42	429	1,502
<b>Total</b>	<b>992</b>	<b>39</b>	<b>42</b>	<b>429</b>	<b>1,502</b>

	NGA			
	Not past due nor impaired	Not past due nor impaired	Past due or impaired	Past due or impaired
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Cash and cash equivalents	8,232	2,477	-	-
Receivables for goods and services	172	181	891	1,502
<b>Total</b>	<b>8,405</b>	<b>2,658</b>	<b>891</b>	<b>1,502</b>

**Ageing of financial assets that are past due but not impaired for 2012**

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	<b>Total \$'000</b>
Receivables for goods and services	316	48	53	474	891
<b>Total</b>	<b>316</b>	<b>48</b>	<b>53</b>	<b>474</b>	<b>891</b>

**Ageing of financial assets that are past due but not impaired for 2011**

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	<b>Total \$'000</b>
Receivables for goods and services	992	39	42	429	1,502
<b>Total</b>	<b>992</b>	<b>39</b>	<b>42</b>	<b>429</b>	<b>1,502</b>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
 For the year ended 30 June 2012

**16E Fair values of financial instruments**

		CONSOLIDATED			
		Total carrying amount	Fair value	Total carrying amount	Fair value
Note		2012	2012	2011	2011
<b>Financial assets</b>					
Cash and cash equivalents	5A	11,917	11,917	5,015	5,015
Trade and other receivables	5B	922	922	1,566	1,566
Other investments	5C	1,193	1,193	1,299	1,299
Other	5D	76	76	13	13
<b>Total financial assets</b>		<u>14,108</u>	<u>14,108</u>	<u>7,893</u>	<u>7,893</u>
<b>Financial liabilities</b>					
Suppliers	7A	(1,311)	(1,311)	(2,198)	(2,198)
Loans	8A	(3,000)	(3,000)	(6,000)	(6,000)
<b>Total financial liabilities</b>		<u>(4,311)</u>	<u>(4,311)</u>	<u>(8,198)</u>	<u>(8,198)</u>

		NGA			
		Total carrying amount	Fair value	Total carrying amount	Fair value
Note		2012	2012	2011	2011
<b>Financial assets</b>					
Cash and cash equivalents	5A	8,232	8,232	2,477	2,477
Trade and other receivables	5B	900	900	1,566	1,566
Other investments	5C	-	-	-	-
Other	5D	72	72	5	5
<b>Total financial assets</b>		<u>9,204</u>	<u>9,204</u>	<u>4,048</u>	<u>4,048</u>
<b>Financial liabilities</b>					
Suppliers	7A	(1,302)	(1,302)	(2,191)	(2,191)
Loans	8A	(3,000)	(3,000)	(6,000)	(6,000)
<b>Total financial liabilities</b>		<u>(4,302)</u>	<u>(4,302)</u>	<u>(8,191)</u>	<u>(8,191)</u>

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
For the year ended 30 June 2012

**16F Liquidity risk**

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

The following table illustrates the maturities for financial liabilities:

	On demand	Within 1 year	1-5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
<b>2012</b>					
Suppliers	-	1,311	-	-	1,311
Loans	-	3,000	-	-	3,000
<b>Total</b>	-	4,311	-	-	4,311
<b>2011</b>					
Suppliers	-	2,198	-	-	2,198
Loans	-	3,000	3,000	-	6,000
<b>Total</b>	-	5,198	3,000	-	8,198

The National Gallery of Australia receives funding from the Australian Government. The National Gallery of Australia manages its budgeted funds to ensure it has adequate funds to meet payments as they fall due. In addition, the National Gallery of Australia has policies in place to ensure timely payments are made when due and has no past experience of default.

**16G Market Risk**

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

**Equity-price risk**

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

**Interest-rate risk**

The interest rate applicable to loans is fixed at 5.23%, the Commonwealth 3-Year Bond Rate, and is not exposed to interest rate fluctuations. The term of the loan is three years with the final \$3,000,000 of the loan balance to be repaid on 1 July 2012.

The National Gallery of Australia has assessed nil interest-rate risk in relation to the loan from the Commonwealth.

**Sensitivity analysis**

The National Gallery of Australia undertook an assessment of the reasonable possible change in the price of the investment portfolio over the next twelve months. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2012. The fair value of the investment portfolio as at 30 June 2012 amounted to \$1,193,000. A hypothetical 6% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of \$72,000 (such a gain/(loss) would be recognised through the Statement of Comprehensive Income).

**17. COMPENSATION AND DEBT RELIEF**

The National Gallery of Australia made no payments in relation to compensation and debt relief in 2011-12 (2010-11: nil).

## 18. REPORTING OF OUTCOMES

### 18A Outcomes of the National Gallery of Australia

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

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

### 18B Net cost of outcome delivery

	Outcome 1	
	2012	2011
	\$'000	\$'000
Expenses	(57,762)	(54,403)
Total own-source income	23,760	27,572
<b>Net cost/(contribution) of outcome</b>	<b>(34,003)</b>	<b>(26,831)</b>

	Note	CONSOLIDATED		NGA	
		2012	2011	2012	2011
		\$'000	\$'000	\$'000	\$'000
<b>19. NET CASH APPROPRIATION ARRANGEMENTS</b>					
<b>Total comprehensive income/(loss) less depreciation expenses previously funded through revenue appropriations</b>		415,442	253,108	414,432	257,097
Plus: depreciation expenses previously funded through: revenue appropriation		(12,031)	(11,317)	(12,031)	(11,317)
<b>Total comprehensive income/(loss) as per Statement of Comprehensive Income</b>		<b>403,411</b>	<b>241,791</b>	<b>402,400</b>	<b>245,780</b>

From 2009–10, the Government introduced net cash funding arrangements, where revenue received from Government for depreciation/ amortisation expenses ceased. The National Gallery of Australia now receives a separate capital acquisition development budget provided through equity funding.

## 20 FINANCIAL ASSETS RECONCILIATION

<b>Total financial assets as per Balance Sheet</b>		14,282	8,072	9,358	4,160
Less: non-financial instrument components					
GST receivable from Australian Taxation Office	5B	152	113	152	112
Withholding tax receivable	5B	22	66	-	-
Impairment allowance account (goods and services)	5B	(10)	(5)	(10)	(5)
Total non-financial instrument components		<b>165</b>	<b>174</b>	<b>142</b>	<b>107</b>
<b>Total financial assets as per note on financial instruments</b>		<b>14,117</b>	<b>7,898</b>	<b>9,216</b>	<b>4,053</b>



**21 PRIOR-PERIOD ERROR**

An independent valuation of heritage and cultural assets was performed as at 30 June 2011 by Simon Storey Valuers. This resulted in a fair value decrement of \$48.328 million being recognised in the asset revaluation reserve and presented in the Statement of Comprehensive Income for the year ended 30 June 2011. It has since been identified that an additional \$272.45 million increment should have been recognised as at 30 June 2011. In accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors, the error has been corrected by retrospective restatement of the comparative figures. As the error only occurred in the prior period, no restatement of prior periods was required.

The error resulted in the following restatements as at and for the year ended 30 June 2011:

Heritage and cultural assets were increased by \$272.45 million.

Asset revaluation reserve increased by \$272.45 million.

Total comprehensive income increased by \$272.45 million.

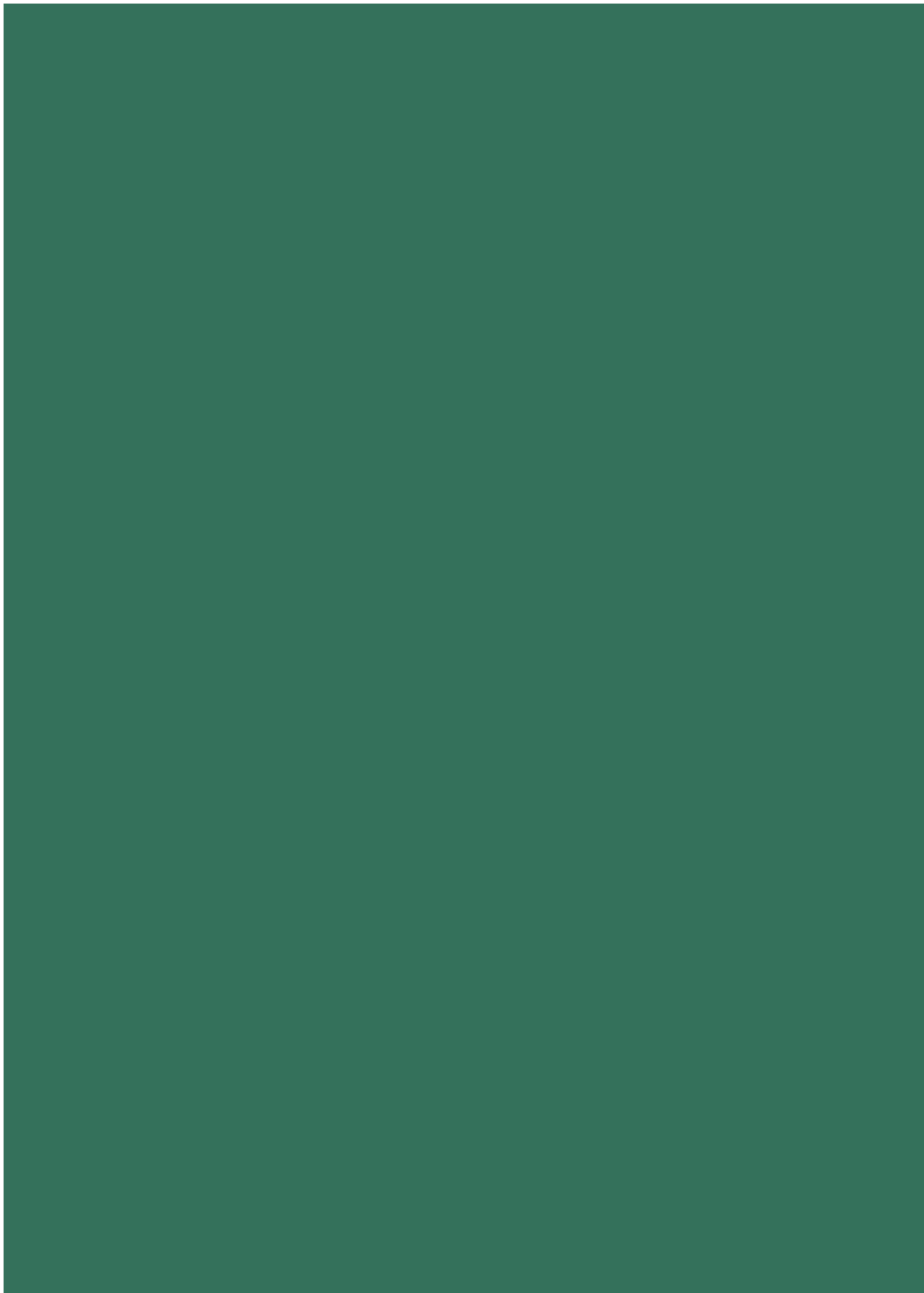
**Balance Sheet extract**

	<b>30 June 2011</b>	<b>Adjustment</b>	<b>Restated 30 June 2011</b>
Heritage and cultural assets	3,902.475m	272.45m	4,174.925m
Total assets	4,238.065m	272.45m	4,510.515m
<b>Net assets</b>	<u>4,223.077m</u>	<u>272.45m</u>	<u>4,495.527m</u>
Asset revaluation reserve	3,352.040m	272.45m	3,624.490m
<b>Total equity</b>	<u>4,223.077m</u>	<u>272.45m</u>	<u>4,495.527m</u>

**Income Statement extract**

Changes in asset revaluation reserves	(32.437m)	272.45m	240.013m
<b>Total other comprehensive income</b>	<u>(32.437m)</u>	<u>272.45m</u>	<u>240.013m</u>





# APPENDICES

# APPENDIX 1 COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Council and on Council committees during the year ending 30 June 2012. The Council met on 6 occasions in the year, the Finance, Risk Management and Audit Committee on 6 occasions and the Acquisitions Committee on 5 occasions.

## COUNCIL

### **Mr Rupert Myer AM (Chairman until 18 March 2012)**

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

Chairman, The Myer Family Company

Chairman, Kaldor Public Art Projects

Chairman, The Aranday Foundation

Director, The Yulgilbar Foundation

Director, National Gallery of Australia Foundation

Member, Felton Bequests' Committee

Director, Australian International Cultural Foundation

Director, The Myer Foundation

### **Mr John Calvert-Jones AM (Chairman from 19 March to 19 April 2012)**

Chairman, Seafirst Australia

Trustee, Calvert-Jones Foundation

Director, Kimberley Foundation

Trustee, McClelland Gallery

### **Mr Tim Fairfax AM (Chairman from 20 April 2012)**

Hon DUniv (Sunshine Coast)

Chairman, Tim Fairfax Family Foundation

Chairman, Vincent Fairfax Family Foundation

Chairman, Salvation Army Brisbane Advisory Board

Director, Foundation for Rural and Regional Renewal

President, Queensland Art Gallery Foundation

Member, Philanthropy Australia Council

Councillor, Royal National Association of Queensland

Director, National Gallery of Australia Foundation

Patron, AMA Queensland Foundation

Patron, University of the Sunshine Coast Foundation

Patron, Volunteers for Isolated Students Education

### **Dr Ron Radford AM (Director)**

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

Director, National Gallery of Australia Foundation

### **The Hon Mrs Ashley Dawson-Damer**

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

Director, Yuills Group of Companies

Director, Opera Australia Capital Fund Council of Governors

Director, National Gallery of Australia Foundation

Member, Australian Institute of Company Directors

Director, National Art School

Director, Sydney Festival

### **Ms Catherine Harris AO, PSM**

Chair, Harris Farm Markets

Director, University of New South Wales Australian School of Business

Director, Oz Naturally

Director, National Gallery of Australia Foundation

Director, University of New South Wales Foundation

Commissioner, Australian Rugby League Commission

Governor, University Notre Dame

Consul General, Bhutanese Consulate

### **Mr Warwick Hemsley**

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

Certified Practising Accountant (Australia)

Fellow, Australian Property Institute

Director, Western Australia Chamber of Commerce and Industry

Chairman, West Australian Opera Company

Director, Redfield Holdings  
Director, Westrade Management  
Director, Hemsley Nominees

**Mr John Hindmarsh**

Bachelor of Building (Hons), University of New South Wales  
Fellow, Australian Institute of Building  
Adjunct Professor, Building and Construction  
Management, University of Canberra  
Executive Chairman, Hindmarsh and Associated  
Companies  
Chairman, Australian Capital Ventures and Equity  
Investments  
Director, Village Building Company  
Director, Canberra Business Council  
Chairman, National Gallery of Australia Foundation  
Director, Hand Across Canberra Charity  
Chairman, Cultural Facilities Corporation

**Mrs Jane Hylton**

Diploma of Fine Arts (Painting), SA School of Art  
Emeritus Curator, Australian Art, Art Gallery  
of South Australia  
Visual arts and collections consultant  
Trustee, Nora Heysen Foundation

**Mr Callum Morton**

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

**Mrs Jeanne Pratt AC**

Senior Vice President, Carlton Football Club  
Member, National Council of Christians and Jews  
Member, Artistic Advisory Committee,  
Her Majesty's Theatre  
Chairman, The Production Company  
Member, Board of Governors, Jewish Museum  
of Australia  
Director, Emergency Services Foundation  
Director, Visy Board

## COUNCIL COMMITTEES

### Finance, Risk Management and Audit Committee

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

**Members as at 30 June 2012**

Mr Warwick Hemsley (Chair)  
Mr John Calvert-Jones AM  
The Hon Mrs Ashley Dawson-Damer  
Mr John Hindmarsh (from 26/6/12)  
Mr Tim Fairfax AM (Ex-officio from 20/4/12)  
Mr Rupert Myer AM (Ex-officio until 18/3/12)

### Acquisitions Committee

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

**Members as at 30 June 2012**

Mrs Jane Hylton (Chair from 26/6/11)  
The Hon Mrs Ashley Dawson-Damer  
Mr Tim Fairfax AM (from 30/8/11)  
Mr Rupert Myer AM (Ex-officio until 18/3/12)

### Building Committee

This committee oversees the Gallery's management of major building projects.

**Members as at 30 June 2012**

Mr John Calvert-Jones AM (Chair)  
Mr Warwick Hemsley  
Mr John Hindmarsh  
Mr Callum Morton  
Mr Tim Fairfax AM (Ex-officio from 20/4/12)  
Mr Rupert Myer AM (Ex-officio until 18/3/12)

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	eligible to attend	attended	eligible to attend	attended
Mr Rupert Myer AM*	4	4	7	7
24/9/03 – 26/9/06				
20/10/05 – 19/12/08				
20/12/08 – 19/12/11				
20/12/11 – 18/3/12				
Mr John Calvert-Jones AM**	6	4	6	4
1/8/06 – 31/7/09				
29/10/09 – 28/10/12				
Mr Tim Fairfax AM***	6	5	7	5
10/3/11 – 9/3/14				
Dr Ron Radford AM (Director)	6	6	11	11
20/12/04 – 19/12/09				
20/12/09 – 19/1/13				
20/4/12 – 30/9/14				
The Hon Mrs Ashley Dawson-Damer	6	6	11	11
22/4/05 – 21/4/08				
30/5/08 – 29/5/11				
16/6/11 – 15/5/14				
Ms Catherine Harris AO, PSM	1	1	-	-
24/5/12 – 23/5/15				
Mr Warwick Hemsley	6	6	6	6
13/12/06 – 12/12/09				
14/4/10 – 13/4/13				
Mr John Hindmarsh	6	6	1	1
10/3/11 – 9/3/14				
Ms Jane Hylton	6	6	5	5
15/6/10 – 14/6/13				
Mr Callum Morton	6	5	-	-
14/5/09 – 13/5/12				
24/5/12 – 23/5/15				
Mrs Jeanne Pratt AC	5	3	-	-
14/9/11 to 13/9/14				

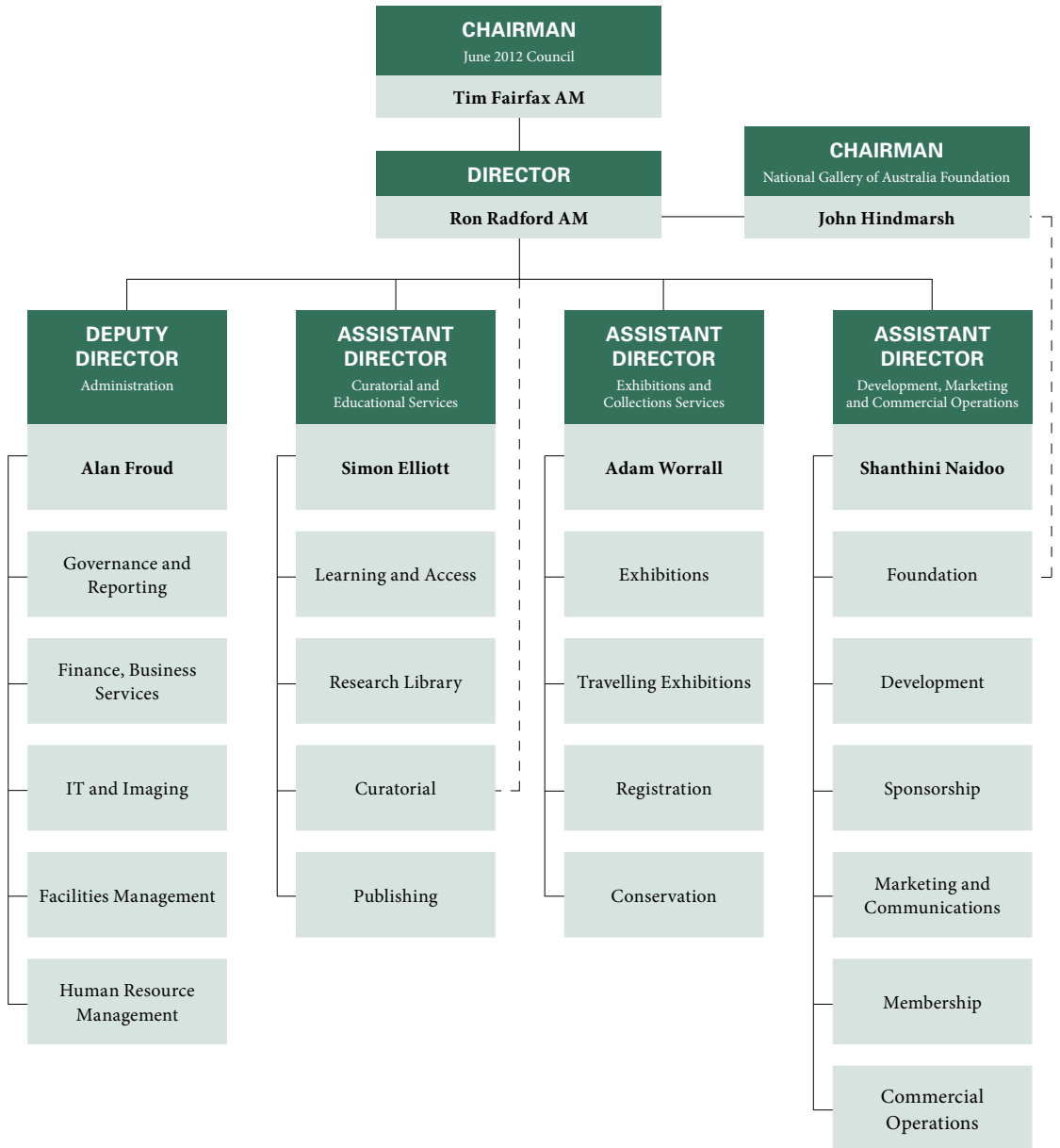
\* Chairman from 20/12/05 to 18/3/12

\*\* Chairman from 19/3/12 to 19/4/12

\*\*\* Chairman from 20/4/12 to 31/12/12

# APPENDIX 2 MANAGEMENT STRUCTURE

The following details management structure as at 30 June 2012.





## APPENDIX 3 STAFF AND VOLUNTEERS

The following details the staff and volunteers at the Gallery as at 30 June 2012.

### STAFF

#### Executive

Ronald Radford, Director  
 Hester Gascoigne (on leave)  
 Sophie Hunter  
 Alan Froud,  
 Deputy Director  
 Kirsti Partridge

#### Administration

Helen Gee, Manager,  
 Governance and  
 Reporting  
 David Perceval, Chief  
 Finance Officer  
 Mehran Akbari  
 Lachlan Cartland  
 Zoe Hutchison  
 Anne Lupton  
 Rory McQuinn  
 Kirsten Pace  
 Trinity Poonpol  
 Andrew Powrie  
 Barbara Reinstadler  
 Sarah Robinson  
 John Santolin  
 Roberto Thomas  
 Victoria Worley  
 Luke Marks, Head of IT  
 and Imaging  
 Anthony Bezos  
 Alanna Bishop  
 Robert Cheeseman

Marcus Hayman  
 David Hempenstall  
 Wilhelmina Kemperman  
 Eleni Kypridis  
 Barry Le Lievre  
 Lorraine Jovanovic  
 Lisa Mattiazzi  
 David Pang  
 John Tassie  
 Joanne Tuck-Lee  
 Tony Rhynehart, Head  
 of Human Resource  
 Management  
 Amanda Corbett  
 Debra Luck  
 Janine Ossato  
 Manolita Ramsey  
 Joanne Sultana  
 Mikey Pettit  
 Helen Ward (on leave)  
 Dean Marshall, Head of  
 Facilities Management  
 Doris Acoymo  
 Sylvain Brudo  
 Debbie Bulger  
 Jose Campuzano  
 Annette Connor  
 Joye Dawe  
 Antonia Del Rio  
 Jalal Elmoudawar  
 Philip Essam  
 Laurence Geraghty  
 Sue Howland

Paul Hulford  
 Alan Hulford  
 William Irvine  
 Michelle Izzard  
 Philip Jeffries  
 Stephen Jones  
 Brendan Jordan  
 Len Kershaw  
 Peter Lavery  
 Paula Leglise (on leave)  
 Darrel Lord  
 Mark Mandy  
 Mark Mayne  
 Andrew McLeod  
 Brett Millikin  
 Gale Millwood (on leave)  
 Fiona Moore  
 John O'Malley  
 James Parker  
 Dennis Penny  
 Peter Petryk  
 Patrick Pulbrook  
 Kadrinka Ratajkoska  
 Joseph Read  
 Brett Redfern  
 Maurice Renton  
 Svetlana Rodic  
 Josip Rukavina  
 Taron Scholte  
 Eduardo Serrano  
 David Sharrock  
 Zelyko Stefek

Ian Stuart  
 Charles Summerell  
 Salesi Tahī  
 Zdenka Topic

#### Curatorial and Educational Services

Simon Elliott, Assistant  
 Director  
 Lucy Davis  
 Robert Bell, Senior Curator,  
 Decorative Arts and  
 Design  
 Roger Butler, Senior Curator,  
 Australian Prints,  
 Drawings and illustrated  
 Books  
 Christine Dixon, Senior  
 Curator, International  
 Painting and Sculpture  
 Anna Gray, Head of  
 Australian Art and Senior  
 Curator, Australian  
 Painting and Sculpture  
 pre-1920  
 Michael Gunn, Senior  
 Curator, Pacific Arts  
 Deborah Hart, Senior  
 Curator, Australian  
 Painting and Sculpture  
 post-1920  
 Jane Kinsman, Senior  
 Curator, International  
 Prints, Drawings and  
 Illustrated Books  
 Robyn Maxwell, Senior  
 Curator, Asian Art  
 (on leave)

Gael Newton, Senior  
Curator, Photography

Jaklyn Babington

Tina Baum

Kelli Cole

Melanie Eastburn

Rebecca Edwards

Lucie Folan

Charmane Head

Crispin Howarth

Miriam Kelly

Emma Kindred

Simeran Maxwell

Olivia Meehan

Sarina Noordhuis-Fairfax

Anne O'Hehir

Emilie Owens

Rebecca Scott

Beatrice Thompson

Lucina Ward

Karie Wilson

Kirsty Morrison, Publishing

Carla Da Silva Pastrello

Susannah Luddy

Eric Meredith

Kristin Thomas

Nick Nicholson

Peter Naumann, Head of  
Learning and Access  
(on leave)

Lyndel Arnett

Michelle Belford

Adriane Boag

Rose Cahill

Sally-Jane Collignon

Michelle Fracaro

Camilla Greville

Gwen Horsfield

Joanna Krabman

Rose Montebello

Christine Nicholas

Egidio Ossato

Dorothy Rollins

Katie Russell

Joanne Walsh

Peter White

Frances Wild

Edith Young

Joye Volker, Chief Librarian

Kate Brennand

Kathleen Collins

Gillian Currie

Helen Hyland

Peta Jones

Vicki Marsh

Cheng Phillips

Samantha Pym

Adrian Reid

### Exhibitions and Collections Services

Adam Worrall,  
Assistant Director

Dominique Nagy,  
Head of Exhibitions

Jing-Ling Chua

Emma Doy

Lloyd Hurrell

Derek O'Connor

Katrina Power

Patrice Riboust

Ben Taylor

David Turnbull

Peter Vandermark

Debbie Ward,  
Head of Conservation

Megan Absolon

Lisa Addison

Sharon Alcock

Hannah Barrett

Shu-lan Birch (on leave)

Nicolette Black

Kate Eccles-Smith

Micheline Ford

Scott Franks

Greg Howard

Fiona Kemp

Blaide Lallemand

Roy Marchant

Cheree Martin

Sarah McHugh

David McRoberts

Jael Muspratt

Kassandra O'Hare (on leave)

Sheridan Roberts

Beata Tworek-Matuszkiewicz

James Ward

Jane Wild

Andrea Wise

David Wise

Natalie Beattie,  
Head of Registration

Valerie Alfonzi

Pam Bailey

Salvatore Bottari

Mark Bradley

Kate Buckingham

David Cover

Georgia Cunningham

Pam Debenham

Bruce Egan

John Gryniewicz

Chris Harman

Andrew Kaminski

Adam Mann

Jane Marsden (on leave)

Philip Murphy

Rebecca Nielsen

Tedd Nugent

Aaron Pollock

Jane Saker

Mark Van Veen

Belinda Cotton, Head of  
Travelling Exhibitions

Bronwyn Campbell

Mary-Lou Nugent

**Development,  
Marketing and  
Commercial  
Operations**

Shanthini Naidoo,  
Assistant Director

Kate Groves

Elizabeth Malone, Manager,  
Commercial Operations

Anne Frisch

Steven Lawlis

Stephen Roberts

Anna Saboisky

Emmalise Sprott

Stephen Tsakalos

Tanya Wiencke

Maryanne Voyazis,  
Executive Director,  
Foundation

Corrina Cullen

Sarah Carlson

Nicole Short, Manager,  
Corporate Sponsorship

Eleanor Kirkham

Elizabeth Wilson,  
Manager, Membership

Irene Delofski

Christopher Hastings

David Edghill, Head  
of Marketing and  
Communications

Jennifer Dobbins

Siobhan Ion

## VOLUNTEERS

### Aboriginal and Torres Strait Islander Art

Georgia Mokak  
Jacqueline Chlanda  
Marion Vidal

### Asian Art

Margo Geering  
Jan Smith

### Australian and International Decorative Arts and Design

Jane Herring  
Meredith Hinchliffe

### Australian Painting and Sculpture

Julia Greenstreet  
Claire Capel-Stanley

### Australian Prints and Drawings

Anne McDonald  
Gwenyth Macnamara  
Victoria Perin

### International Painting and Sculpture

Caitlin Eyre  
Pamela Walker  
Gadia Zrihan

### Pacific Arts

Sylvia Cockburn

## Photography

Robert Deane  
Bernard Lilienthal

## Conservation

Melissa Bolin  
Bethany Corrigan  
Gudrun Genee  
Bill Hamilton  
Connie Koh

## Exhibitions

Blake Fenwick  
Anna Thurgood  
Megan Williams

## Membership

Dorothy Anderson  
Judy Burns  
Doreen Butler  
Betty Campbell  
Maureen Chan  
Cathie Collins  
Helen Deane  
Sylvia Dicker  
Helen Douglas  
Kay Dunne  
Karin Fyfe  
Margaret Gerahty  
Audrey Harvey  
Isabelle Hayward  
Beryl Legge-Wilkinson  
Doris McCauley  
Heather Mears  
Estelle Neilson  
Alison Thomas  
Gene Willsford  
Gerda Zietek

## Research Library

Pam Cossey  
Bill Geering  
Julia Nicholls  
Kay Smith

## Sponsorship and Development

Kirby-Lee Rushby

## Voluntary guides

Win Abernethy  
Chitrani Abeysekera  
Mariana Aguilera  
Janet Aitken  
Gail Allen  
Lesley Band  
Marilyn Barclay  
Susan Bastian  
Hilary Batten  
Judy Bell  
Elizabeth Bennett  
Vivienne Blundell  
Lynne Booth  
Christine Bowen  
Carolyn Brennan  
Robyn Brick  
Lena Britton  
Margaret Bromley  
Merredy Brown  
Laurel Brummell  
Meralyn Bubear  
Frances Butterfield  
Helen Campbell  
Shelley Clarke  
Bruce Cook  
Beverley Copeland  
Kerin Cox

Wendy Coxhead  
Merrilyn Crawford  
Dodie Crichton  
Meridith Crowley  
Paloma Crowley  
Sumie Davies  
Suzie Dearn  
Ruth Dobson  
Bea Duncan  
Margaret Dunkley  
Heather Duthie  
Margaret Enfield  
Brian England  
Phyllis Evenett  
Peter Field  
Sharon Field  
Miriam Fischer  
Judith Fleming  
Patrick Fleming  
Marcia Fletcher  
Colleen Fox  
Monty Fox  
Margaret Frey  
Janet Garrett  
Jean Gifford  
Robert Goodrick  
Ross Gough  
Christine Grose  
Beverly Hackett  
Barrie Hadlow  
Jann Hallenan  
Glenys Harris  
Fiona Hase  
Toni Hassan  
Brit Helgeby  
Rosanna Hindmarsh  
Margaret Hollis

Mie Ling Huisken	Jennifer Power	Pamela Weiss
Elsbeth Humphries	Julia Pratt	Donelle Wheeler
Carol Hunt	Norma Price	Jenny Williams
Odette Ingram	Anna Prosser	Jenny Wilson
Robin Irvine	Joan Purkis	Marjorie Wilson
Roslyn Jackson	Kaye Rainey	Judith Wood
Phoebe Jacobi	Sara Rapp	Robert Worley
Tami Jacobsen	Anne Reese	Sylvia Xavier
Marilyn Jessop	Georgia Renfree	
Clara Johns	Helen Richmond	
Diane Johnson	Fred Roberts	
Kay Johnston	Judy Roberts	
Mary Kelly	Jayne Ross	
Jillian Kennedy	Lindy Ross	
Meg Lambeck	Myra Rowling	
Lucinda Lang	Margot Sawyer	
Rachel Letts	Sergio Sergi	
Bernard Lilienthal	Sylvia Shanahan	
Robyn Long	Mary Lou Sheppard	
Paloma Lopez	Carol Slater	
Carmen Luddy	Elizabeth Sloan	
Alva Maguire	Jan Smith	
Karen Manton	Jane Smyth	
Audrey McKibbin	Peggy Spratt	
Phyllis McLean	Marilyn Stretton	
Frances Menz	Carol Summerhayes	
Jennifer Morris	Bob Sutherland	
Margaret Morris	Catherine Sykes	
Geraldine Mountifield	Heather Thompson	
Patti Mulcare	Jo Thomson	
Maryann Mussared	Janet Tomi	
Rhonda Nobbs-Mohr	Arthur Tow	
Kate Nockels	Meryl Turner	
Caroline Nott	Roberta Turner	
Susan O'Connor	Pamela Walker	
Evelyn Paton	Deirdre Ward	
Karen Powell	Judy Ware	

## APPENDIX 4 EXHIBITIONS AND NEW DISPLAYS

### EXHIBITIONS AT THE NATIONAL GALLERY OF AUSTRALIA

#### Out of the West art of Western Australia from the national collection

8 July 2011 – 9 April 2012, Orde Poynton Gallery and Project Gallery

*Out of the West* was the first exhibition at the National Gallery of Australia to present works by a large sample of artists from Western Australia. The exhibition took a unique look at the art from Western Australia from pre-settlement to today and highlighted the richness of the National Gallery's collection of works from this state.

#### Fred Williams infinite horizons

12 August – 6 November 2011, Temporary Exhibition Gallery

Fred Williams is one of Australia's greatest painters. He created a highly original and distinctive way of seeing the Australian landscape and was passionate about the painting process itself. *Fred Williams: infinite horizons* was the first major retrospective of Williams's work in over 25 years.

#### Renaissance 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo

9 December 2011 – 9 April 2012, Temporary Exhibition Gallery

This unique exhibition offered audiences an unparalleled chance to see Early and High Renaissance paintings by some of the greatest European artists. Raphael, Botticelli, Bellini and Titian were represented among an amazing gamut of talent and creative splendour. More than 70 works on canvas and panel made between 1400 and 1600 by painters in northern and central Italy were on display.

#### Von Guérard nature revealed

27 April – 15 July 2012, Orde Poynton Gallery and Project Gallery

Eugene von Guérard is arguably Australia's and certainly Victoria's most important colonial landscape painter.

The work of von Guérard has not been the subject of a dedicated exhibition since 1980. This exhibition included many of von Guérard's beloved iconic landscapes, as well as illustrated sketchbooks and some never-before-seen paintings. This exhibition was a National Gallery of Victoria touring exhibition.

#### unDisclosed 2nd National Indigenous Art Triennial

11 May – 22 July 2012, Temporary Exhibition Gallery

Curated by guest curator Carly Lane, *unDisclosed: 2nd National Indigenous Art Triennial* provided visitors with the opportunity to experience the dynamic visual expression of contemporary Aboriginal and Torres Strait Islander art. From across the country, 20 Aboriginal and Torres Strait Islander artists were selected to represent Indigenous arts today.

#### Connections

16 October 2010 – 18 September 2011, Childrens Gallery

*Connections* explored the rich conversations that can take place between works of art across cultures, place and time. Islamic works of art were paired with others in the national art collection under themes such as calligraphy, geometry, colour and the garden.

#### Good strong powerful

1 October 2011 – 15 January 2012, Childrens Gallery

*Good strong powerful* featured the works of 10 established and emerging Aboriginal artists from three art centres in the Northern Territory. A collaboration between Artback NT and curator Penny Campton, the exhibition celebrated the ongoing production of good, strong and powerful art by these artists and reflected traditional and contemporary subjects through both painting and drawings.

#### Play

4 February – 24 June 2012, Childrens Gallery

*Play* embraced painting, photography, prints and sculpture from across the National Gallery of Australia's collection. The exhibition reminded us of the importance of play in an artist's practice, and in our lives.

## NEW DISPLAYS AT THE NATIONAL GALLERY OF AUSTRALIA

### Upstairs downstairs photographs of Britain 1874–1990

3 September 2011 – 18 December 2011 | Photography Gallery

The social documentary tradition has been a driving force in British photography. This new display showcases some of the National Gallery of Australia's best examples from 1874 to 1990.

### Penguins and ice photographs of Antarctica 1910–2010

23 December 2011 – 25 March 2012 | Photography Gallery

Antarctica has long been a region that has fascinated and captivated imaginations. This focused collection display marked the centenary of the Australasian Antarctic Expedition in 1911 with photographs from various expeditions to Antarctica over the past 100 years.

### Underground photographs of mining and miners 1850 to the present

31 March – 29 July 2012 | Photography Gallery

This display of photographs from the collection showed the landscape, architecture and mechanics of mining, as well as its impact on workers and the environment.

## TRAVELLING EXHIBITIONS NATIONALLY AND INTERNATIONALLY

### In the Japanese manner Australian prints 1900–1940

*In the Japanese manner* highlighted the work of Australian artists inspired by the traditional Japanese woodblock printing art of *ukiyo-e*.

Perc Tucker Regional Gallery, Townsville, Qld,  
19 May – 14 August 2011

### Space invaders Australian . street . stencils . posters . paste-ups . zines . stickers

This exhibition looked at street art of the past 10 years by more than 40 of the most prolific and infamous street artists working in Australia today.

UQ Art Museum, University of Queensland, Brisbane, Qld, 9 April – 5 June 2011

RMIT Gallery RMIT University, Melbourne, Vic,  
2 September – 5 November 2011

Western Plains Cultural Centre, Dubbo, NSW,  
18 November 2011 – 18 March 2012

### In the spotlight Anton Bruehl photographs 1920s–1950s

*In the spotlight* featured the Gallery's collection of Australian-born Anton Bruehl's wide range of photographic work.

Monash Gallery of Art, Wheelers Hill, Vic,  
25 June – 11 September 2011

QUT Art Museum, Brisbane, Qld,  
18 February – 15 April 2012

### Australian portraits 1880–1960 paintings from the National Gallery of Australia collection

This exhibition took a fresh look at portraits from the period 1880 to 1960 held in the national art collection and included 34 leading Australian painters.

Museum and Art Gallery of the Northern Territory,  
Darwin, NT, 9 April – 10 July 2011

Warrnambool Art Gallery, Warrnambool, Vic,  
23 July – 4 September 2011

Queen Victoria Museum and Art Gallery, Launceston,  
Tas, 17 September – 13 November 2011

Hazelhurst Regional Gallery & Arts Centre, Gymea,  
NSW, 3 December 2011 – 29 January 2012

Gladstone Regional Art Gallery, Gladstone, Qld,  
11 February – 12 May 2012

### Fred Williams infinite horizons

Fred Williams is one of Australia's greatest painters and this exhibition was the first major retrospective of his work in over 25 years.

12 August – 6 November 2011, Temporary Exhibition Gallery

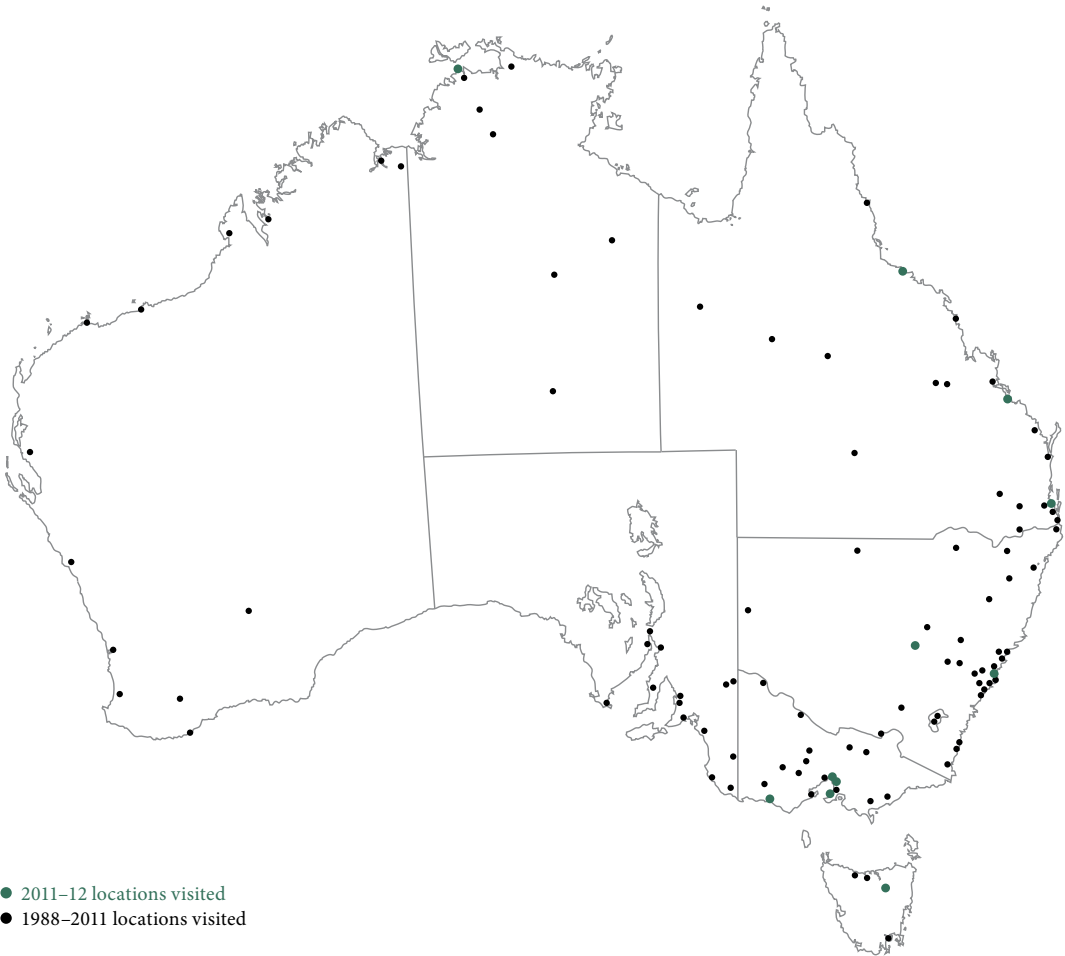
### Roy Lichtenstein Pop remix

This exhibition showcased some of the extensive collection of American Pop art icon Roy Lichtenstein's prints in the national art collection.

Mornington Peninsula Regional Gallery, Mornington,  
Vic, 19 April – 11 June 2012

QUT Art Museum, Brisbane, Qld, 29 June – 26 August 2012

## LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2012



- 2011–12 locations visited
- 1988–2011 locations visited

### ACT

Canberra x 3  
Lanyon x 2

### NSW

Albury x 7  
Armidale x 11  
Bathurst x 5  
Bourke x 1  
Broken Hill x 5  
Campbelltown x 7  
Dubbo x 4  
Eden x 1  
Gosford x 1  
Grafton x 1  
Gymer x 3  
Lake Macquarie x 5  
Moree x 4  
Moruya x 1  
Mosman x 1  
Mudgee x 1  
Murwillumbah x 4  
Newcastle x 14  
Orange x 6

Parkes x 1  
Penrith x 2  
Sydney x 34  
Tamworth x 6  
Wagga Wagga x 5  
Wallaga Lake x 1  
Windsor x 1  
Wollongong x 5

### NT

Alice Springs x 13  
Brunette Downs x 1  
Darwin x 18  
Jabiru x 1  
Katherine x 2  
Palmerston x 1  
Pine Creek x 1  
Tennant Creek x 2

### QLD

Barcardine x 1  
Blackwater x 1  
Brisbane x 36  
Bundaberg x 1  
Cairns x 9

Charleville x 1  
Dalby x 1  
Emerald x 1  
Gladstone x 5  
Ipswich x 4  
Logan x 1  
Mackay x 4  
Mount Isa x 1  
Noosa x 4  
Rockhampton x 5  
Stanthorpe x 2  
Surfers Paradise x 7  
Toowoomba x 4  
Townsville x 13  
Winton x 1

### SA

Adelaide x 30  
Glossop x 1  
Goolwa x 1  
Kadina x 1  
Meningie x 1  
Millicent x 3  
Mt Gambier x 6

Naracoorte x 1  
Port Adelaide x 3  
Port Augusta x 1  
Port Lincoln x 2  
Port Pirie x 5  
Renmark x 2  
Whyalla x 3

### TAS

Burnie x 1  
Devonport x 1  
Hobart x 24  
Launceston x 17

### VIC

Ararat x 1  
Ballarat x 9  
Benalla x 3  
Bendigo x 10  
Castlemaine x 1  
Geelong x 9  
Hamilton x 3  
Langwarrin x 2  
Melbourne x 34  
Mildura x 1

Mornington x 9  
Morwell x 2  
Sale x 5  
Shepparton x 1  
Swan Hill x 2  
Warrnambool x 4  
Waverley x 3  
Whealers Hill x 5

### WA

Albany x 1  
Broome x 2  
Bunbury x 5  
Carnarvon x 2  
Derby x 1  
Geraldton x 10  
Kalgoorlie x 4  
Karratha x 1  
Katanning x 1  
Kununurra x 1  
Perth x 26  
Port Hedland x 1  
Wyndham x 1

### International

Auckland, NZ x 3  
Christchurch, NZ x 3  
Dunedin, NZ x 2  
Gifu City, Japan x 1  
Invercargill, NZ x 1  
London, UK x 1  
Manila,  
The Philippines x 1  
Masterton, NZ x 1  
New Delhi, India x 1  
Noumea,  
New Caledonia x 1  
Port Moresby, PNG x 1  
San Diego, USA x 1  
Singapore x 1  
St Petersburg, Russia x 1  
Washington DC,  
USA x 2  
Wellington, NZ x 4

## THE ELAINE AND JIM WOLFENSOHN GIFT SUITCASE KITS

### Blue Case: Technology

Swan Hill Regional Art Gallery, Swan Hill, Vic,  
1 July – 1 August 2011

Community Arts Network, Perth, WA,  
1 August – 14 September 2011

Arts Access WA, Perth, WA,  
16 September – 1 November 2011

Kangaroo Island Community Education Centre,  
Kangaroo Island, SA, 2–23 November 2011

Arts OutWest, Bathurst, NSW, 14 March – 30 April 2012

Jindalee Nursing Home, Narrabundah, ACT,  
7–21 May 2012

General Practice Education and Training Conference,  
Sydney, NSW, 24–25 May 2012

Gympie Regional Gallery, Gympie, Qld,  
30 May – 10 July 2012

### Red Case: Myths and Rituals and Yellow Case: Form, Space and Design

Education and Public Programs, National Gallery  
of Australia, Parkes, ACT, 24–17 July 2011

Burnie Regional Art Gallery, Burnie, Tas,  
20 July – 1 September 2011

Tasmanian Museum and Art Gallery, Hobart, Tas,  
1 September – 1 December 2011

Goulburn Regional Art Gallery, Goulburn, NSW,  
30 January – 28 February 2012

Manning Regional Art Gallery, Taree, NSW,  
2 March – 9 April 2012

Arts North West, Glen Innes, NSW,  
10 April – 21 May 2012

Moree Plains Gallery, Moree, NSW, 22 May – 9 July 2012

## The 1888 Melbourne Cup

Rockhampton City Art Gallery, Rockhampton, Qld,  
2 June – 18 August 2011

Bundaberg Art Gallery, Bundaberg, Qld,  
18 August – 10 October 2011

Perc Tucker Regional Gallery, Townsville, Qld,  
10 October – 23 November 2011

City of Holdfast Bay, Glenelg, SA,  
31 January – 14 March 2012

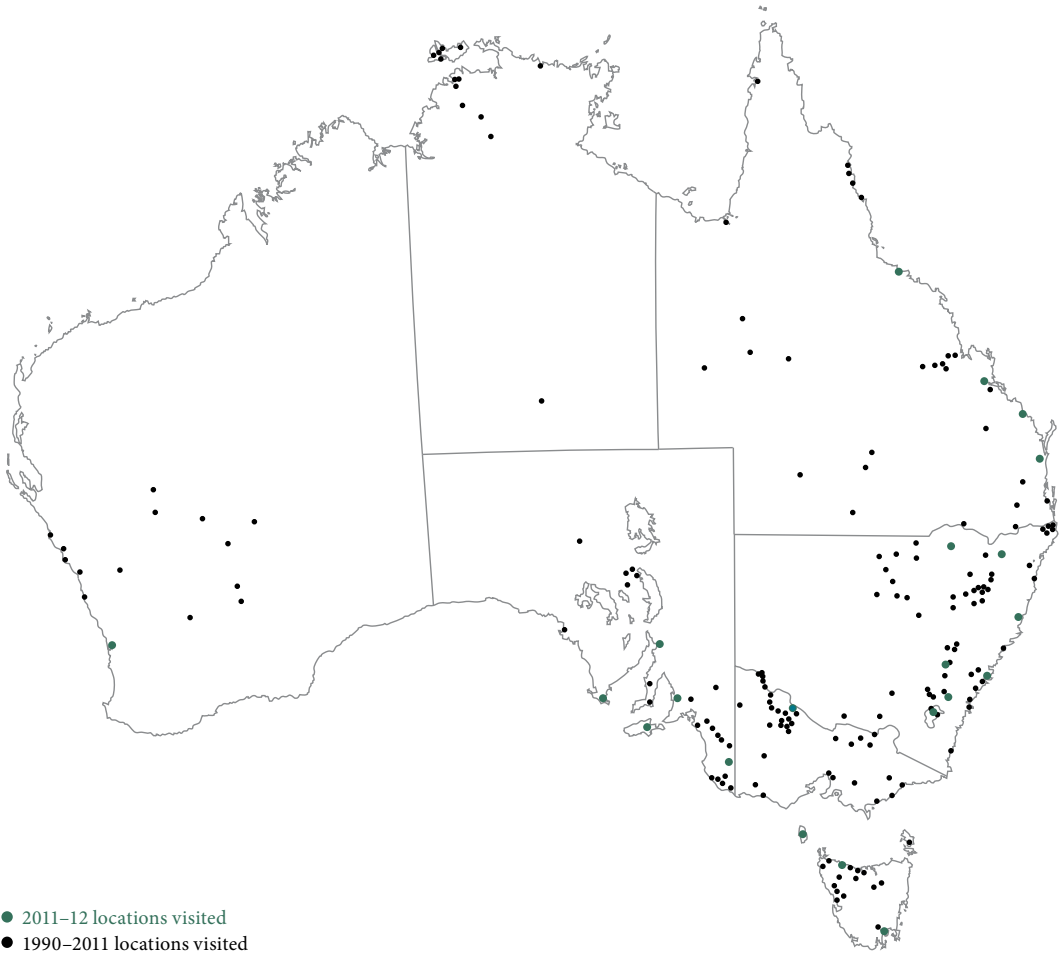
Civic Hall Galleries, Port Lincoln, SA,  
18 March – 18 April 2012

Port Pirie Regional Art Gallery, Port Pirie, SA,  
18 April – 25 June 2012

Naracoorte Art Gallery, Naracoorte, SA,  
27 June – 27 August 2012



## LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1990–2012



**ACT**

Ainslie  
Belconnen  
Braddon  
Chisholm  
Civic  
Curtin  
Fraser  
Holt  
Hughes  
Narrabundah  
Nicholls  
Parkes  
Phillip  
Red Hill  
Symonston  
Woden  
Yarralumla

**NSW**

Albury  
Adelong  
Armidale  
Balranald  
Banora Point  
Barham  
Barooga  
Barraba  
Bathurst  
Batlow  
Bega  
Bermagui  
Berrigan  
Bigga  
Blighty  
Borenore  
Bourke  
Bowning  
Brewarrina  
Broken Hill  
Bunalo  
Bundanoon  
Byrock  
Campbelltown  
Cartwright  
Cessnock  
Cobar  
Coffs Harbour  
Coleambally  
Conargo  
Condong  
Coolabah  
Coolah  
Coonabarabran  
Coonamble  
Coraki  
Cowra  
Cudgen  
Culcairn  
Darlington Point  
Deniliquin  
Dubbo  
Dunedoo  
Dungowan  
Eglington  
Euabalong  
Eumungerie  
Finley  
Ganmain  
Gilgandra  
Glen Innes  
Goulburn  
Grafton  
Griffith  
Gumly Gumly

Gundaroo  
Hay  
Henty  
Hill End  
Huskisson  
Ilabo  
Inverell  
Junee  
Kelso  
Kentucky  
Kingscliff  
Kirkconnell  
Kootingal  
Laggan  
Lake Cargelligo  
Leeton  
Lightning Ridge  
Lismore  
Liverpool  
Maitland  
Marra Creek  
Marulan  
Matong  
Merewether  
Mendooran  
Monaro  
Moonbi  
Moree  
Moulamein  
Mt Ousley  
Murwillumbah  
Narrandera  
Narromine  
Newcastle  
Niangala  
Nyngan  
Parkes  
Penrose  
Perthville  
Port Macquarie  
Queanbeyan  
Rockdale  
Shellharbour  
Sofala  
Spion Cop  
Spring Ridge  
Stokers Siding  
Sydney  
Tallong  
Tamworth  
Taralga  
Taree  
Tocumwal  
Toronto  
Trangie  
Tullibigeal  
Tumbulgum  
Tweed Heads  
Tweed River  
Tyalgum  
Unanderra  
Ungarie  
Uralla  
Wagga Wagga  
Wahroonga  
Wakool  
Walcha  
Walgett  
Wallabadah  
Warren  
Wattle Flat  
Wellington  
Werris Creek  
West Wyalong  
Windellama

Windsor  
Woolbrook  
Yanko  
Yarrowitch  
Yeoval  
Young

**NT**

Adelaide River  
Alice Springs  
Bathurst Island  
Berrimah  
Darwin  
Howard Springs  
Katherine  
Kings Canyon  
Larrakeyah  
Maningrida  
Melville Island  
Moulden  
Pine Creek

**QLD**

Alexandra Hills  
Aughathella  
Bli Bli  
Bloomfield River  
Boulia  
Brisbane  
Buderim  
Bundaberg  
Caboolture  
Cairns  
Caloundra  
Charleville  
Childers  
Cleveland  
Cooktown  
Cunnamulla  
Dows Creek  
Eton  
Eungella  
Gargett  
Gin Gin  
Gladstone  
Glenview  
Gold Coast  
Goondiwindi  
Gympie  
Imbil  
Kilkivan  
Macleay Island  
Maleny  
Marian  
McKinlay  
Mirani  
Montville  
Moura  
Mt Charlton  
Murgon  
Normanton  
Oakley  
Peachester  
Pinnacle  
Quilpie  
Rockhampton  
Rossville  
Septimus  
Surat  
Thursday Island  
Tin Can Bay  
Toowoomba  
Townsville  
Warwick  
Weipa  
Winton

**SA**

Adelaide  
Airdale  
Andamooka  
Balhannah  
Beachport  
Berri  
Bordertown  
Cooper Pedy  
Coomandook  
Coonalpyn  
Glenelg  
Glossop  
Kangaroo Island  
Karcultaby  
Keith  
Leigh Creek  
Maitland  
Meningie  
Millicent  
Mount Burr  
Mount Gambier  
Naracoorte  
Port Lincoln  
Port Pirie  
Rendelsham  
Risdon Park  
Roxby Downs  
Solomontown  
Streaky Bay  
Tantanoola  
Tintinara  
Woomera  
Yorketown

**TAS**

Boat Harbour  
Burnie  
Clarence  
Cooee  
Devonport  
Edith Creek  
Flinders Island  
Forth  
Hagley  
Hobart  
King Island  
Launceston  
Montello  
Natone  
New Norfolk  
Penguin  
Queenstown  
Redpa  
Ridgeley  
Riverside  
Rosebery  
Smithton  
Somerset  
St Leonard's  
Strahan  
Table Cape  
Ulverstone  
Waratah  
Wilmot  
Wynyard  
Zeehan

**VIC**

Airey's Inlet  
Bairnsdale  
Ballarat  
Beechworth  
Benalla  
Bendigo  
Beverford  
Buronga  
Caulfield  
Coomoora  
Corio  
Culgoa  
Doveton  
Endeavour Hills  
Geelong  
Hamilton  
Hern Hill  
Horsham  
Keysborough  
Lake Charm  
Lalbert  
Latrobe  
Manangatang  
Mandama  
Melbourne  
Mildura  
Murrayville  
Nullawil  
Orbost  
Ouyen  
Pomona  
Queenscliff  
Redcliffs  
Robinvale  
Rutherglen  
Sale  
Sealake  
Shepparton  
Springvale  
Stanley  
Sunnycliffs  
Swan Hill  
Tambo Upper  
Tempy  
Torquay  
Ultima  
Warrnambool  
Wangaratta  
Wimmera  
Wodonga  
Woomelang  
Yarrawonga

**WA**

Albany  
Broome  
Cervantes  
Cue  
Derby  
Dongara  
Eneabba  
Geraldton  
Kalbarri  
Kalgoorlie-Boulder  
Kambalda  
Kununurra  
Laverton  
Leeman  
Leinster  
Leonora  
Morawa  
Northampton  
Perth  
Southern Cross

**International**

Norfolk Island  
Singapore  
Washington DC, USA

## APPENDIX 5 PUBLICATIONS

Sale titles are available from the NGA Shop and via mailorder and are distributed in Australia by New South Books and in the United States of America by University of Washington Press.

### Out of the West Western Australian art 1830s to 1930s

Anne Gray

July 2011, 52 pages, paperback, RRP \$19.95

*Out of the West: Western Australian art 1830s to 1930s* offers a stimulating introduction to history of Western Australian art, presenting a fresh interpretation from pre-settlement to the 1930s and placing it for the first time in the wider context of the history of Australian art. The book accompanied 'The early years' part of the exhibition *Out of the West: art of Western Australia from the national collection*, which was the first exhibition at the National Gallery of Australia to present a large sample of Western Australian art from pre-settlement to today.

### Fred Williams infinite horizons

Deborah Hart, with Sebastian Smee

August 2011, 240 pages, paperback, RRP \$49.95

This engaging publication is a fitting tribute to an outstanding Australian artist and coincided with the exhibition *Fred Williams: infinite horizons*, the first major retrospective of his work in over two decades. The book highlights Williams's strength as a painter and includes a wide range of oil paintings and luminous gouaches, along with new material from the artist's diaries and his remarkable China sketchbook. The clarity and richness of Williams's distinctive artistic vision that is his legacy will continue to inspire generations to come.

### Renaissance table

James Kidman

November 2011, 204 pages, hardback, RRP \$59.95

James Kidman's *Renaissance table* is a beautifully conceived and photographed collection of recipes designed for the home cook. It is lavishly illustrated and includes over 100 recipes and an introduction on Italian food, art and history by Christine Dixon, Senior Curator, International Painting and Sculpture.

### Renaissance 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo

Ron Radford, Giovanni Valagussa, Jaynie Anderson, Attilio Pizzigoni and David Wise

December 2011, 244 pages, paperback, RRP \$49.95

*Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* features paintings by some of the greatest artists in Renaissance Italy. Raphael, Botticelli, Bellini and Titian, among others, form an amazing array of talent and creative splendour. This beautiful book reflects the genius and creativity of the two centuries of Italian Renaissance art that are the foundation of the grand tradition of European painting. It includes essays by Italian and Australian scholars and descriptions of each painting in the exhibition as well as biographies on the artists featured in the exhibition and a detailed timeline.

### Roy Lichtenstein Pop remix

Jaklyn Babbington

April 2012, 96 pages, paperback, RRP \$24.95

This dynamic book traces Roy Lichtenstein's print projects from the 1950s to the 1990s, exploring how he appropriated, transformed and remixed numerous art historical sources. Lichtenstein identified cultural clichés and repackaged them as monumental remixes and his works stand today as icons of 1960s and 1970s America. Slick, intelligent and humorous, Lichtenstein's remixes of romance and war comics, brushstrokes and nude girls are among the best known Pop prints.

### Stars of the Tokyo stage Natori Shunsen's kabuki actor prints

Lucie Folan, with Chiaki Ajioka, Melanie Eastburn, C Andrew Gerstle, Robyn Maxwell and Amy Reigle Newland

June 2012, 144 pages, paperback, RRP \$39.95

*Stars of the Tokyo stage* celebrates the glamour of kabuki theatre amid the dynamic atmosphere of Japan in the 1920s and 1930s. Natori Shunsen's superb woodblock portraits of the superstar actors of the time are exquisitely

reproduced and discussed in detail, alongside a selection of spectacular costumes from the kabuki stage. The book brings together essays by experts in the fields of kabuki, printmaking and modern Japan and is an entertaining and valuable resource for anyone with an interest in Japanese art, culture and theatre.

## unDisclosed 2nd National Indigenous Art Triennial

Edited by Carly Lane and Franchesca Cubillo

May 2012, 160 pages, paperback, RRP \$49.95

This book accompanies the second National Indigenous Art Triennial, *unDisclosed*, which is touring nationally in 2013. It charts the trajectory of Aboriginal and Torres Strait Islander art in Australia since the first triennial, *Culture Warriors*, in 2007. The second triennial explores the work of 20 exemplary Indigenous Australian artists. It celebrates and examines the importance of an Indigenous voice in framing an Australian identity and serves as a platform for Aboriginal and Torres Strait Islander artists determined to present their individual and shared perspectives.

## ARTONVIEW

Published quarterly, paperback, free to members/RRP \$9.95

*Artonview* previews exhibitions and displays at the National Gallery of Australia as well as the Gallery's exhibitions touring worldwide. It also provides in-depth focus on the national collection, including important works newly acquired for the collection and a wealth of information on the Gallery's public, education and support programs.

## No 67, spring 2011

September 2011, 48 pages

Features: *Renaissance*, *Fred Williams*, *Out of the West*, Members Acquisition Fund 2011–12

Contributors: Jaklyn Babington, Tina Baum, Robert Bell AM, Christine Dixon, Anne Gray, Michael Gunn, Deborah Hart, Crispin Howarth, Miriam Kelly, Lucina Ward

## No 68, summer 2011

December 2011, 56 pages

Features: *Renaissance*, *unDisclosed: 2nd National Indigenous Art Triennial*, the Gallery's activity room program, conservation of two Charles Hill paintings, 100 Works for 100 Years campaign

Contributors: Sharon Alcock and Sheridan Roberts, Tina Baum, Robert Bell AM, Kelli Cole, Franchesca Cubillo, Anne Gray, Deborah Hart, Crispin Howarth, Simeran Maxwell, Gael Newton, Elspeth Pitt, Katie Russell, Maryanne Voyazis, Lucina Ward

## No 69, autumn 2012

March 2012, 52 pages

Features: *Renaissance*, *Von Guérard*, *unDisclosed: 2nd National Indigenous Art Triennial*, *Play*, Masterpieces for the Nation Fund 2012

Contributors: Robert Bell AM, Anne Gray, Deborah Hart, Crispin Howarth, Miriam Kelly, Carly Lane, Sarina Noordhuis-Fairfax, Anne O'Hehir, Ruth Pullin, Lucina Ward

## No 70, winter 2012

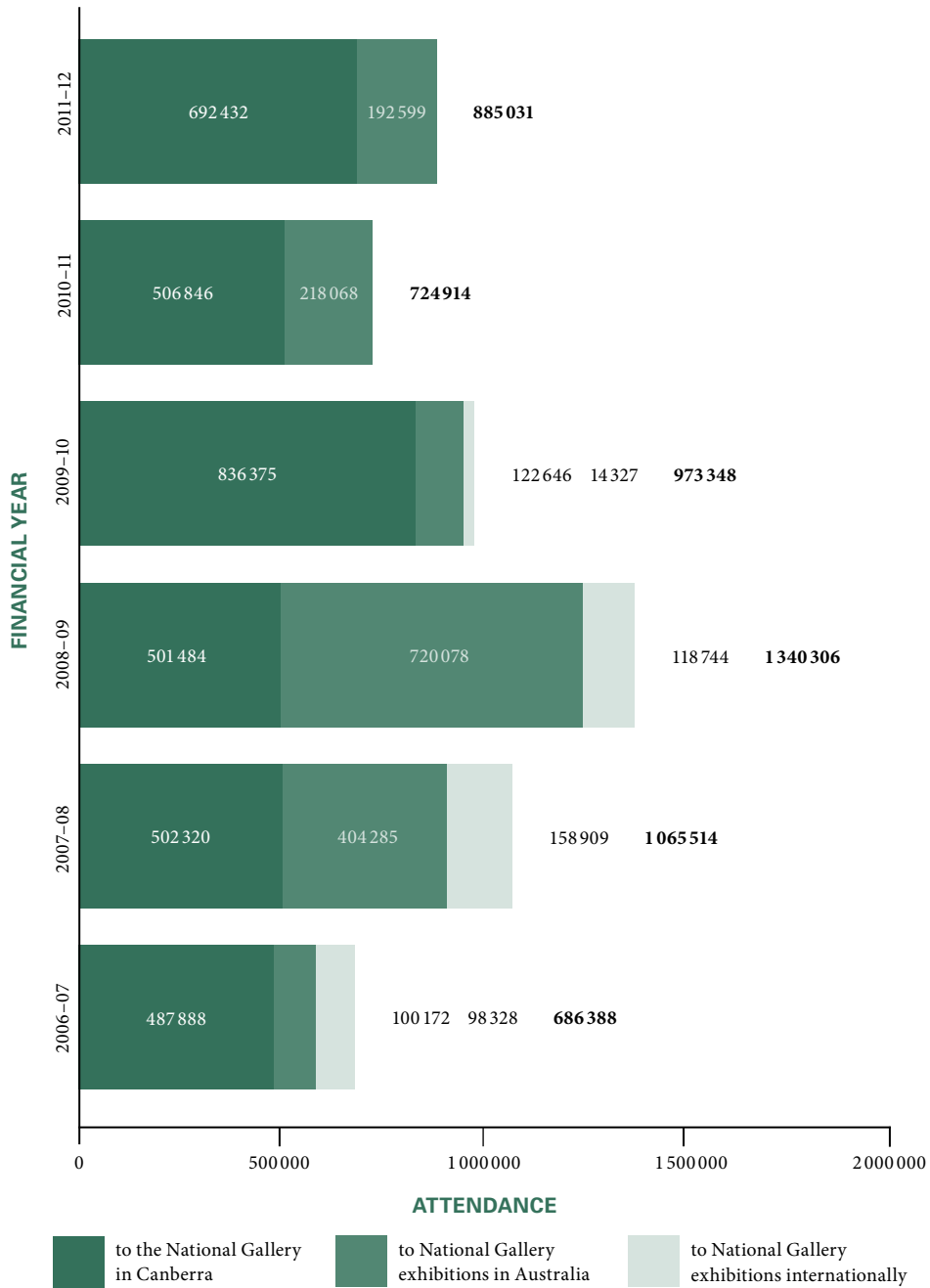
June 2012, 48 pages

Features: *Von Guérard*, *unDisclosed: 2nd National Indigenous Art Triennial*, *Abstract Expressionism*, *Sydney Long: the Spirit of the land*, Wesfarmers Arts Indigenous Fellowship, Google Art Project, the nine-millionth visitor to a touring exhibition

Contributors: Roger Butler, Georgia Connolly, Franchesca Cubillo, Christine Dixon, Anne Gray, Deborah Hart, Crispin Howarth, Jane Kinsman, Peter Naumann, Lucina Ward, Peter White

# APPENDIX 6 ATTENDANCES

## ATTENDANCES FROM 2006-07 TO 2011-12



## APPENDIX 7 WEBSITE VISITATION

Visits to National Gallery of Australia websites totalled 1.83 million.

Pages viewed for National Gallery of Australia websites totalled 6.2 million.

### REFERRALS

Indicates how many people arrived at the Gallery’s websites. In order of percentage.

REFERRER	NUMBER OF VISITS	PERCENTAGE
Search Engines	1 281 524	70.15%
Referring Sites	267 051	14.62%
Direct Traffic	278 307	15.23%

### VISITS BY GEOGRAPHIC LOCATION

In order of number of visits.

GEOGRAPHIC LOCATION	NUMBER OF VISITS
<b>Global distribution</b>	
Australia	1 119 125
United States	224 411
United Kingdom	99 873
France	39 262
Germany	29 226
Canada	26 312
Italy	21 508
New Zealand	15 414
Spain	14 989
The Netherlands	12 698
<b>National distribution</b>	
New South Wales	480 081
Victoria	240 316
Australian Capital Territory	181 844
Queensland	110 694
South Australia	48 675
Western Australia	42 031
Tasmania	12 790
Northern Territory	1 970
(not set)	724

## TOP 25 MOST POPULAR WEBSITE SECTIONS

In order of number of visits.

WEBSITE LOCATION	NUMBER OF VISITS	PAGE VIEWS
Collection search	491 105	1 611 378
Exhibition (aggregates of all exhibitions sites)	352 531	1 911 854
Home	294 820	412 605
International	98 033	198 697
<i>Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo</i>	84 708	600 921
Exhibitions (general exhibition information)	78 867	200 562
<i>Artonline</i>	47 612	73 331
<i>Federation: Australian art and society 1901–2001</i>	45 471	109 566
About us	33 804	158 256
<i>Monet and Japan</i>	26 529	63 849
<i>Ocean to Outback: Australian landscape paintings 1850–1950</i>	25 920	182 266
<i>Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond</i>	23 846	114 181
<i>Turner to Monet: the triumph of landscape</i>	20 956	42 016
<i>Ballets Russes: the art of costume</i>	18 630	108 005
International Prints	18 191	90 624
<i>The Edwardians: secrets and desires</i>	17 114	54 924
<i>Fred Williams: infinite horizons</i>	16 646	128 902
<i>Space invaders: Australian . street . stencils . posters . paste-ups . zines . stickers</i>	16 616	57 213
<i>Soft sculpture</i>	11 793	74 297
Visiting	11 280	68 523
<i>Imants Tillers: one world many visions</i>	10 537	50 629
<i>Culture Warriors: National Indigenous Art Triennial</i>	10 269	43 264
<i>Grace Cossington Smith: a retrospective exhibition</i>	9 118	70 730
<i>George W Lambert retrospective: heroes and icons</i>	6 859	56 522
<i>Out of the West: art of Western Australia from the national collection</i>	3 730	55 556

## APPENDIX 8 SPONSORS

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the year:

Accor Hospitality through the Novotel Canberra as the official Accommodation Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for providing accommodation to the National Gallery of Australia's guests

ACT Government through Australian Capital Tourism as a Presenting Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for the ongoing support of major summer exhibitions at the National Gallery of Australia

Aesop for its support of the National Gallery of Australia Foundation Fundraising Gala Dinner and Melbourne Cup lunch for Gallery members

AGB Events for its support of the National Gallery of Australia Foundation Fundraising Gala Dinner

The American Friends of the National Gallery of Australia, Inc for its continued generosity to the National Gallery of Australia

AMP as a Corporate Member of the National Gallery of Australia

Australia Council for the Arts for its support of *unDisclosed: 2nd National Indigenous Art Triennial*

Australian Broadcasting Corporation for its continuing support through ABC Local Radio around the country and through ABC TV and ABC Online

Avant Card for its annual support of National Gallery of Australia exhibitions

The Brassey of Canberra for its continuing support of the National Summer Art Scholarship students and for providing accommodation to the National Gallery of Australia's guests

The Canberra Times as an annual partner and as a Supporting Partner for *Fred Williams: infinite horizons* and Media Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*

Canberra Airport as a Major Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for additional exhibition marketing support

Clayton Utz as a Corporate Member of the National Gallery of Australia

Concepts Interior Design for the design and set-up of the Sculpture Bar featuring Veuve Clicquot

Coopers Brewery as the official Beverage Partner of the National Gallery of Australia

Cre8ive as the official Branding Partner of the Sculpture Bar featuring Veuve Clicquot

The Department of Regional Australia, Local Government, Arts and Sport for its support through the Australian Government International Exhibitions Insurance Program, an Australian Government initiative providing assistance for the purchase of insurance for significant cultural exhibitions

The Department of Regional Australia, Local Government, Arts and Sport for its support through the National Collecting Institutions Touring and Outreach program, an Australian Government program aiming to improve access to the national collections for all Australians

The Department of Regional Australia, Local Government, Arts and Sport for its support through Visions of Australian, an Australian Government program supporting touring exhibitions and providing funding assistance for the development and touring of Australian cultural material across Australia

Department of Health and Ageing Dementia Community Support Grants Program for its support the Art and Alzheimer's Outreach Project and training DVD

Diamant Hotel Canberra for its support of the National Gallery of Australia Foundation Fundraising Gala Dinner accommodation and the 9-millionth visitor to our travelling exhibitions program

The Honourable Mrs Ashley Dawson-Damer as Exhibition Patron of *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for her continued support of the National Gallery of Australia

Eckersley's Art & Craft for its support of the Big Draw and Sculpture Garden Sunday



- Fairfax Media through The Age and the Sydney Morning Herald as a Supporting Partner for *Fred Williams: infinite horizons* and Media Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Flash Photobition as the Signage Partner of the National Gallery of Australia
- Forrest Hotel and Apartments for its support of the Indigenous Arts Leadership program (part of the Wesfarmers Arts Fellowship program)
- Google for launching Google Arts at the National Gallery of Australia and for support through Google Grants
- Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian and Pacific print collection
- Gordon Darling Foundation for its continued generosity and support; in particular, for *In the Japanese manner: Australian prints 1900–1940*
- Hillross as a Corporate Member of the National Gallery of Australia
- Hyatt Hotel Canberra for its support of the National Gallery of Australia Foundation Fundraising Gala Dinner and as the Accommodation Partner for *Fred Williams: infinite horizons*
- JCDecaux as a Supporting Partner for *Fred Williams: infinite horizons* and Media Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Lazard as a Major Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Macquarie Foundation as a Corporate Member of the National Gallery of Australia
- Mantra on Northbourne as the official Accommodation Partner for *unDisclosed: 2nd National Indigenous Art Triennial* and for providing accommodation to the National Gallery of Australia's guests
- Millmaine as a supporter of National Gallery of Australia's marketing for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Moët Hennessy Australia as the official Beverage Partner of the National Gallery of Australia and for its continued support of the Sculpture Bar featuring Veuve Clicquot
- Molonglo Group and New Acton/Nishi as the Cultural Partners of *Roy Lichtenstein: Pop remix* and for its continued support of the National Gallery of Australia
- The Myer Foundation for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund
- National Australia Bank as the National Gallery of Australia's Art Education and Access Partner, a Principal Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for supporting the 2011 National Summer Art Scholarship, the Big Draw and Sculpture Garden Sunday
- National Gallery of Australia Council Exhibition Fund for its continuous support; in particular, for *Out of the West: art of Western Australia from the national collection* and *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Nine Entertainment Company for its continuous support, including Channel Nine as Principal Partner and ACP Magazines and Ticketek for their support of *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*
- Qantas as a Major Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo*, as the Airline Partner for *unDisclosed: 2nd National Indigenous Art Triennial* and the Wesfarmers Arts Indigenous Fellowship program and for its continued support of the National Gallery of Australia
- Queensland Government through the Indigenous Arts Marketing and Export Agency, Arts Queensland, for the support of the exhibition book *unDisclosed: 2nd National Indigenous Art Triennial*
- Ten and a Half Catering as a Major Partner and for its support of the opening of *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and the National Gallery of Australia Foundation Fundraising Gala Dinner
- The Thyne Reid Foundation for its continued support of the Art and Alzheimer's program at the National Gallery of Australia
- The Italian Embassy in Canberra for its support of *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and the ABC winner's function
- Rio Tinto as the Principal Partner for *Fred Williams: infinite horizons*
- The Sidney Myer Fund for its continued support and encouragement of the National Gallery of Australia
- San Remo as the Exhibition Partner for *Renaissance: 15th and 16th century Italian paintings from the Accademia Carrara, Bergamo* and for producing a collaborative television commercial and generous marketing support during the exhibition

Sound Advice for its support of the Sculpture Bar  
featuring Veuve Clicquot

Threesides Marketing for its support of tourism  
initiatives during *Renaissance: 15th and 16th century  
Italian paintings from the Accademia Carrara, Bergamo*

Voyager Estate for its support of the Melbourne Cup  
lunch for Gallery members

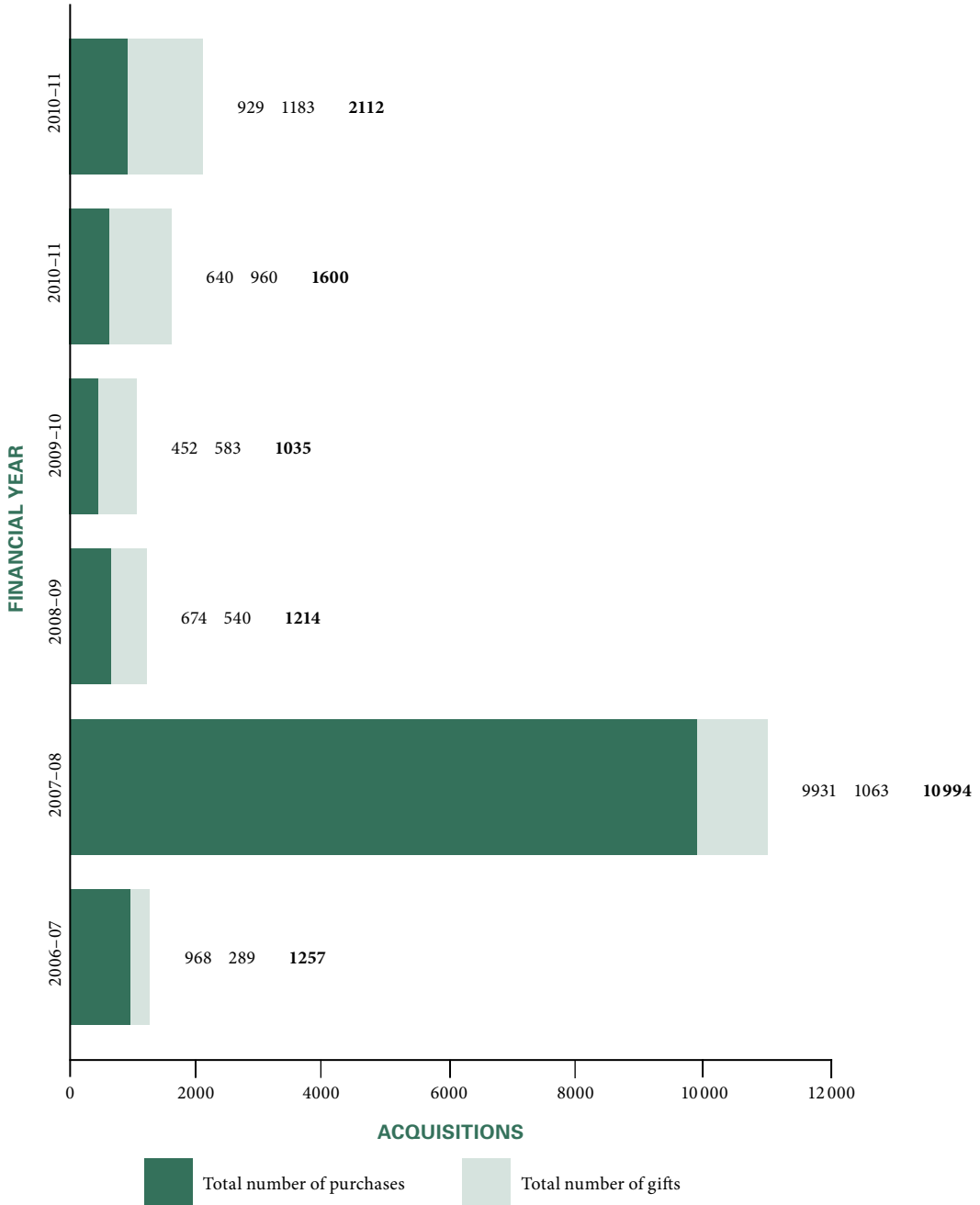
Wesfarmers for its continued support of the Wesfarmers  
Arts Indigenous Fellowship program and as the official  
Indigenous Art Partner of the National Gallery of  
Australia and Principal Partner for *unDisclosed: 2nd  
National Indigenous Art Triennial*

WIN Television as an annual partner and as a Supporting  
Partner for *Fred Williams: infinite horizons* and Media  
Partner for *Renaissance: 15th and 16th century Italian  
paintings from the Accademia Carrara, Bergamo*

The Yulgilbar Foundation for its generous support of  
the family activity room and children's program for  
*Fred Williams: infinite horizons* and *Renaissance: 15th  
and 16th century Italian paintings from the Accademia  
Carrara, Bergamo*

## APPENDIX 9 ACQUISITIONS

### ACQUISITIONS 2006-07 TO 2011-12



Note: Purchases in 2007-08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

## LIST OF WORKS ACQUIRED 2011–12

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**Indigenous Australian art** page 145

**Asian art** page 154

**Pacific art** page 158

**International art** page 160

### Australian art

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**Sculptures** page 129

**Prints** page 130

**Drawings** page 135

**Photography** page 138

**Decorative arts and design** page 143

### Paintings

#### **BLANCHFLOWER, Brian**

born England 1939

Australia from 1972

*Canopy 67 (high yellow)* 2004/07

synthetic polymer paint, oil, pumice,  
silica on laminated hessian

182.2 x 252.3 cm

2011.980

#### **BRYANS, Lina**

Germany 1909 – Australia 2000

Australia from 1910

*Mr Hill of Narre Warren* 1949

oil on canvas

60.5 x 50.4 cm

gift of Emeritus Professor Barbara  
van Ernst AM, 2012

2012.727

#### **BULL, Knut**

Norway 1811 – Australia 1889

Australia from 1846

*Mary, Mrs James Ainslie* c 1853

oil on canvas

36.3 x 30.1 cm

2012.2

#### **CHURCHER, Peter**

born Australia 1964

*A strange, hot night* 1997

oil on canvas

107 x 122.3 cm

gift of the Margaret Hannah Olley  
Art Trust, 2012

2012.903

#### **COSSINGTON SMITH, Grace**

Australia 1892–1984

England, Europe 1912–14; England,  
Italy 1949–51

*Trees in blossom* c 1930

oil on cardboard

38.2 x 34.4 cm

gift of the Hobbs children in memory  
of their mother, Reverend Theodora  
Hobbs, 2011

donated through the Australian  
Government's Cultural Gifts Program  
2011.1279

#### **CROTHALL, Ross**

born New Zealand 1934

Australia 1958–65

*Untitled* c 1966

synthetic polymer paint, enamel  
and pencil on found wooden crates,  
found metal

71.4 x 113.6 cm

gift of Eske Hos, 2012

2012.1218

#### **CUPPAIDGE, Virginia**

born Australia 1943

United States of America from 1969

*Lyon* 1972

synthetic polymer paint on canvas

200 x 305 cm

gift of the artist, 2012

2012.65

#### **DAWSON, Janet**

born Australia 1935

England 1957–59

*St George and the Dragon* 1964

oil on canvas

166 x 197 cm

gift of Ann Lewis AO, 2011

2011.1277

*The origin of the Milky Way* 1964

oil on canvas

165.2 x 196.6 cm

gift of Ann Lewis AO, 2011

2011.1278

*Scribble rock cauliflower* 1993–97

oil on canvas

122.1 x 121.6

gift of Peta Phillips in memory of  
Jennifer Lorraine See Bowan, 2012

2012.746

#### **DRIVER, Don**

New Zealand 1930–2008

*Painted relief no 2* 1977

synthetic polymer paint on canvas  
mounted on aluminium

85.4 x 104.5 cm

gift of Eske Hos, 2012

2012.1219

#### **DUKE, William**

Ireland 1814 – Australia 1853

Australia from 1840

*Hohepa Te Umuroa* 1846

oil on canvas

70.6 x 60.3 cm

purchased with the assistance of  
the Catherine Margaret Frohlich  
Memorial Fund, 2011

2011.937

#### **FULLWOOD, A Henry**

England 1863 – Australia 1930

Australia from 1883; United States of  
America and England 1900–20

*Bad news* 1894

oil on canvas

76 x 101.6 cm

purchased with funds from the Ruth  
Robertson Bequest, 2011, in memory  
of Edwin Clive and Leila Jeanne

Robertson

2011.945

#### **GLOVER, John**

England 1767 – Australia 1849

Australia from 1831

*Landscape with piping shepherd*

(after Claude) 1833

oil on canvas

72.5 x 111.5 cm

2011.1273

#### **HAWTHORNE, Dore**

Australia 1895–1977

*Lithgow munitions factory canteen*  
1944

oil on board

24.7 x 37.4 cm

2011.977

*Lithgow munitions factory, tobacco*  
*rations* c 1944

oil on board

21.2 x 77.3 cm

2011.978

**JENNER, Isaac Walter**

England 1836 – Australia 1902  
Australia from 1883

*Off the Queensland coast* c 1893

oil on academy board

10.2 x 30.5 cm

2012.906

**LAHEY, Vida**

Australia 1882–1968

England 1915–18; France 1918–20

*The zinc works, Risdon* 1923–24

oil on canvas

38.2 x 44.8 cm

2012.904

**LAWLOR, Adrian**

England 1889 – Australia 1969

Australia from 1910

*Still life and fruit* 1937

oil on board

53.9 x 40.8 cm

2012.905

**LEASON, Percy**

Australia 1889 – United States of

America 1959

United States of America from 1938

*The woodcutter* 1914

oil on board

45.5 x 35.5 cm

2011.1282

**MACCORMAC, Andrew**

Ireland 1826 – Australia 1918

Australia from 1854

*Minnie Watt* c 1860

oil on canvas

71.2 x 56.2 cm

2012.55

**MAIS, Hilarie**

born England 1952

United States of America 1977–81;

Australia from 1981

*Mist II* 2011

oil on wood and canvas

overall 130.2 x 257.6 x 3 cm

gift of the artist, 2012

donated through the Australian  
Government's Cultural Gifts Program

2012.808.A–B

**McCAHON, Colin**

New Zealand 1919–1987

*Kauri* 1955–57

oil on composition board

76.3 x 54.2 cm

acquired in honour of the

distinguished leadership of Rupert

Myer AM, Chair of the National

Gallery of Australia Council 2005–12

2012.3

*Composition* 1956

oil on cardboard

53.8 x 75.5 cm

gift of Gordon H Brown, 2012

2012.979

**O'CONNOR, Derek**

born England 1957

Australia from 1969

*Melt* 2006

oil on canvas

121.5 x 244.3 cm

2012.814

*Lake side* 2008/09

oil on canvas

79.5 x 100.4 cm

gift of the artist, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.844

**OLLEY, Margaret**

Australia 1923–2011

France, England 1949–53

*Hawkesbury wildflowers and pears*

c 1973

oil on composition board

101.5 x 76 cm

purchased with the assistance of the

Members Acquisition Fund 2011

2011.981

**PATERSON, John Ford**

Scotland 1851 – Australia 1917

Australia 1872–75, and from 1892

*In the country* c 1890

oil on canvas

71.2 x 35.5 cm

purchased with funds from the Ruth

Robertson Bequest, 2012, in memory

of Robert and Elizabeth Dennis

2012.54

**PATTERSON, Ambrose**

Australia 1877 – United States of  
America 1966

France 1898–99; United States of

America 1899–1901 and from 1916;

Europe 1901–10

*Daisy Patterson* c 1906

oil on canvas

88.8 x 50.2 cm

gift of the estate of Miss Yvonne

Patterson, 2012

2012.959

**PLATE, Carl**

Australia 1909–1977

United States of America of America,

Mexico, England, Europe, Russia

1935–40

not titled (*Abstract*) 1963

oil on cardboard on composition board

60.5 x 71.6 cm

gift of the Hobbs children in memory

of their mother, Reverend Theodora

Hobbs, 2011

donated through the Australian

Government's Cultural Gifts Program

2011.1280

**RAMSAY, Hugh**

Scotland 1877 – Australia 1906

Australia from 1878; England and

France 1900–02

*Paris rooftops* 1901

oil on canvas

45.4 x 35.2 cm

2011.1281

**REES, Lloyd**

Australia 1895–1988

England and Europe 1923–24

*The red field* c 1947

oil on board

39.5 x 45.2 cm

gift of Malcolm and Christopher

Lamb, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.753

**THAKE, Eric**

Australia 1904–1982

*Brownout* 1942

oil on paperboard

40.8 x 50.9 cm

2011.1274

**TUCKSON, Tony**

Egypt 1921 – Australia 1973  
Australia from 1946; Europe, United States of America 1967–68

*TP 562 Man in hat, blond woman*  
c 1952–56

oil on cardboard  
63.7 x 76.3 cm  
2012.58

*TP 149 c 1955*  
oil on cardboard  
102.2 x 68.5 cm  
2012.59

**VALAMANESH, Hossein**

born Iran 1949  
Australia from 1973

*Lotus vault* 2011  
lotus leaves on paper on plywood  
210.5 x 527.3 cm  
purchased with the assistance of Susan Armitage, 2012  
2012.1150.A–C

**VICKERY, John**

Australia 1906 – United States of America 1983  
United States of America from 1936

*Intruders no 2 c 1967*  
synthetic polymer paint on composition board  
122.4 x 141.2 cm  
2012.752

*Windows c 1970*  
synthetic polymer paint on composition board  
85.5 x 153.2 cm  
2012.817

**WAKELIN, Roland**

New Zealand 1887 – Australia 1971  
Australia from 1912; England, France 1922–24

*Berry's Bay* 1934  
oil on cardboard  
45.4 x 79.2 cm  
gift of Ellen Waugh, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.1275

**WRIGHT, Judith**

born Australia 1945  
*A continuing fable* 2008  
synthetic polymer paint on paper  
overall 200 x 715 cm  
2012.1105.1–3

**ZAVROS, Michael**

born Australia 1974  
*The lioness* 2010  
oil on canvas  
210.1 x 180.2 cm  
2011.982

## Sculptures

**BORGELT, Marion**

born Australia 1954  
United States of America 1979–80; France 1989

*Lunar arc: figure D* 2007  
hoop pine plywood, composition board, aluminium leaf, shellac, French polish, polyurethane  
146 x 364 x 16 cm  
2012.779.A–J

**FUNAKI, Mari**

Japan 1950 – Australia 2010  
Australia from 1979

*Untitled* 2010  
painted mild steel  
80 x 68 x 79 cm  
2011.1283

**HINDER, Frank**

Australia 1906–1992  
United States of America 1927–34

*Blue harmony* 1968  
electric motor, incandescent lights, perspex, aluminium, board  
49 x 37.5 x 19.3 cm  
gift of Ellen Waugh, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.1276

**JENSZ, David**

born Australia 1957  
*Convolution* 2003  
fibreglass, lace, steel, synthetic fur  
150 x 340 x 320 cm  
gift of the artist, 2011  
donated through the Australian Government's Cultural Gifts Program  
2011.974

**KENNEDY, Peter**

born Australia 1945  
*A language of the dead* 1997–98  
neon lighting, transformer and fittings  
312 x 646 x 30 cm  
2012.937

**KING, Inge**

born Germany 1918  
England 1939–49; Europe, United States of America 1949–50; Australia from 1951

*Red rings* 1972–73  
painted steel  
60.8 x 45.7 x 121.9 cm  
gift of the artist, 2012  
donated through the Australian Government's Cultural Gifts Program  
2012.816.A–C

**VALAMANESH, Angela**

born Australia 1953  
*Airborne* 2011  
cast plaster  
overall 35 x 437 x 4.5 cm  
2012.1145.A–N

**WALKER, Theresa**

England 1807 – Australia 1876  
Australia from 1837  
*John Clark of Cluny, Tasmania* 1848  
cast wax  
8.5 cm (diam)  
2012.36

**WRIGHT, Judith**

born Australia 1945  
*Propositions* 2010  
27 bronzes  
overall 100 x 900 x 35 cm  
gift of the artist, 2012  
donated through the Australian Government's Cultural Gifts Program  
2012.1146.1–30

## Prints

**ANGAS, George French** (print after)  
England 1822–1886

Australia 1844–45, 1850–63

**BOYS, Thomas Shotter**

(lithographer)

England 1803–1874

*The city and harbour of Sydney* 1852  
lithograph, printed in buff and black  
inks, from two stones (or plates);  
hand-coloured; on paper  
printed image 31.6 x 55.1 cm  
sheet 34.8 x 55.8 cm  
2011.1166

**ASHBY, Lyn**

born England 1953

Australia from 1960

*Kiss: a book of conjunctions* 2010  
laser and archival digital prints,  
printed in colour, from digital file;  
on tracing paper  
book 29.8 x 38.3 cm (closed)  
Gordon Darling Australia Pacific  
Print Fund, 2012  
2012.807

**BOT, GW**

born Pakistan 1954

Australia from 1955

group of 21 prints and 3 artist books  
1992–2009  
various media and dimensions  
purchased with the generous  
assistance of the artist, 2011  
2011.1133–2011.1156

**BOYD, Arthur Merric**

New Zealand 1862 – Australia 1940

Australia from 1886; England,

Europe 1890–92

*The long ship's light, Lands End* c 1891  
etching, printed in ink, from one  
plate; on paper  
plate-mark 12.5 x 17.7 cm  
sheet 14.4 x 18.8 cm  
2011.1176

*Ti-trees* c 1895

etching, printed in ink, from one  
plate; on paper  
plate-mark 8 x 11.7 cm  
sheet 8.8 x 12.6 cm  
2011.1177

**BRUCE, Charles** (print after)

Scotland 1807 – Australia 1851

Australia from 1829

**BACKHOUSE, Edward** (engraver)

active Australia 1840s

*A chain gang, convicts going to work  
near Sydney, New South Wales* 1842  
etching, printed in black ink, from  
one plate; on smooth off-white wove  
paper  
printed image 16 x 30.3 cm  
sheet 21.8 x 33 cm  
2011.1167

**CLEVELEY, James** (print after)

born England 1750

active England 1780s

**JUKES, Francis** (engraver)

England 1745–1812

*Views of the South Seas* 1788  
etching and aquatint, printed in  
black ink, each from one copper  
plate; hand-coloured; on medium-  
weight smooth off-white wove paper  
various dimensions  
2011.1157–2011.1160

**CLINCH, Robert**

born Australia 1957

**LANCASTER, Peter** (lithographer)

**THE LYTTLEWODE PRESS**

(publisher)

*d'ART: The art of Robert Clinch* 2007  
lithographs, printed in black ink,  
each from one aluminium plate; on  
off-white wove paper  
book 38.7 x 29.2 x 4.5 cm (closed)  
Gordon Darling Australia Pacific  
Fund, 2011  
2011.1175.1–2

**COLE-ADAMS, Brigid**

born Australia 1938

*Mountain geometry* 1973  
screenprint, printed in colour, from  
multiple stencils; on cream wove  
paper  
printed image 34 x 37 cm  
sheet 36 x 38.8 cm  
Gordon Darling Australia Pacific  
Print Fund, 2011  
2011.1180

**COOKE, Albert Charles** (after)

England 1836 – Australia 1902

Australia from 1854

**UNKNOWN engraver**

*Hobart Town* 1879

wood-engraving, printed in black  
ink, from one block; hand-coloured;  
on paper  
printed image 32.9 x 52.9 cm  
sheet 37.4 x 54.4 cm  
2011.1161

**CRICHTON, Richard**

born Australia 1935

Europe, United States of America  
1966–70

not titled (*Memorial*) c 1970  
woodcuts, printed in black ink,  
each from one block; on thin smooth  
off-white laid paper  
overall 97.2 x 130 cm  
Gordon Darling Australia Pacific  
Print Fund, 2012  
2012.728.A–B

**DE CLARIO, Domenico**

born Italy 1947

Australia from 1956; Italy 1967–68

**LOANE, John** (printer)

born Australia 1950

**VIRIDIAN PRESS** (print workshop)

established Australia 1988

*Settevoltecieco (In praise of darkness)*  
2010

lithographs, printed in colour, each  
from one stone/plate; hand-coloured;  
on off-white wove paper  
sheets each 56 x 76.2 cm  
Gordon Darling Australia Pacific  
Print Fund, 2011  
2012.793.1–7

**D'EMDEN, HJ**

England 1824 – Australia 1875

Australia from 1852

**CHERRY, George** (print after)

England 1818 – Australia 1878

Norfolk Island from 1849; Australia  
from 1852

**HOOD, RV** (printer, lithographic)

England 1802 – Australia 1888

Australia from 1833

(*William Nicolson*) 1861

lithograph, printed in black ink,  
from one stone; on chine-collé on  
cream paper  
printed image 21 x 20 cm  
sheet 25.6 x 20.5 cm  
2012.42

**DEXTER, William**

England 1818 – Australia 1860  
Australia from 1852

*Hothpathapatha: the favourite Lubra of Dargo Chief, Gipps Land* 1858  
lithograph, printed black ink, from one stone; on thin smooth buff paper  
printed image and text 14.6 x 9.2 cm  
sheet 20.8 x 13.3 cm  
2011.1462

**DIXON, Robert**

died Australia 1858  
Australia 1829–36, 1838–58

**WEBB & SON** (lithographer)  
active England c 1830s

*A view of Gummum Plains and Liverpool Range NS Wales taken from Brindley Park* 1837  
lithograph, printed in black ink, from one stone (or plate); on white wove paper  
printed image and text 22.2 x 29.9 cm  
sheet 30.3 x 44.5 cm  
2011.1463

**DIXON, Robert**

died Australia 1858  
Australia 1829–36, 1838–58

**WEBB & SON** (lithographer)  
active England c 1830s

*An exploring party on the River Bogen NS Wales after a heavy rain* 1837  
lithograph, printed in black ink, from one stone (or plate); on white wove paper  
printed image and text 20.4 x 33.6 cm  
sheet 30.2 x 44.7 cm  
2011.1464

**DIXON, Robert**

died Australia 1858  
Australia 1829–36, 1838–58

**WEBB & SON** (lithographers)  
active England c 1830s

*A view from Camden on the River Nepean NS Wales* 1837  
lithograph, printed in black ink, from one stone (or plate); on white wove paper  
printed image and text 22.2 x 29.9 cm  
sheet 30.3 x 44.5 cm  
2011.1465

**DOBSON, Rosemary**

born Australia 1920  
**BOLTON, Alec** (printer)

Australia 1926–1996  
**CHAPMAN, EC** (binder)  
**BRINDABELLA PRESS** (publisher)  
Australia 1972–1996

*Greek coins: a sequence of poems with line drawings by the author* 1977  
letterpress text; transfer-lithographs, printed in brown ink, each from one stone (or plate); on thin smooth paper  
book 12.8 x 18.7 cm (closed)  
gift of Meredith Hinchliffe, 2011  
2011.1296.1–5

**DOWLING, WP** (print after)

Ireland 1822 – Australia 1877  
Australia from 1847

**HOOD, RV** (lithographer)  
England 1802 – Australia 1888  
Australia from 1833

*St Patrick's Catholic Church, Jerusalem* 1856  
lithograph, printed in buff and black ink, from two stones; on paper  
printed image and text 30 x 43.2 cm  
sheet 32.4 x 47.2 cm  
2012.44

**DUNNETT, F**

Scotland 1822 – Australia 1891  
Australia from 1856

**HOOD, RV** (publisher)  
England 1802 – Australia 1888  
Australia from 1833

*Chalmer's Free Church and Manse Hobart Town* 1858  
lithograph, printed in colour, from three stones; on paper  
printed image 34.2 x 47.6 cm  
sheet 40.6 x 51.2 cm  
2012.43

**FW** (lithographer)

active Australia by 1876  
*Launceston Harbour as it is in 1876* 1876  
lithograph, printed in black ink, from one stone (or plate); on thin smooth off-white wove paper  
printed image and text 27 x 32.6 cm  
sheet 27.8 x 37.4 cm  
gift of Warwick Oakman, 2011  
2011.1295.1

*Launceston Harbour as it should be* 1876  
lithograph, printed in black ink, from one stone (or plate); on thin smooth off-white wove paper  
printed image and text 26.8 x 32.1 cm  
sheet 27.8 x 37.4 cm  
gift of Warwick Oakman, 2011  
2011.1295.2

**FAIRSKYE, Merilyn**

born Australia 1950  
**SELIG, Sandra** (printer's assistant)  
born Australia 1972

*Alphabets of loss for the late 20th century: Administrator—Zoologist* 1993  
photocopies, printed in black and red ink, on thin off-white wove paper and acetate  
book 22.9 x 18.2 cm (closed)  
gift of the artist in memory of her mother, Sylvia White, 2012  
2012.5

**FRANKLAND, George** (print after)

Great Britain 1800 – Australia 1838  
**BOCK, Thomas** (engraver)  
England 1790 – Australia 1855  
Australia from 1824

*(Hobart street and bird)* 1827  
etching, printed in black ink, from one plate; on paper  
plate-mark 12.2 x 19.8 cm  
sheet 13.2 x 20.7 cm  
2012.45

**GALERIE R CREUZE** (publisher)

*La Peinture d'Australienne aujourd'hui (Australian painting today)* 1964  
offset-lithograph, printed in colour, from multiple rollers; on thin smooth white plastic-coated paper  
printed image 27.4 x 27.6 cm  
printed image and text 50.6 x 37.4 cm  
sheet 55 x 40 cm  
gift of David Pestorius in memory of Mary Webb, 2011  
2011.1297



**GARLING, Frederick** (print after)

England 1806 – Australia 1873

Australia from 1815

**COUZENS, Charles** (lithographer)

*A view of Sydney Cove* c 1840

lithograph, printed in black ink,  
from one stone; on chine-collé of  
thin smooth cream tissue laid down  
on medium-weight smooth off-white  
wove paper

printed image and text 36 x 49 cm  
sheet 39.6 x 53.4 cm

2012.800

**GILL, ST**

England 1818 – Australia 1880

Australia from 1839

**DE GRUCHY & LEIGH** (printer)

Australia 1858–1866

group of 4 prints 1866

lithographs, printed in black ink,  
each from one stone (or plate); hand-  
coloured; on paper  
various dimensions  
2011.1467–2011.1470

**GILL, ST**

England 1818 – Australia 1880

Australia from 1839

**PENMAN & GALBRAITH** (printer,  
lithographic)

Australia 1848–1883

*Old colonists' festival dinner* 1851

lithograph, printed in black ink,  
from one stone; hand-coloured; on  
thin wove paper

printed image and text 37.6 x 50.8 cm  
sheet 38.2 x 51.4 cm  
2012.813

**HAMEL & CO** (printer)

established Australia 1865

*The men of Victoria* c 1859

lithographs, printed in black ink, each  
from one stone; on thin wove paper  
various dimensions  
2011.1461.1–20

**HOS, Kees**

born The Netherlands 1916

New Zealand 1956–71; Australia  
from 1971

group of 73 prints 1941 – c 1970  
various media and dimensions  
gift of Eske Hos, the artist's daughter,  
2012

2012.618–2012.688, 2012.695, 2012.781

**HUGGINS, JW** (after)

England 1781–1845

**DUNCAN, Edward** (engraver)

England 1803–1882

*Hobart Town on the River Derwent,  
Van Diemen's Land* 1830

etching and aquatint, printed in  
black ink, from one plate; hand-  
coloured; on thin wove paper  
printed image 29.8 x 44.6 cm  
sheet 31.8 x 45.9 cm  
2011.1162

**KOSSATZ, Les**

Australia 1943–2011

group of 11 prints 1964–65  
various media and dimensions  
Gordon Darling Australia Pacific  
Print Fund, 2012  
2012.729–2012.739

**LE PLASTRIER, Henry J**

born 1831 – Australia 1915

Australia from 1849

**STRINGER, MASON & CO**

(publisher)

active Australia c 1853–54

*The travels and adventures of Mr  
Newcham* 1854

pen-lithographs, printed in black  
ink, each from one stone; on thin  
mauve wove paper  
book (closed) 19.8 x 13 cm  
2011.1183.1–27

**LONG, Sydney**

Australia 1871 – England 1955  
England, Europe 1910–21; Australia  
1921–22; England 1922–25; Australia  
1925–52; England from 1952

*Australian koalas* 1938

line etching, printed in brown ink  
with plate-tone, from one plate; on  
thin smooth cream laid paper  
plate-mark 18.8 x 25.2 cm  
sheet 21 x 27.4 cm  
2011.1312

not titled (*Rural landscape with road*)  
c 1927?

etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth cream laid paper  
plate-mark 11 x 15 cm  
sheet 20.2 x 22.6 cm  
gift of Gallery Savah, 2011  
2011.1313

**LOUIS HENN & CO** (publisher)

*Twenty-one miscellaneous views of  
Adelaide* c 1883

lithographs, printed in bluff and  
black, each from three stones (or  
plates); on thin smooth off-white  
wove paper  
sheets each 37.9 x 55.2 cm  
2012.34.1–21

**LYMBURNER, Francis**

Australia 1916–1972

England 1952–63

not titled (*Couple at tea table*) c 1940s  
etching, printed in black ink with  
plate-tone, from one plate; on thin  
smooth off-white wove paper  
plate-mark 12.4 x 17.7 cm  
sheet 22 x 27.9 cm  
2011.1179

**MACADAM, John** (editor)

Scotland 1827 – at sea 1865

**MASON & FIRTH** (printer)

Australia 1856–1867

*Transactions of the Philosophical  
Institute of Victoria*, vol 3 1859

lithographs, printed in black ink;  
letterpress; on paper  
book (closed) 21.3 x 13.6 x 1.8 cm  
2011.1466.1–7

**MACADAM, John** (editor)

Scotland 1827 – at sea 1865

**MASON & FIRTH** (printer)

Australia 1856–1867

*Transactions of the Philosophical  
Institute of Victoria*, vol 4 1860  
lithographs and engraving, printed  
in black ink; letterpress; on paper  
book 22.6 x 15.2 x 3.9 cm (closed)  
2011.1472.1–19

**MARTENS, Conrad** (print after)

England 1801 – Australia 1878

Australia from 1835

**BOYS, Thomas Shotton**

(lithographer)

England 1803–1874

**P & D COLNAGHI & CO**

(publisher)

*View of Sydney from St Leonards* 1843  
lithograph, printed in black ink,  
from one stone; hand-coloured; on  
paper  
sheet 26.6 x 49.2 cm  
2011.1163

**McLEOD, William**

**THE BULLETIN**

Australia 1880–2008

*The bookfellow 1–4* 1899

relief prints; letterpress; on thin smooth cream wove paper various dimensions  
2012.827–2012.831

**MINI GRAFF**

born New Zealand 1974

Australia from 2000

**MEGALO ACCESS ARTS** (print workshop)

established Australia 1980

*Suburban roadhouse No 8* 2010

screenprint, printed in colour, from multiple stencils; on paper dimensions variable

Gordon Darling Australia Pacific

Print Fund, 2011

2011.1182.A–T

**MISSINGHAM, Hal**

Australia 1906–1994

France, England 1926–27; Canada

1927–28; England 1928–41

**GENIS, Fred** (printer)

born Netherlands 1934

Australia 1950s, United States of

America 1965–72, Australia from

1972

**FRED GENIS WORKSHOP** (print workshop)

**BEAGLE PRESS** (publisher)

established Australia 1980

*Bush images* 1982

lithographs, printed in black ink, each from one stone; on white and off-white paper

folio (closed) 39.8 x 29.7 x 1.2 cm

gift of Lou Klepac, 2011

2011.1299.1–18

**NEESON, John P**

born Australia 1948

group of 4 prints 1987–2007

etching, aquatint and open-bite, printed in colour, each from multiple plates; on thick white wove paper various dimensions

Gordon Darling Australia Pacific

Print Fund, 2011

2011.1169–2011.1172

**NOONAN, David**

born Australia 1969

England from 2010

**FOXY PRODUCTION** (publisher)  
established United States of America  
2003

*Pageant* 2007

bound artist book of offset

lithographs

book 26.8 x 19 cm (closed)

gift of Roslyn Oxley Gallery, 2012

2012.847

**PARR, Mike**

born Australia 1945

**LOANE, John** (printer)

born Australia 1950

**VIRIDIAN PRESS** (print workshop)

established Australia 1988

*Mountains of the moon* 2002

carborundum, printed intaglio and relief in colour, from multiple plates; stencil additions; on thick off-white wove paper

each 250.4 x 122.3 cm

gift of Material Pleasures, 2012

2012.1082.A–D

**PARR, Mike**

born Australia 1945

**LOANE, John** (printer)

born Australia 1950

**VIRIDIAN PRESS** (print workshop)

established Australia 1988

*The will to power* 2010

drypoint and lift-ground aquatint, printed in from twelve copper plates; charcoal additions; on off-white wove Hahnemuhle paper

sheets each 106.8 x 78 cm

overall 216 x 468 cm

gift of Mike Parr and John Loane, 2012

2012.1161.A–L

**PATTERSON, Ambrose**

Australia 1877 – United States of  
America 1966

France 1898–99; United States of

America 1899–1901; Europe 1901–10;

United States of America from 1916

group of 5 prints c 1906–19

woodcuts and linocuts, printed in  
colour, each from multiple blocks; on

thin smooth cream paper

various dimensions

gift of the estate of Miss Yvonne

Patterson, 2012

2012.835–2012.838, 2012.840

**QUARRILL & CO**

active Australia c 1850s

*Willoughby Falls, near Sydney* c 1850

etching and engraving, printed in

black ink, from one plate; on thin

smooth cream laid paper

printed image and text 9.1 x 5.8 cm

sheet 17.4 x 21.6 cm

2012.826

**RALPH, TS** (print after)

born 1813 – Australia 1891

*Australia polyzoa (1 to 9)*. 1860

lithograph, printed in black ink,

from one stone; on white wove paper

printed image 17.9 x 10.6 cm

sheet 21.4 x 13.4 cm

2011.1472.1.A–I

*Australia polyzoa (1 to 6)*. 1860

lithograph, printed in black ink,

from one stone; on white wove paper

printed image 17.8 x 10.8 cm

sheet 21.4 x 13.4 cm

2011.1472.18.A–E

**RATAS, Vaclovas**

Lithuania 1910 – Australia 1973

Australia from 1949

not titled (*Camphor woodblock  
bearing engravings for Ferry Boat and  
untitled design*) 1953

camphor woodblock, engraved with

two designs; on held within white

metal screw frame

block 17.4 x 23.9 x 2.7 cm

image (a) 17.4 x 23.9 x 2.7 cm

image (b) 17.4 x 23.9 x 2.7 cm

gift of Ramona Ratas, the artist's

daughter, 2011

2011.1129

*Žuvys (Fish)* 1953

camphor-wood block, engraved with

one design; on held within white

metal screw frame

block 17.3 x 14.3 x 2 cm

gift of Ramona Ratas, the artist's

daughter, 2011

2011.1130

**REED, Sweeney**

Australia 1945–1979

*Telepoem* 1977

screenprint, printed in colour, from three stencils; on thin smooth pale yellow wove paper  
 printed image 40.8 x 50.8 cm  
 sheet 40.8 x 50.8 cm  
 gift of Heide Museum of Modern Art, 2012  
 2012.1

*Rosepoema* 1975

screenprint, printed in colour, from three stencils; on thin smooth white wove paper  
 printed image 38.4 x 38.1 cm  
 printed image and text 42.8 x 42.4 cm  
 sheet 63.2 x 60 cm  
 gift of Heide Museum of Modern Art, 2012  
 2012.777

*Star* 1975

screenprint, printed in colour, from four stencils; on thin smooth off-white wove paper  
 printed image 43.2 x 27.5 cm  
 sheet 64 x 51.2 cm  
 gift of Heide Museum of Modern Art, 2012  
 2012.778

**RIDER & MERCER** (lithographer)

Australia 1887–1896

*View of Hobart, Tasmania, from the bay* 1890

lithograph, printed in colour, from four stones; on paper  
 printed image 60.2 x 95 cm  
 sheet 61.2 x 96.8 cm  
 2011.1164

**SCARLETTE, Barb E**

born Australia 1955

group of 3 prints 2010  
 various media and dimensions  
 gift of the artist, 2011  
 2011.1300–2011.1302

**SCHRAMM, Alexander**

Germany 1813 – Australia 1864

Australia from 1849

**PENMAN & GALBRAITH**

(lithographer)

Australia 1848–1883

*Chalmers Church Adelaide* 1856

lithograph, printed in black ink, from one stone; on thin smooth off-white wove paper laid down on thin smooth cream wove paper  
 printed image 13.8 x 15 cm (irregular)  
 printed image and text 14.9 x 15 cm  
 sheet 15 x 20.4 cm (irregular)  
 backing sheet 17.3 x 22.2 cm  
 2011.1181

**SCHRAMM, Alexander**

Germany 1813 – Australia 1864

Australia from 1849

**PENMAN & GALBRAITH**

(lithographer)

Australia 1848–1883

*The company's bridge, from an original in the possession of G James, Norfolk Arms, Rundle Street, Adelaide* 1856 1856

lithograph, printed in buff and black ink, from two stones; hand-coloured; on thin smooth white wove paper laid down on medium-weight smooth white wove paper  
 printed image and text 35 x 45 cm  
 sheet 35.8 x 46.4 cm  
 2012.31

**SENBERGS, Jan**

born Latvia 1939

Australia from 1950; England, Europe 1966–67; United States of America 1989–90

group of 18 prints 1963–77  
 screenprints, printed in colour, each from multiple stencils; on thin smooth wove cream paper  
 various dimensions  
 gift of the artist, 2012  
 donated through the Australian Government's Cultural Gifts Program  
 2012.910–2012.927

**SILVER, Anneke**

born The Netherlands 1937

Australia from 1959

group of 21 prints 1978–2004  
 various media and dimensions  
 gift of the artist, 2011  
 donated through the Australian Government's Cultural Gifts Program  
 2011.1076–2011.1096

**SOUTHERN HIGHLANDS****PRINTMAKERS**

established Australia 1993

**IMPRESS PRINTMAKERS GROUP**

established Australia 2004

**HAWAII UNIVERSITY PRINT GROUP**

established United States of America

**V-6**

established Wales 2001

*VARIO print exchange* 2006–09

various media  
 folio 54.4 x 38.7 x 2.4 cm  
 gift of the participating workshops and artists in the Southern Highlands printmakers' first portfolio exchange, 2011  
 2011.1097.1–51

**STRANGE, Frederick**

England 1807 – Australia 1873

Australia from 1838

**HOOD, RV** (printer, lithographic)

England 1802 – Australia 1888

Australia from 1833

*City of Hobartton from Knocklofty* c 1850

lithograph, printed in black ink, from one stone; on paper  
 sheet 39 x 58.4 cm  
 2012.810

**THOMSON, George**

active Australia 1855

**JAMES J BLUNDELL & CO**

(publisher)

Australia 1854–1867

*Sketch on Sandridge Pier* c 1855

pen-lithograph, printed in black ink, from one stone (or plate); on thin smooth white wove paper  
 printed image and text 13.2 x 19.7 cm  
 sheet 13.2 x 19.7 cm  
 2012.35

**UNKNOWN artist**

*View of Sydney and Mossman's Bay, looking south west* 1880  
lithograph, printed in colour, from five stones; on thin smooth cream wove paper  
printed image 40.5 x 61 cm  
sheet 45.8 x 63.6 cm  
2011.1165

**VARIOUS artists**

Australia 19th century  
group of 167 wood-engraved proofs c 1860s  
wood-engravings, printed in black ink, each from one block; on thin pale blue wove letter-paper  
book 24 x 29 cm (closed)  
2012.1076.1–167

**VARIOUS artists**

Australia  
group of 28 prints by artists working in Cairns 1980–2011  
various media and dimensions  
gift of Anna Eglitis, 2012  
2012.980–2012.1007

**VARIOUS artists**

Australia  
group of 35 prints 2000–11  
various media and dimensions  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program  
2012.1155–2012.1189

**VARIOUS artists**

New Zealand  
group of 38 prints 1960–76  
various media and dimensions  
2012.689–2012.726

**WARNER, Ralph Malcolm**

Australia 1902–1966  
*Evening mists, Lord Howe Island* c 1930s?  
etching and aquatint, printed in brown and black ink, from one plate; on thin smooth cream wove paper  
plate-mark 10.6 x 15.2 cm  
sheet 17.6 x 22.4 cm (irregular)  
2011.1178

**WEEKLY TIMES (publisher)**

established Australia 1869  
*Masks and faces album from the 'Weekly Times'* 1873–75  
lithographs, printed in black ink, each from one stone; letterpress on paper  
book 36.8 x 25 x 1.9 cm (closed)  
2011.1471.1–36

**WEGNER, Peter**

born New Zealand 1953  
Australia from 1957

**ATKINS, Ros (printer)**

born Australia 1957

**'ROUND THE BEND STUDIOS**

(print workshop)  
established Australia 2009

**MELBOURNE SAVAGE CLUB**

(commissioner)  
established Australia 1894

*Man looking back II: Melbourne Savage Club annual arts dinner poster* 2010

etching and soft-ground etching, printed in black ink with plate-tone, from one plate; on smooth white Fabriano paper  
plate-mark 39.5 x 29.7 cm  
sheet 63.8 x 49.5 cm  
gift of Murray Walker, 2011  
2011.1098

**WILLIAMS, Fred**

Australia 1927–1982  
England 1951–56

not titled (*Vaudeville performers*) 1967

etching, gum aquatint and drypoint, printed in black ink, from one copper plate; on thin smooth grey-blue laid Ingres paper  
plate-mark 14.7 x 14.4 cm  
sheet 23.5 x 22.3 cm  
gift of James Mollison AO, 2011  
2011.1303

not titled (*Two chorus girls*) 1967

etching, aquatint and drypoint, printed in black ink, from one brass plate; on thin white paper  
plate-mark 14.9 x 16.4 cm  
sheet 20.5 x 22 cm  
gift of James Mollison AO, 2011  
2011.1304

**WM FRANCIS, & GEO ANDERSON ENGINEERS**

(print after)  
**PENMAN & GALBRAITH**  
(printer, lithographic)  
Australia 1848–1883

*Morphett Street Bridge* 1869  
lithograph, printed in colour, from four stones; on thin smooth off-white wove paper  
printed image and text 23.8 x 45.4 cm  
sheet 36.3 x 54.2 cm  
2012.32

**ZULUMOVSKI, Vera**

born Australia 1962  
*Revealing unusual beauty* 2007  
suite of 5 linocuts, printed in black ink, each from one block; on thick off-white wove paper  
various dimensions  
2012.823.1–5

**Drawings****ADIE, Edith H**

England 1865–1947  
active Australia c 1917  
*Oleanders, Government House Perth* 1915  
watercolour; on paper  
sheet 25.4 x 17 cm  
gift of Rosamund Dalziell in memory of her great-uncle, Dr Herbert Tymms, 2011  
2011.1272

**ALLPORT, Mary Morton**

(attributed to)  
England 1806 – Australia 1895  
Australia from 1831  
*(House and garden with a view of Mount Wellington, Tasmania)* c 1840s?  
pen and ink and wash; on paper  
sheet 8.8 x 12.2 cm  
2012.37

**ATKINSON, Charles**

England 1806 – Australia 1837  
Australia from 1833  
*(Ploughing a field near Mount Wellington, Tasmania)* c 1833–34  
watercolour; on paper  
sheet 25 x 39.4 cm  
2012.39

**BAYLISS, Clifford**

Australia 1916 – England 1989  
England from 1935

*Scream* c 1945

pen and black ink; on paper  
sheet 28 x 21.5 cm  
2012.799

**BENSON, George**

Australia 1884–1960

not titled (*Landscape*) c 1935

watercolour; on paper  
sheet 30.8 x 43.7 cm  
gift of Rosamund Dalziell, Michael  
Austin and Christopher Austin in  
memory of their mother Rosemary  
Austin, 2011  
2011.1271

**BRAUND, Dorothy**

born Australia 1926

group of 30 drawings 1972–89  
gouache and watercolour; on paper  
various dimensions  
gift of the artist, 2011  
donated through the Australian  
Government's Cultural Gifts Program  
2011.1099–2011.1128

**BUVELOT, Louis**

Switzerland 1814 – Australia 1888  
Brazil 1835–51; Australia from 1865

*Picnic Point, Victoria* 1878

pencil on paper; on off-white wove  
paper  
sheet 24.2 x 36 cm  
gift of Emeritus Professor Barbara  
van Ernst AM, 2012  
2012.818

**CAPURRO, Christian**

born Australia 1968

*Compress 41* 2007  
magazine erasure with correction  
fluid additions; on thin smooth white  
paper  
sheet 27.5 x 20.6 cm  
The Rotary Collection of Australian  
Art, 2011  
2011.1314

*Compress 39* 2008

magazine erasure; on thin smooth  
white paper  
sheet 27.4 x 20.7 cm  
The Rotary Collection of Australian  
Art, 2011  
2011.1315

**DURACK, Elizabeth**

Australia 1915–2000

group of 37 drawings 1947–57  
pencil; on paper  
various dimensions  
gift of Liam Durack Clancy, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.853–2012.889

**FOSTER, Una**

Australia 1912 – died 1996  
England 1950–1951

group of 442 drawings and prints  
1932–96  
various media and dimensions  
gift of Laurie and Robyn Curley, 2012  
2012.68–2012.69, 2012.73–2012.74,  
2012.76–2012.98, 2012.105–2012.106,  
2012.108, 2012.110–2012.112,  
2012.115–2012.120, 2012.123–2012.238,  
2012.295–2012.342, 2012.344–2012.534,  
2012.536–2012.547, 552–2012.554,  
2012.562–2012.586, 2012.764, 2012.768

**GILL, ST**

England 1818 – Australia 1880  
Australia from 1839

*The flower show* c 1844

watercolour; on paper  
sheet 25.5 x 38.5 cm  
2012.25

**GLOVER, John Richardson**

England 1790 – Australia 1868

(*River Derwent, Hobart, Tasmania*)

c 1840–50s  
watercolour over black pencil;  
on paper  
sheet 17 x 25.4 cm  
2012.38

**GOULD, William Buelow**

England 1803 – Australia 1853  
Australia from 1827

(*Native pea*) 1832?

watercolour over black pencil;  
on paper  
sheet 22 x 18 cm  
2012.46

(*Native flower*) 1832?

watercolour over black pencil;  
on paper  
sheet 22.2 x 18.4 cm  
2012.47

**GRIGGS, Lucy**

born Australia 1976

group of 3 drawings 2011  
watercolour over black pencil and  
sun drawing; on Soviet school book  
covers  
sheets each 20.6 x 17 cm  
Rotary Collection of Australian Art,  
2012  
2012.28–2012.30

**HEYSEN, Nora**

Australia 1911–2003  
England, Italy 1934–37

*Portrait of Ruth* 1933

pencil; on paper  
sheet 36 x 26 cm  
2012.929

**HIRST, CGS**

*Wurttemberg Cottage, New Farm  
Road, Brisbane* 1882

watercolour; on paper  
sheet 63 x 93 cm  
2011.1311

**HOS, Tina**

died New Zealand 1976

group of 6 drawings not dated  
brush and ink; on paper  
various dimensions  
2012.713–2012.718

**IRONSIDE, Adelaide**

Australia 1831 – Italy 1867  
England 1855; Italy 1856–65;  
England 1865–66; Italy from 1866

group of 6 drawings c 1855  
pencil and conté crayon; on paper  
various dimensions  
2011.1305–2011.1310

**KING, Grahame**

Australia 1915–2008  
England 1947–51; England, United  
States of America 1967–70

group of 62 sketchbooks and  
notebooks 1945–99  
various media and dimensions  
gift of Inge King, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1014–2012.1075

**LEWER, Richard**

born New Zealand 1970

Australia from 1996

*Visiting hours are over* 2006

graphite black pencil; on rag cardboard

sheet 105 x 84.5 cm

The Rotary Collection of Australian

Art, 2011

2011.1316

**LONG, Sydney**

Australia 1871 – England 1955

England, Europe 1910–21; Australia 1921–22; England 1922–25; Australia 1925–52; England from 1952

*The market, Bruges* 1914

watercolour; on wove paper laid

down on paper board

sheet 49.2 x 32.4 cm

2011.975

*Farmhouse* c 1907

watercolour; on wove paper laid

down on paper board

sheet 27.6 x 37.8 cm

purchased with funds from the Ruth Robertson Bequest, 2012, in memory of Edwin Clive and Leila Jeanne Robertson

2012.48

*Springtime* c 1907

watercolour; on medium-weight

textured cream wove paper

sheet 38.8 x 55.7 cm

purchased with funds from the Ruth Robertson Bequest, 2012, in memory of Edwin Clive and Leila Jeanne Robertson

2012.49

**MACQUEEN, Kenneth**

Australia 1897–1960

England 1915–19

*Cloud arrangement* c 1945

watercolour; on paper

sheet 40 x 30 cm

2012.811

*Harvesting the grain* c 1945

watercolour over pencil; on paper

sheet 38 x 48 cm

2012.812

**MAUDSLEY, Helen**

born Australia 1927

group of 4 watercolours 1990

watercolour and leadpoint;

on off-white paper

various dimensions

gift of the artist, 2012

2012.849–2012.852

**McCAHON, Colin**

New Zealand 1919–1987

not titled (*Single figure*)

water-based paint; on medium-

weight smooth cream wove paper

sheet 31.2 x 25 cm

gift of Gordon H Brown, 2012

2012.1202

not titled (*Lamp on table*)

oil-based crayon; on thin smooth

cream wove paper

sheet 26.4 x 20.3 cm

gift of Gordon H Brown, 2012

2012.1203

**O'DOHERTY, Chris**

born New Zealand 1951

Australia from 1969

*Sketchbook: Mambo sketches, 2003* 2003

cartridge acid-free paper, spiral

bound in black plastic cover

book (closed) 35.2 x 28 cm

gift of the artist, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.805.1–54

*Sketchbook: Mambo sketches, June '05 – March '06* 2005–06

cartridge acid-free paper, spiral

bound in black plastic cover

book (closed) 42 x 31 cm

gift of the artist, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.806.1–46

**PATTERSON, Ambrose**

Australia 1877 – United States of America 1966

France 1898–99; United States of

America 1899–1901; Europe 1901–10;

United States of America from 1916

not titled (*Portrait of Yvonne*

*Patterson, the artist's daughter*) c 1917

pastel and watercolour; on light

brown cardboard

sheet 50.8 x 40.4 cm

gift of the estate of Miss Yvonne

Patterson, 2012

2012.834

not titled (*Portrait of Marguerite*

*Patterson, the artist's first wife*)

c 1906–08

pastel; on thin smooth light brown

wove paper

sheet 54.6 x 43.2 cm

gift of the estate of Miss Yvonne

Patterson, 2012

2012.839

**PULE, John**

born Niue 1962

New Zealand from 1964

*I dreamed I kissed the ocean's lips* 2009

black felt-tip pen, brush and black

ink and blue oil stick; on paper

sheet 94 x 74 cm

2012.845

*Under the sun's ebullience* 2009

black felt-tip pen, brush and black

ink and red oil stick; on paper

sheet 94 x 74 cm

2012.846

**SNELL, Ted**

born Australia 1949

United Kingdom c 1973–75

group of 4 drawings 1973–74

pencil and acrylic; on paper

various dimensions

gift of Rosamund Dalziell, 2012

2012.1078–2012.1081

**VARIOUS artists**

Australia

group of 87 prints 1962–83

various media and dimensions

gift of Laurie and Robyn Curley, 2012

2012.66–2012.67, 2012.70–2012.72,

2012.75, 2012.99–2012.104, 2012.107,

2012.109, 2012.113–2012.114, 2012.121–

2012.122, 2012.239–2012.294, 2012.343,

2012.535, 2012.548–2012.551, 2012.555–

2012.561



**VAUTHIER, Antoine-Charles**

France 1790–1831  
*(Tasmanian tiger)* c 1830s  
 pen and ink and watercolour;  
 on paper  
 sheet 13.4 x 19.4 cm  
 2012.40

**VON GUÉRARD, Eugene**

Austria 1811 – England 1901  
 Italy 1830–38; Germany 1838–52,  
 1882–91; Australia 1852–81;  
 England from 1891

*(Two men by a stream in a valley,  
 Mount Wellington, Tasmania)* 1855  
 pen and bistre ink; on cream paper  
 sheet 17.5 x 24.8 cm  
 2012.41

**VONGPOOTHORN, Savanhdy**

born Laos 1971  
 Australia from 1979

*Floating words* 2005–06  
 acrylic and coloured pencil; on  
 Vietnamese Braille  
 dimensions variable  
 gift of Dr Ashley Carruthers, 2012  
 donated through the Australian  
 Government's Cultural Gifts Program  
 2012.848.1–312

**WILLIAMS, FM**

England 1855 – Australia 1929  
 Australia from c 1878

*Coach builder* c 1898  
 watercolour; on paper  
 sheet 25.1 x 38.6 cm  
 2011.976

**WILSON, Eric**

Australia 1911–1946  
 England 1937–39

*Self portrait as a life saver* c 1932  
 black pencil; on paper  
 sheet 77 x 49 cm  
 2011.1168

**WLODARCZAK, Gosia**

born Poland 1959  
 Australia from 1996

*Easter tablecloth for two* 2009  
 black marker pen; on paper  
 sheet 90 x 150 cm  
 purchased with the generous  
 assistance of Dr Andrew Lu OAM,  
 2011  
 2011.1131

*Toaster-morning* 2003

coloured marker pens; on smooth  
 white wove Fabriano 5 paper  
 sheets each 76.6 x 50.2  
 overall 135.2 x 150.6 cm  
 purchased with the generous  
 assistance of Dr Andrew Lu OAM,  
 2011  
 2011.1132.A–F

*Desire 3: Beo (Suite)* 2007–08

fibre-tipped pen on wallpaper-  
 covered panels; digital prints and  
 multimedia  
 dimensions variable  
 gift of Dr Andrew Lu OAM, 2012  
 donated through the Australian  
 Government's Cultural Gifts Program  
 2012.1084.A–G

**WOODWARD, Margaret**

born Australia 1938

*Bread, fruit and wine* 2003  
 charcoal, graphite and conté crayon  
 over watercolour; on paper  
 sheet 128.4 x 128.4 cm  
 gift of the artist, 2011  
 2011.1298

## Photography

**ALLPORT, Morton**

England 1830 – Australia 1878  
 Australia from 1831

9 albumen silver stereo photographs  
 on glass:

*From Melrose (Wivenhoe) toward St  
 Joseph's Church* 1856

*On Lake St Clair* 1863

*Mt Byron and the Nine Mountains*  
 1863

*The camp Mt Arrowsmith* 1863

*From Mt Arrowsmith* 1863

*Mt Ida, Lake St Clair* 1863

*Our camp Lake St Clair* 1863

*Mt Gell* 1863

*Mt Arrowsmith* 1856

images each 7 x 7.2 cm

glass each 7.5 x 14.5 cm

2011.1445–51, 2011.1453, 2011.1473

**BEATTIE, JW**

Scotland 1859 – Australia 1930  
 Australia from 1878

*Jones Jam factory, Hobart* c 1913

gelatin silver photograph  
 image 17 x 23 cm

2011.1421

**BURTON, Jane**

born Australia 1966

*Available light #12* 2003

Type C colour photograph  
 image 109.5 x 109.5 cm  
 sheet 117.5 x 117.5 cm  
 gift of Patrick Corrigan AM, 2012  
 donated through the Australian  
 Government's Cultural Gifts Program  
 2012.605

*Cul-de-sac #4* 2000

Type C colour photograph  
 image 119.5 x 118 cm  
 sheet 124 x 122 cm  
 gift of Patrick Corrigan AM, 2012  
 donated through the Australian  
 Government's Cultural Gifts Program  
 2012.606

**CORNISH, Christine**

born Australia 1946

4 digital monochrome photographs  
 from the series *Threshold* 2004:

nos 1, 2, 8 and 12  
 image each 99.5 x 78.5 cm  
 2012.1204–2012.1207

**COTTON, Olive**

Australia 1911–2003

*The shell* c 1935

gelatin silver photograph  
 37.6 x 30 cm  
 2012.1148

*Surf's edge* c 1935

gelatin silver photograph  
 image 13 x 20.3 cm  
 2012.1149

**DAVIES, Ruby**

born Australia 1953

*The Darling Baaka Shadows* 2000

gelatin silver photograph  
 image 64 x 80 cm  
 2012.787

*Timeless* 2000

gelatin silver photograph  
 image 64 x 80 cm  
 gift of Ruby Davies, 2012  
 2012.809

**DIAZ, Maggie**

born United States of America 1925  
Australia from 1961

*Coming or Going. Self portrait with The Canberra, Melbourne* 1961 prtd c 2011  
digital monochrome photograph  
image 43.5 x 41.5 cm  
2011.1440

*Elephant joy, Luna Park* c 1965/2011  
digital monochrome photograph  
image 42 x 42 cm  
2011.1441

*Girl Hero (for Paddle Shoes)*  
c 1965/2000  
gelatin silver photograph  
image 100 x 100 cm  
2011.1442

**DUFTY, Alfred W**

England 1858 – Australia 1924  
Australia from 1868; Fiji 1872–86

*Fiji half caste girl* c 1875  
albumen silver photograph  
image 9.6 x 6 cm  
card 10.5 x 6.3 cm  
2011.1050

**FARRELL AND PARKIN**

established Australia 1984

**FARRELL, Rose**

born Australia 1949

**PARKIN, George**

Australia 1949–2012

*Untitled image #4* 1985  
gelatin silver photograph  
image 50 x 50 cm  
gift of Farrell and Parkin, 2012  
2012.796

*Untitled image #5* 1984  
Type C colour photograph  
image 60 x 60 cm  
gift of Farrell and Parkin, 2012  
2012.797

*Untitled image #11* 1985  
silver gelatin photograph  
image 50 x 50 cm  
gift of Farrell and Parkin, 2012  
2012.798

*Elastic electromagnetic waves*  
2009–10  
digital colour photograph  
image 61 x 95 cm  
2012.957

*Entering the no fly zone* 2009–10  
digital colour photograph  
image 75 x 120 cm  
2012.958

**FAUST, Chantal**

born Australia 1980

*City of lost children 2* 2007  
Type C colour photograph  
image 80 x 58 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.607

**FORD, Arthur**

*Argyle Cut* c 1925  
gelatin silver photograph  
26 x 35 cm  
2012.785

**FRITH & SHARP**

Australia 1855–56

**SHARP, John** (photographer)

Australia 1823–1899

**FRITH, Frederick** (photographer  
and colourist)

United Kingdom 1819 – Australia  
1871

Australia from 1853

*William Robertson Jr* 1856  
albumen silver photograph,  
watercolour  
image 27.9 x 22.6 cm  
2011.1420

**GREEN, Janina**

born Australia 1944

*Untitled* 1990  
gelatin silver photograph  
image 73 x 80 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.598

*Untitled* 1990  
gelatin silver photograph  
image 73 x 80 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.616

**GREEN, Sharon**

born Australia 1977  
to United Kingdom

*Night glow* 2005  
Type C colour photograph  
image 118.6 x 118.6 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.599

**HALLAM, John**

Australia 1899–1960

*Judith Drake-Brockman* 1938  
gelatin silver photograph  
image 18.7 x 13.5 cm  
sheet 21.8 x 15 cm  
gift of Judith Drake-Brockman, 2012  
2012.784

**HAYES, Siri**

born Australia 1977

*Plein air explorers* 2008  
digital colour photograph  
image 107 x 138 cm  
2011.1496

**JONES, Stephen**

born Australia 1951

*The Systems Interfacing Reports*  
1978/2012  
*Report 1: Stonehenge*  
*Report 2: TV Buddha—for Nam June Paik*  
*Report 3: Tai Chi Transforms*  
DVD editions, colour, sound  
each 14.01 mins  
2012.1196.A–F

**KNAPP, August**

England 1873 – Australia 1943  
Australia from 1881

*Sunday at Watheroo* c 1923  
gelatin silver photograph  
image 19 x 29 cm  
2011.1045

*Perth* c 1935  
gelatin silver photograph  
sheet 25 x 35 cm  
mount 40 x 46 cm  
2011.1046



**LINDT, JW**

Germany 1845 – Australia 1926  
Australia from 1862

*Portrait of a mother and her two  
young children* c 1885

albumen silver cabinet card  
photograph  
image 16.5 x 11 cm  
card 16.6 x 10.5 cm  
2011.1041

**MACDONALD, Anne**

born Australia 1960

4 digital colour photographs from  
the series *Cherish* 2010:

*Party balloon*

*Cupcake*

*Fairy garland*

*Fake fur heart*

each 90 x 70 cm  
2012.933–2012.936

3 digital colour photographs from  
the series *Petal* 2000:

*Poppy I*

71 x 81.5 cm

*Daisy* 2000

106 x 52 cm

*Lily II* 2000

129 x 93 cm

gift of David Stephenson, 2012  
2012.949–2012.951

4 digital colour photographs from  
the series *Silk* 2005–06:

*No 1*

*No 3*

*No 7*

*No 10*

each 105 x 70 cm

gift of David Stephenson, 2012  
2012.952–2012.955

*Ornament 1 (At Rest)* 2008

4 digital colour photographs

each 27–70 cm (diam)

gift of David Stephenson, 2012  
2012.956

**MAPAR, Mandana**

born Iran 1978

New Zealand 1985–93; Australia  
from 1993

*MI* 2002

Type C colour photograph

image 68.6 x 68.8 cm

sheet 80.6 x 80.6 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program  
2012.609

*MIV* 2002

Type C colour photograph

image 69 x 68.5 cm

sheet 80.6 x 80.6 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program  
2012.610

**MILLAR, W Roy**

United Kingdom 1843 – Australia  
1942

Australia from 1868

*Untitled (Camel rider and bicycle,*

*Coolgardie)* c 1895

albumen silver photograph (printing  
out paper)

image 15.2 x 20.5 cm

2012.780

**MOORE, RP**

New Zealand 1881 – Australia 1948

New Zealand 1914–23

*Manly Beach* c 1925

gelatin silver photograph

image 11.3 x 98 cm

2012.960

*Sydney Harbour and Circular Quay*

*from Bushell's building* c 1925

gelatin silver photograph

image 11.4 x 97.6 cm

2012.961

*Peace Celebrations, Sydney, Scene In*

*McQuarrie Street (sic)* 1919

gelatin silver photograph

image 11.4 x 97.9 cm

2012.962

*'The Creel' on the road to Kosciuszko*  
*(NSW)* 1919

gelatin silver photograph

image 11.4 x 97.9 cm

2012.963

**NORTH, Ian**

born New Zealand 1945

Australia from 1971

*A short walk in the country* 2010

five colour photographs

overall 58 x 765 cm

purchased with the assistance of

Susan Armitage, 2011

2011.1047.A–E

**PAAUWE, Deborah**

born United States of America 1972

Australia from 1985

*Promise* 2002

Type C colour photograph

image 182 x 182 cm

sheet 178 x 177.7 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.587

*Strange Music* 2002

Type C colour photograph

image 182 x 182 cm

sheet 178 x 177.7 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.588

*Restless Sleeping Beauty* 2000

Type C colour photograph

image 118.5 x 118.8 cm

sheet 120 x 120 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.589

*Girl in Red* 2000

Type C colour photograph

image 118.5 x 118.5 cm

sheet 125.8 x 121.5 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.590

*Red in Recline* 2000

Type C colour photograph

image 117.5 x 119.5 cm

sheet 121 x 121 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.591

*Evening song* 2004–05  
Type C colour photograph  
image 117.6 x 117.2 cm  
sheet 122.7 x 122.7 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.592

*Precious twilight* 2004–05  
Type C colour photograph  
image 76 x 76.2 cm  
sheet 83 x 83 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.593

*Secret Hush* 2004  
Type C colour photograph  
image 107 x 105 cm  
sheet 119 x 119 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.594

*Moon Song* 2004–05  
Type C colour photograph  
image 120 x 120 cm  
sheet 125 x 125 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.595

*3.24am* 2002  
Type C colour photograph  
image 96.5 x 96.5 cm  
sheet 125 x 125 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.596

**PAPAPETROU, Polixeni**  
born Australia 1960

*The Wimmera* 1864 #1 2006  
digital colour photograph  
image 105 x 105 cm  
2011.1037

*The Harvesters* 2009  
digital colour photograph  
105 x 105 cm  
2011.1038

*The Sand Traveller* 2009  
digital colour photograph  
image 105 x 105 cm  
2011.1039

*Court beauty* 2002  
gelatin silver photograph  
image 84 x 94.7 cm  
sheet 123.3 x 124.5 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.597

'*She saw two girls and a boy*' 1966 #1  
2006  
digital colour photograph  
image 105 x 105 cm  
gift of Robert Nelson, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1108

*The caretaker* 2009  
digital colour photograph  
image 105 x 105 cm  
gift of Robert Nelson, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1109

*The watcher* 2009  
digital colour photograph  
image 105 x 105 cm  
gift of Robert Nelson, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1110

*The wave counter* 2012  
digital colour photograph  
image 105 x 105 cm  
gift of Robert Nelson, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1111

**PICKERING, Charles** (attributed to)  
Australia 1856–1870

20 albumen silver photographs:  
*General Post Office* c 1870  
*George St looking south, London*  
*Chartered Bank on right* 1871  
*Exhibition Building (front)* 1871  
*Australian Museum* 1871  
*Glebe Island Abbatoir (entrance)* 1871  
*Australian Club* 1871  
*York St (Earlton Terrace in centre)* 1871  
*Victoria Club* 1871  
*Mortuary Station, Redfern, Sydney*  
1871  
*Union Club* 1871  
*Bridge St, Sydney* 1870  
*Prince Albert Statue* 1871

*Sydney Domain* 1871  
*Botanic Gardens* 1871  
*Botanic Gardens* 1871  
*Botanic Gardens* 1871  
*Royal Botanic Gardens, Sydney* 1871  
*Botanic Gardens* 1871  
*Untitled* 1871  
*New City Bank* 1871  
each 23 x 26.8 cm  
2012.1085–2012.1104

**POIGNANT, Axel**  
England 1906–1986  
Australia 1926–56

*Fashion study with Barbara Lunghi*  
c 1938  
gelatin silver photograph  
22.5 x 14.5 cm  
2012.747

**QUILTY, Ben**  
born Australia 1973

*The Buck* 2004  
Type C colour photograph  
image 48.7 x 72.3 cm  
gift of Patrick Corrigan AM, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.600

**RIMMER, Brad**  
born Australia 1960

6 digital colour photographs form  
the series and book *Silence: the West  
Australian Wheatbelt* 2005–09:  
*Dowerin, autumn* 2005  
*Farmers Club, Goomalling, spring* 2005  
*Kelly, Goomalling, winter* 2005  
*Merredin, autumn* 2009  
*Jay & Percy, Dowerin, winter* 2005  
*Dowerin, spring* 2006  
images each 75 x 75 cm  
2012.964–2012.969

6 digital colour photographs form  
the series and book *Silence: the West  
Australian Wheatbelt* 2005–09:  
*Sam, Tammin, autumn* 2009  
*Goomalling, winter* 2005  
*Jess, Wyalkatchem, summer* 2005/6  
*Kellerberrin, summer* 2008/9  
*Wyalkatchem, Christmas* 2005  
*Good Friday, Wongan Hills, autumn*  
2009  
images each 75 x 75 cm  
gift of the artist, 2012  
2012.970–2012.975

**ROBERTS, Luke**

born Australia 1952

3 digital colour photographs:

*Mother and son* 2009

*Father and son* 2009

*Pink cowboys* 2009

images each 100 x 150 cm

2012.1220–2012.1222

**ROSETZKY, David**

born Australia 1970

*Untouchable #3* 2003

Type C colour photograph

image 37.5 x 42 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian Government's Cultural Gifts Program

2012.608

**RUDYARD, Carol**

born England 1922

Australia from 1950

*Urban arcadias (2) Melbourne* 2002

video installation; DVD, 4 digital

colour photographs

photographs each 115 x 150 cm

gift of the artist, 2012

2012.766

*Unreal City* 2002

video installation; 17 digital colour

photographs

photographs each 42 x 59 cm

gift of the artist, 2012

2012.765

*ZONE: The Kelly Factor* 2002

video installation; various media

various dimensions

gift of the artist, 2012

2012.767

**SALVADO, Santos**

Spain 1811–1894

Australia 1869–79

not titled (*New Norcia Benedictine*

*mission: Priest nursing boy with*

*Aboriginal men 'Chiuck' and 'Biug'*

*wearing skin cloak standing l-r, and*

*mission boys seated on floor*) c 1875

albumen silver photograph

composition 8 x 5.7 cm

card 10.5 x 6.3 cm

2012.938

**SLATER, Gayle**

born Australia 1956

*Havana 2* 2002

Type C colour photograph

image 75 x 75 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian Government's Cultural Gifts Program

2012.611

**SLEETH, Matthew**

born Australia 1972

8 Type C colour photographs 1999:

*Untitled #14 Tour of Duty*

*Untitled #73 Tour of Duty*

*Untitled #72 Tour of Duty*

*Untitled #88 Tour of Duty*

*Untitled #20 Tour of Duty*

*Untitled #24 Tour of Duty*

*Untitled #56 Tour of Duty*

*Untitled #58 Tour of Duty*

images each 43 x 43 cm

gift of Patrick Corrigan AM, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.601–2012.604, 2012.612–2012.615

33 Type C colour photographs:

*HMAS Tobruk, Darwin* 1999

*Darwin, Australia* 1999

*3RAR, Oecusse* 1999

*ADF recruiting office, Darwin* 1999

*United Nations HQ, Dili* 1999

*Medecins Sans Frontieres hospital,*

*Baucau* 2000

*InterFET shooting range, Dili* 1999

*Australian soldiers' barracks, Oecusse*

1999

*'Tour of Duty' concert, Dili* 1999

*Kylie Minogue 'Tour of Duty' concert,*

*Dili* 1999

*Nobel Laureate Bishop Carlos Bello,*

*Dili* 2000

*Australian opposition party leader*

*Kim Beazley, heliport, Dili* 1999

*Hotel Turismo, Dili* 2000

*Australian sniper, Oecusse* 1999

*Australian soldier with fascist tattoo,*

*Oecusse* 1999

*Mahidi militia leader Cancio Lopez*

*de Caryarhalo, Kupang, West Timor*

1999

*CNRT leader, Oecusse* 1999

*Falintil Commandante Lehre, Soccer*

*match, Dili* 1999

*Navy cricket match, Dili* 1999

*Bar, UN barge, off Dili* 2000

*Sergio Vieira de Mello with Xanana*

*Gusmao, heliport, Dili* 1999

*Christmas presents, Oecusse* 1999

*InterFET Santa Claus, Dili waterfront*

1999

*Returning refugees, Dili* 2000

*John Martinkus and Harry Burton*

*(RIP Harry), Hotel Turismo, Dili* 1999

*American transport helicopter,*

*Atauro Island* 1999

*Australian Justice and Customs*

*Minister Amanda Vanstone, Hotel*

*Turismo, Dili* 1999

*New Year's Eve, Dili* 1999

*Australian barracks, Oecusse* 1999

*Liquica massacre site, Liquica* 1999

*Militia prisoners, Oecusse* 1999

*Hotel Dili* 2000

*Returning refugees, waterfront, Dili*

1999

images each 106 x 106 cm

sheets each 106 x 127 cm

gift of Ian Sleeth, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1112–2012.1144

**SOLOMON AND BARDWELL**

Australia 1862–1874

*Two gentlemen with a gold mining*

*company share scrip, Ballarat* c 1870

albumen silver carte-de-visite

photograph

image 9.1 x 5.6 cm

card 9.8 x 6.4 cm

2011.1042

**STENING, James**

Australia 1870–1953

*Nature's decoration* 1920s

silver gelatin photograph

image 29.7 x 30.1 cm

2012.786

**STORY, George Fordyce**

England 1800 – Australia 1887

Australia from 1828

*Emma and Esther Mather* c 1858

albumen silver photograph

image 9.2 x 6 cm

2011.1043

**SYLVESTER, Darren**

born Australia 1974

*What happens will happen #1–5* 2010  
digital colour photograph  
each 160 x 120 cm  
2011.1005.1–5

**UNKNOWN artist**

*Portrait of Miss Emma Doubleday*  
c 1865  
ambrotype, colour dyes  
6.4 x 5 cm  
2011.1044

*Australians. Strength and beauty*  
c 1865  
albumen silver photograph, carte-  
de-visite  
9 x 6 cm  
2011.1498

**VERE SCOTT, Robert**

Australia 1877 – United States of  
America 1940  
United States of America from 1916

*Fremantle Harbour (WA)* c 1900  
gelatin silver photograph  
image 22.8 x 58 cm  
2012.748

*Ben Buckler, Bondi (NSW)* c 1877  
gelatin silver photograph  
23.3 x 56.9 cm  
2012.749

*Adelaide from Exhibition Dome* c 1900  
gelatin silver photograph  
16.5 x 53.6 cm  
2012.750

**WATKINS, Susan**

Australia 1912–2006

*Judith Drake-Brockman* 1945  
gelatin silver photograph  
image 17 x 11.8 cm  
sheet 17.4 x 12.1 cm  
gift of Judith Drake-Brockman, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.783

**WRIGHT, Geo P**

United Kingdom 1815 – Australia 1891  
Australia from 1858

*Panorama of Brisbane from New  
Farm* c 1875  
6 albumen silver photographs  
overall 18 x 108 cm  
2011.1040

**YANG, William**

born Australia 1943

*Alter ego* 2001  
colour photograph  
68 x 88 cm  
2011.1036

## Decorative arts and design

**ASAKA, Masahiro**

born Japan 1979  
Australia from 2000

*Surge 16* 2011  
cast glass, steel stand  
glass 40 x 70 x 4 cm  
stand 95 x 101 x 71 cm  
2012.1009

**BARCLAY, David** (manufacturer)

Scotland 1804 – Australia 1884  
Australia from 1830

**FORRESTER, Joseph** (silversmith)  
Scotland 1805 – died Australia  
Australia from 1829

*Salver* 1834  
silver  
35 cm (diam)  
2011.943

**BASTIN, Nicholas**

born Australia 1968

*Landing platform for a cricket (with  
cricket brooch)* 2009  
sterling silver, stainless steel,  
polyurethane resin, epoxy resin,  
wood, silk  
brooch 3.5 x 6.2 x 2.4 cm  
pendant 56 x 7 x 2 cm  
2012.743.A–B

**BELFRAGE, Clare**

born Australia 1966

*Fluence* 2011  
glass  
38 x 48 x 7 cm  
2012.754

**BLYFIELD, Julie**

born Australia 1957

*Tinder, vessel* 2008  
oxidised sterling silver, enamel paint,  
wax  
9 x 14.5 x 14.5 cm  
gift of Susan Armitage, 2011  
2011.959

**BOYD, Arthur**

Australia 1920–1999  
England, Australia, Italy from 1959

*Moses striking the stone* 1951–52  
earthenware, coloured slips, clear  
glaze  
57 x 57 cm  
gift of Denis Savill, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.819

**BRITTON, Helen**

born Australia 1966  
Germany from 1999

*Brooch* 2011  
925 silver, paint  
11.4 x 9.5 x 2.2 cm  
2012.742

**BUTLER, Lawrence**

Ireland 1750 – Australia 1820  
Australia from 1802

*The Governor King secretaire  
bookcase* 1803–06  
cedar, Australian rosewood,  
beefwood veneers, metal, glass,  
baleen  
169 x 79 x 71 cm (open)  
purchased through the Euphemia  
Grant Lipp Bequest Fund, 2011  
2011.944

**COTTRELL, Simon**

born Australia 1975

*Round and back, brooch* 2010  
monel  
5 x 7.5 x 7.5 cm  
2011.1291

**EDGOOSE, Mark**

born Australia 1960

*Ring and box no 13* 2010  
niobium and titanium  
2.7 x 3.7 x 2.7 cm  
2012.744.A–B

*Rail and vessel no 1* 2011

niobium and titanium  
9.7 x 37 x 10 cm  
jug 8.3 x 10.3 x 7.2 cm  
cup 7 x 5 x 4 cm  
base 5.6 x 37 x 9 cm  
2012.745.A–C

**ERICKSON, Dorothy**

born Australia 1939

*Banksia Menziesii necklace* 2011

18 carat gold, steel mesh cable, pink sapphires

80 x 2 x 2 cm

2011.961

**GORDON, Alasdair**

born United Kingdom 1931

Australia from 1979

*Barramundi* 2010

glass

24 cm, 12 cm (diam)

2012.1008

**HANSEN, Ragnar**

born Norway 1945

Australia from 1972

*Tea strainer and stand* 1988

925 silver, wood

overall 10.5 x 6.5 x 17 cm

gift of Dinny Killen, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.60.A-B

**HOEDT, Connie**

born The Netherlands 1936

Australia from 1958

*Pair of flower towers* 1993

stoneware with underglaze slip decoration

(a) 112 cm, 34 cm (diam)

(b) 112 cm, 33.5 cm (diam)

gift of Connie Hoedt, 2012

2012.755.A-B

**HOGARTH, ERICHSEN & CO**

Australia 1852-1859

*Bracelet in fitted case* c 1858

gold

2 x 18 x 4.5 cm

2012.1010

**JACKSON, Alfred Thomas**

Great Britain 1843 - Australia 1912

Australia from 1866

*Brooch* c 1900

9 carat gold, ruby

1 x 4.1 x 1 cm

gift of Linley Stopford, 2011

2011.956

**JOHN CAMPBELL POTTERY**

Australia 1881-1976

*Urn* 1884

glazed earthenware

gift of Lorna Podger, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1172.A.A-C

*Urn* 1884

glazed earthenware

gift of Lorna Podger, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1172.B.A-C

**KRIMPER, Schulim**

Austria-Hungary 1893 - Australia

1971

Australia from 1939

*Record cabinet* c 1965

New Guinea rosewood

103.5 x 117 x 42 cm

gift of Ian Hore-Lacy, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.740

**KUHNEN, Johannes**

born Germany 1952

Australia from 1981

*Brooch* 1988

granite, anodised aluminium,

stainless steel

1.7 x 10.3 x 1.4 cm

purchased 2011 with funds from the

Meredith Hinchliffe Fund

2011.971

*Armband* 2010

anodised aluminium, titanium

10.6 x 9.7 x 3 cm

purchased 2011 with funds from the

Meredith Hinchliffe Fund

2011.972

*Green tea teapot* 2008

925 silver, titanium

25.8 x 13.7 x 12 cm

purchased 2011 with funds from the

Meredith Hinchliffe Fund

2011.973.A-B

**LEVY, Col**

born Australia 1933

*Tall form pot* 1988

stoneware with oil-spot temmoku glaze

39.5 cm, 23 cm (diam)

gift of Pauline Hunter, 2011

donated through the Australian

Government's Cultural Gifts Program

2011.1285

**MASON, Phill**

*Finger tiara (ring and stand)* 1996

18 carat gold, sterling silver, moonstones

ring 4.4 x 3.7 x 2 cm

stand 2 x 4.9 x 4.9 cm

anonymous gift, 2011

donated through the Australian

Government's Cultural Gifts Program

2011.957.A-B

**MINCHAM, Jeff**

born Australia 1950

*Sea of grass* 2011

stoneware, glazed

52 x 67 x 19 cm

gift of Susan Armitage, 2011

2011.970

**MOJE, Klaus**

born Germany 1936

Australia from 1982

*Rollup vase* 2009

glass

49 cm, 11 cm (diam)

2012.757

**ORBAN, Eva**

born Hungary 1951

Australia from 1976; United States of

America from 1999

*Flying high over the waves* 1992

earthenware

65.5 x 44 cm

gift of Eva Orban, 2011

2011.958

**PEOPLES, Sharon**

born Australia 1957

*Nina size 10* 1999

polyester/rayon thread on cotton

73 x 177 x 1 cm

2011.960

**PETERS, Felicity**

born South Africa 1941  
to Australia 1966

*Bear market, pendant* 2009

sterling silver, rubber  
50 x 5 x 2 cm  
2011.962

**RAINER, Gillian**

born Australia 1956

*Mesembryanthemum, brooch* 2011

925 silver, almandine garnets  
6.6 x 6.7 x 0.8 cm  
2011.968

**STEINER, Henry**

Germany 1835–1914

Australia 1858–84; Germany 1884–  
87; Australia 1887–89; Germany  
from 1889

*Pendant/brooch and pair of ear*

*pendants set, in fitted case* c 1870

18 carat gold, seed pearls, diamonds  
brooch 8 x 4 x 1.5 cm  
earrings 3.5 x 2 x 0.8 cm  
case 7 x 3.5 x 8.5 cm  
2012.1011

**STOCKHAUSEN, Dore**

born Germany 1966  
Australia from 1990

*Pendant* 2010

999 and 925 silver, enamel, peridot  
7 x 5 x 1.5 cm  
2011.967

**STRACHAN, Tim**

born Kuwait 1954  
Australia

*Ballerina form* 2010

polished porcelain stoneware,  
granite base  
33 cm, 39 cm (diam)  
2011.969.A–B

**VAN DER LAAN, Christel**

born The Netherlands 1963  
Australia from 1981

*Holier than thou 1, brooch* 2011

painted silver, ceramic honeycomb  
block, microgeodes  
10 x 7 x 1.5 cm  
2011.963

*Cut price red, bangle* 2011

painted silver, polypropylene  
11 x 11 x 3 cm  
2011.964

**VAN KEPPEL, Elsje**

The Netherlands 1947 – Australia  
2001

*Reconstruction Borobodur* 1991

dyed, stitched and felted; wool, silk  
225 x 125 x 2 cm  
2011.1287

*Heartbeat* 1995

batik-dyed, stitched; silk, cotton  
225 x 200 x 2 cm  
2011.1288

**WALKER, David**

born United Kingdom 1941  
Australia from 1964

*Memento mori II, pendant* 2009

silver, stainless steel, Victorian ash,  
paint  
10.5 x 5 x 2.5 cm  
2011.965

*Scar tissue 2, brooch* 1989

stainless steel, copper  
5.3 x 11.2 x 0.8 cm  
2011.966

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**Paintings****BANCROFT, Bronwyn**

Bundjalung people  
born Australia 1958

*Weaving of light* 2009

synthetic polymer paint on canvas  
55.2 x 51.3 cm  
2012.794

**BILLABONG, Willy**

Kukatja people  
Australia 1930–2005

*Soak waterholes* 2003

synthetic polymer paint on canvas  
65 x 91 cm  
2011.1007

*Untitled* 2002

synthetic polymer paint on canvas  
60 x 60 cm  
2011.1008

**GANAMBARR, Gunybi**

Datiwuy/Ngaymil peoples  
born Australia 1973

*Lorr* 2010

natural earth pigments on incised air  
cell insulation  
120 x 111 cm  
2012.945

*Balawurru* 2011

natural earth pigments on incised air  
cell insulation  
120 x 118 cm  
2012.946

**IYUNA, James**

Kuninjku (Eastern Kunwinjku)  
people  
born Australia 1959

*Buluwana at Dilebang* 2009

natural earth pigments on bark  
216 x 74 cm  
2011.1017

**KERINAUIA, Raelene**

Tiwi people  
born Australia 1962

*Freshwater/Saltwater* 2009

natural earth pigments on canvas  
90 x 120 cm  
2012.820.A–B

**LUNGKATA TJUNGURRAYI, Shorty**

Pintupi people  
Australia 1920–1987

*Big Cave Story* 1972

synthetic polymer paint on  
composition board  
46.1 x 36.9 cm  
2012.1175

**NAIN, Clinton**

Meriam Mer people  
born Australia 1971

*Tumble against the fence* 2010

enamel, bitumen, ink and synthetic  
polymer paint on canvas  
168 x 198 cm  
2011.1497

**NAMATJIRA, Lenie**

Western Arrernte people  
born Australia 1951

*West of Mt Gillen* 2011

watercolour on paper  
26 x 74 cm  
2012.26



**NAMATJIRA, Oscar**

Western Arrernte people  
Australia 1922–1991

*Untitled* c 1965

watercolour on paper on card  
27 x 35 cm

gift of Ben Drew and David Franklin,  
2012

donated through the Australian  
Government's Cultural Gifts Program  
2012.18

**NAMOK, Rosella**

Ungkum (Angkum) people  
born Australia 1979

*Stinging Rain ... him yah fall down ...  
afternoon time* 2007

synthetic polymer paint on canvas  
174 x 342 cm  
2012.801

**NAMUNDJA, Samuel**

Kuninjku (Eastern Kunwinjku)  
people  
born Australia 1965

*Namorrordo, a profane spirit* 2010  
natural earth pigments and synthetic  
fixative on bark  
126 x 49 cm  
2011.1012

*Crayfish dreaming* 2009  
natural earth pigments and synthetic  
fixative on bark  
232 x 72 cm  
2011.1013

**NANGALA, Josephine**

Pintupi people  
born Australia 1948

*Untitled* 2003  
synthetic polymer paint on canvas  
91 x 46 cm  
gift of the Rotary Club of Woden,  
2012  
2012.932

**NAPANGATI, Yukultji**

Pintupi people  
born Australia 1969

*Untitled* 2003  
synthetic polymer paint on canvas  
91 x 91 cm  
gift of the Rotary Club of Woden,  
2012  
2012.931

**NGALLAMETTA, Mavis**

Wik/Kunjen peoples  
born Australia 1944

*Iklet III* 2010

natural earth pigments and charcoal  
with synthetic binder on canvas  
161 x 101 cm  
2011.1407

**NONA, Dennis**

Kala Lagaw Ya people  
born Australia 1973

*Usulal* 2010

synthetic polymer paint on canvas  
210 x 315 cm  
2011.1408

**PALPATJA, Kunmanara**

Pitjantjatjara people  
Australia 1918–2012

*Wati Wanampi* 2010

synthetic polymer paint on canvas  
188 x 132 cm  
2011.1414

**PAMBEGAN JR, Arthur Koo'ekka**

Wik-Mungkan people  
Australia 1936–2010

*Untitled #20 (Walkan-aw and Kalben  
designs)* 2010

natural earth pigments and charcoal  
with synthetic binder on canvas  
152 x 122 cm  
2011.1410

**RENNIE, Reko**

Kamilaroi/Gamilaraay/Gummaroi  
people  
born Australia 1974

*Message Stick (Green)* 2011

hand pressed textile foil, screen print  
on Belgium linen  
150 x 150 cm  
2012.832

**RUPERT, Nura**

Pitjantjatjara people  
born Australia 1933

*Camp dog story* 2010

synthetic polymer paint on canvas  
87.4 x 167 cm  
2011.1409

**WALBIDI, Daniel**

Mangala/Yulparija peoples  
born Australia 1983

*Kirriwirri* 2007

synthetic polymer paint on canvas  
167 x 112 cm  
2012.1173

**WIRRI, Elton**

Luritja/Pintupi peoples  
born Australia 1990

*Mt Hermannsburg* 2011

watercolour on paper  
36 x 54 cm  
2012.27

**WOODS, Tjankaya**

Pitjantjatjara/Ngaanyatjarra peoples  
born Australia 1935

*Seven Sisters* 2010

synthetic polymer paint on canvas  
100 x 150 cm  
2011.1415

**WULANJBIRR, Timothy**

Kuninjku (Eastern Kunwinjku)  
people  
born Australia 1969

*Yippa (frog)* 2010

natural earth pigments on bark  
176 x 74 cm  
2011.1006

**YUNKAPORTA, Roderick**

Wik-Mungkan/Apelech peoples  
born Australia 1948

*Body paint #1* 2010

natural earth pigments and charcoal  
with synthetic binder on canvas  
43 x 47 cm  
2011.1015.A–B

*Body paint #2* 2010

natural earth pigments and charcoal  
with synthetic binder on canvas  
43 x 47 cm  
2011.1016.A–B

**YUNUPINGU, Barrupu**

Gumatj people  
born Australia 1948

*Gurtha* 2009

natural earth pigments on bark  
207 x 80 cm  
2011.1009

*Gurtha* 2009

natural earth pigments on bark  
220 x 80 cm  
2011.1010

**YUNUPINGU, Gulumbu**

Gumatj/Rrakpala peoples  
Australia 1943–2012

*Garak* 2011

natural earth pigments on bark  
123 x 43 cm  
2012.1151

*Ganyu* 2010

natural earth pigments on bark  
100 x 38 cm  
2012.1152

*Ganyu* 2009

natural earth pigments on bark  
96 x 53 cm  
2012.1153

*Ganyu* 2009

natural earth pigments on bark  
141 x 72 cm  
2012.1154

**YUNUPINGU, Nyapanyapa**

Gumatj people  
born Australia 1943

*Mangutji #1* 2010

natural earth pigments on bark  
137 x 67 cm  
2012.788

*Mangutji #2* 2010

natural earth pigments on bark  
103 x 78 cm  
2012.789

*Mayilimiriw* 2010

natural earth pigments on bark  
172 x 40 cm  
2012.790

*Fallen Leaves #3* 2010

natural earth pigments on bark  
106 x 46 cm  
2012.791

*Pink and white painting #3* 2010

natural earth pigments on bark  
104 x 35 cm  
2012.792

**Sculptures****UNKNOWN artist**

Tiwi people  
Australia

*Pukumani pole* c 1975

natural earth pigments on ironwood  
165 x 22 cm  
2012.1083

*Tunga* c 1975

natural earth pigments on bark  
65 x 27 cm  
2012.1084

**BEERON, Daniel**

Girramay people  
born Australia 1972

*Bagu* 2010

natural earth pigments on earthenware  
54 x 19 x 4 cm  
2011.1395

**BEERON, Nancy**

Jirrbal/Girramay peoples  
born Australia 1949

*Bagu* 2010

natural earth pigments on earthenware  
43 x 20 x 5.5 cm  
2011.1396

**BEERON, Theresa**

Jirrbal/Girramay peoples  
born Australia 1951

*Bagu* 2010

natural earth pigments on earthenware  
37 x 12.5 x 3 cm  
2011.1397

**COWAN, Nancy**

Girramay people  
born Australia 1952

*Bagu* 2010

natural earth pigments on earthenware  
77 x 23 x 8 cm  
2011.1400

**DENHAM, Nephi**

Girramay people  
born Australia 1984

*Bagu* 2010

natural earth pigments on earthenware  
39.5 x 16 x 5 cm  
2011.1394

**GURRUWIWI, Judy Manany**

Datiwuy people  
born Australia 1966

*Puddy Git (Pussy Cat)* 2010

natural dyes on pandanus  
75 x 20 cm  
2011.1402

*Piggy Piggy* 2010

natural dyes on pandanus  
80 x 15 cm  
2011.1403

*Rock Cod 3* 2010

natural dyes on pandanus  
67 x 30 cm  
2011.1404

*Rock Cod 2* 2010

natural dyes on pandanus  
60 x 30 cm  
2011.1405

*Dugong* 2010

natural dyes on pandanus  
75 x 15 cm  
2011.1406

*Rock Cod* 2010

natural dyes on pandanus  
60 x 30 cm  
2011.1454

**KINJUN, Doris**

Gulnay people  
born Australia 1947

*Bagu* 2010

natural earth pigments on earthenware  
66.5 x 18.5 x 5 cm  
2011.1392

**LAWYER, Maureen Beeron**

Girramay people  
born Australia 1979

*Bagu* 2010

natural earth pigments on earthenware  
60 x 31.5 x 7 cm  
2011.1399

**MURRAY, Alison**

Jirrbal/Girramay peoples  
born Australia 1958

*Bagu* 2010

natural earth pigments on earthenware  
39 x 16.5 x 4 cm  
2011.1391

**MURRAY, Debra**

Jirrbal/Girramay peoples  
born Australia 1968

*Bagu* 2010

natural earth pigments on earthenware  
43.5 x 16.5 x 3 cm  
2011.1401



**MURRAY, Emily**

Jirrbal/Girramay peoples  
born Australia 1949

*Bagu* 2010

natural earth pigments on  
earthenware  
97 x 34 x 10 cm  
2011.1390

**MURRAY, John**

Jirrbal/Girramay peoples  
born Australia 1979

*Bagu* 2010

natural earth pigments on  
earthenware  
38 x 15 x 4 cm  
2011.1398

**MURRAY, Sally**

Jirrbal/Girramay peoples  
born Australia 1947

*Bagu* 2010

natural earth pigments on  
earthenware  
43 x 18 x 4 cm  
2011.1393

**NAMUNDJA, Samuel**

Kuninjku (Eastern Kunwinjku)  
people  
born Australia 1965

*Lorrkon* 2010

natural earth pigments with  
synthetic fixative on wood  
143 x 20 x 21 cm  
2011.1014

**RENNIE, Reko**

Kamilaroi/Gamilaraay/Gummaroi  
people  
born Australia 1974

*Message Stick (Totem Pole)* 2011

edn 1/5; bronze and steel base  
145 x 6.5 x 6.5  
2012.833

**THAPICH Gloria Fletcher**

Dhaynagwidh (Thaynakwith) people  
Australia 1937–2011

*The Legend of Albatross Bay (Weipa  
Story)* 2008

aluminium  
35 x 29 cm  
2012.769

**YUMBULUL, Terry Dhurritjini**

Warramiri people  
born Australia 1948

*Dhukun (sceptre)* 2006

natural earth pigments on cypress  
wood, natural fibre and feathers  
179.5 x 17.5 x 11.5 cm  
2011.1412

*Mudukundja* 2007

natural earth pigments on cypress  
wood, natural string and feathers  
91 x 9 x 9 cm  
2011.1413

Prints

**ANDREW, Brook**

Wiradjuri people  
born Australia 1970

*Showtime* 1999

screenprint, printed in colour, from  
multiple stencils; on paper  
printed image 75 x 296.6 cm  
sheet 100 x 315 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.24

**ANDREW, Brook**

Wiradjuri people  
born Australia 1970

**RAWLING, Larry** (printer)

born Australia 1938

*Black and white special cut* 2005

screenprint, printed in colour, from  
multiple stencils; on medium-weight  
smooth off-white wove paper  
printed image 100 x 98.4 cm  
sheet (deckle-edged) 106.4 x 100.2 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.19

*Against all odds* 2005

screenprint, printed in colour,  
from multiple stencils; with collage  
additions; on medium-weight  
smooth off-white wove paper  
printed image 100 x 98.4 cm  
sheet (deckle-edged) 106.4 x 100.2 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.20

*Black black* 2005

screenprint, printed in colour,  
from multiple stencils; with collage  
additions; on medium-weight  
smooth off-white wove paper  
printed image 100 x 98.4 cm  
sheet (deckle-edged) 106.4 x 100.2 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.21

*Kalmaldain/Composer* 2005

screenprint, printed in colour,  
from multiple stencils; with collage  
additions; on medium-weight  
smooth off-white wove paper  
printed image 100 x 98.4 cm  
sheet (deckle-edged) 106.4 x 100.2 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.22

*I see you* 2005

screenprint, printed in colour, from  
multiple stencils; on medium-weight  
smooth off-white wove paper  
printed image 100 x 98.4 cm  
sheet (deckle-edged) 106.4 x 100.2 cm  
gift of the artist, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.23

**BAKER, Jimmy**

Pitjantjatjara people  
Australia 1913–2010

*Kalaya Tjukurpa* 2009

screenprint, printed in colour, from  
multiple stencils; on paper  
59 x 84 cm  
2011.1025.10

**BAKER, Maringka**

Pitjantjatjara people  
born Australia 1952

*Kalinpil* 2009

screenprint, printed in colour, from  
multiple stencils; on paper  
84 x 59 cm  
2011.1025.1

**BEASLEY, Dion**

Warumungu people  
born Australia 1991

**NORTHERN EDITIONS**

**PRINTING WORKSHOP** (print  
workshop)

folio of 8 etchings, hand-coloured,  
on paper 2010  
sheets each 28.3 x 38.4 cm  
2011.1024.1–8

**CURTIS, Angkaliya**

Pitjantjatjara people  
born Australia 1928

*Billymya* 2009

screenprint, printed in colour, from  
multiple stencils; on paper  
59 x 84 cm  
2011.1025.6

**EGLITIS, Anna**

born Fiji 1931  
Australia from 1936

**SAUNDERS, Zane**

Butchulla people  
born Australia 1971

**NONA, Dennis**

Kala Lagaw Ya people  
born Australia 1973

**LAIFOO, Joey**

Kala Lagaw Ya people  
born Australia 1978

**MEEKS, Arone Raymond**

Kokoimudji people  
born Australia 1957  
India 1985; France 1989, 1992

**VICTOIRE, Sasi****HORN, Ian****NAMOK, Rosella**

Ungkum (Angkum) people  
born Australia 1979

**TIPOTI, Alick**

Kala Lagaw Ya people  
born Australia 1975

**ROBINSON, Brian**

Kala Lagaw Ya people  
born Australia 1974

**SABATINO, Nino**

born Australia 1975

**LAMPTON, Elaine****TREMBLAY, Theo** (printer)

born United States of America 1952  
Australia from 1977

*On the edge, visions of a tropical  
coastline* 2008

linocut, printed in black ink, from  
12 blocks; on thick white textured  
wove paper  
printed images each 75 x 30 cm  
sheet 105.8 x 398 cm  
gift of Anna Eglitis, 2012  
2012.1001

**HAYWARD/POOARAAR, Bevan**

Goreng/Minang/Nyoongar peoples  
Australia 1939 – South Australia  
2004

*Poison fish* 1987

linocut, printed in black ink, from  
one block; on medium weight  
textured cream woven paper  
printed image 37.2 x 33 cm  
sheet 53.2 x 36.8 cm  
gift of Anna Eglitis, 2012  
2012.981

*Anthropomorphs midst rock  
arrangements* 1989

linocut and caustic etching, printed  
in black ink, from one block; on  
medium-weight textured white wove  
paper  
plate-mark 44.4 x 36 cm  
sheet 61.8 x 48 cm  
gift of Anna Eglitis, 2012  
2012.982

*Ancestral guardian spirits* 1988

linocut and caustic etching, printed  
in black ink, from one block; on  
medium-weight textured white wove  
paper  
plate-mark 33 x 51 cm  
sheet 49 x 62 cm  
gift of Anna Eglitis, 2012  
2012.983

*Ancestral spirits and symbols of rock  
art* 1990

etching and aquatint, printed  
in black ink, from one plate; on  
medium-weight textured cream wove  
paper  
printed image 38 x 41 cm  
sheet 53 x 37.8 cm  
gift of Anna Eglitis, 2012  
2012.984

*The spirit catchers* 1980

linocut and caustic etching, printed  
in black ink, from one block; on thin  
smooth white wove paper  
plate-mark 56.8 x 44 cm  
sheet 51 x 38.2 cm  
gift of Anna Eglitis, 2012  
2012.985

*Twilight scene* 1989

screenprint, printed in blue ink,  
from one stencil; on medium-weight  
smooth white wove Arches paper  
printed image 41.8 x 25.2 cm  
sheet 57.4 x 38 cm  
gift of Anna Eglitis, 2012  
2012.986

not titled (*Kangaroo*)

linocut, printed in black ink, from  
one block; on medium-weight  
textured cream wove paper  
plate-mark 57.2 x 36.6 cm  
sheet 39 x 33 cm  
gift of Anna Eglitis, 2012  
2012.987

**HOBBS, Ralph** (photographer)

*Nyurapayia Nampitjinpa, aka Mrs  
Bennett* 2009

photograph; on thin smooth white  
paper

printed image 24.8 x 37 cm  
sheet 33 x 41.4 cm

gift of Selena Griffith, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1160.7

**HOBBS, Ralph** (publisher)**McGREGOR, Ken** (co-publisher)

not titled (*Nyurapayia Nampitjinpa  
justification page*) 2010

screenprint; on paper  
gift of Selena Griffith, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1160.9

**JIMMY, Beryl**

Pitjantjatjara people  
born Australia 1970

*Watarru* 2009

screenprint, printed in colour, from  
multiple stencils; on paper  
84 x 59 cm  
2011.1025.3

**LAIFOO, Joey**

Kala Lagaw Ya people  
born Australia 1978

*Dungal au biber-r (The power of the dugong)* 2001

linocut, printed in colour from one block; on medium-weight textured cream wove Saunders Waterford paper

plate-mark 34.6 x 71.8 cm

sheet 56.2 x 75.8 cm

gift of Anna Eglitis, 2012

2012.988

**MARAWILI, Djambawa**

Yithuwa Madarrpa people  
born Australia 1953

*Garrangali* 2010

etching and screenprint; on paper

50 x 60 cm

2012.761.1

**MARAWILI, Marrirra**

Madarrpa people  
born Australia 1935

*Gurrtjpi* 2010

etching and screenprint; on paper

62 x 50 cm

2012.761.2

**MARAWILI, Marrirra**

Madarrpa people  
born Australia 1935

**MARAWILI, Djambawa**

Yithuwa Madarrpa people  
born Australia 1953

**MUNUNGGURR, Marrnyula #2**

Djapu people

born Australia 1964

**WATSON, Judy**

Waanyi people  
born Australia 1959

**WIRRPANDA, Mulkun**

Dhudi-Djapu-Dha-malamirr people  
born Australia 1947

**HALL, Fiona**

born Australia 1953

England, Europe 1976–78; United States of America 1979–82

**SCHMEISSER, Jörg**

Germany 1942 – Australia 2012  
Australia from 1976

**WOLSELEY, John**

born England 1938

France 1961–63; Europe 1971, 1974–75; Australia from 1976

*Djalkiri: we are standing on their names (Blue Mud Bay)* 2010

etchings and screenprints; on paper sheet 105.8 x 398 cm  
2012.761.1–8

**McGREGOR, Ken (producers)**

*Nyurapayia Nampitjinpa/Punkilpirri/Punkillperry/Bungabiddy* 2010

gift of Selena Griffith, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1160.8

**MILLER, David**

Pitjantjatjara people

born Australia 1948

*Inarki* 2009

screenprint, printed in colour, from multiple stencils; on paper

59 x 84 cm

2011.1025.7

**MUNUNGGURR, Marrnyula #2**

Djapu people

born Australia 1964

*Bawu* 2010

etching and screenprint; on paper

38 x 50 cm

2012.761.3

**NAMOK, Wamud**

Kuninjku people

Australia 1924–2009

*Bardayal Bim* 2006

folio of 10 etchings, printed in colour on paper:

*Daluk dja Binninj* 2006

75 x 57 cm

*Kalawan* 2006

75 x 57 cm

*Mankung Dans Daluk* 2006

75 x 57 cm

*Kinga and Namarnkol* 2006

70 x 52.5 cm

*Namarnde* 2006

70 x 52.5 cm

*Kunbid Nuye* 2009

57 x 70 cm

*Korlobbarr Djang* 2009

57 x 70 cm

*Narbalek* 2009

52.5 x 70 cm

*Nayuyungi* 2009

52.5 x 70 cm

*Yawk Yawk* 2009

52.5 x 70 cm

2011.1011.1–10

**NAMPITJINPA, Nyurapayia**

Pintupi people

born Australia 1933

**GRIFFITH, Pamela (co-ordinator)**

born Australia 1943

Europe 1972–73, 1981–82

**ABLITT, Matthew (printer, intaglio)****RIACH, Trevor (printer, intaglio)**

born Australia 1958

**GRIFFITH STUDIO AND****GRAPHIC WORKSHOP (print workshop)**

Australia 1973–1999

**ART EQUITY (publisher)**

*Waterholes* 2009

relief print, printed in colour using a reduction technique, from one lino

block and two medium density fibre (MDF) boards; on medium-weight

textured white wove BFK Rives 300 gsm paper

printed image 66.9 x 86.8 cm

sheet 80.6 x 96.9 cm

gift of Selena Griffith, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1156

*Untitled waterholes (ochre dots)* 2009

relief print, printed in orange ink, from one lino block and one medium

density fibre (MDF) board; on medium-weight textured white wove

BFK Rives 300 gsm paper

printed image 66.9 x 86.7 cm

sheet 80.6 x 97.6 cm

gift of Selena Griffith, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1157

*Untitled waterholes (black dots)* 2009

relief print, printed in black ink,

from one lino block and two medium density fibre (MDF) boards; on

medium-weight textured white wove BFK Rives 300 gsm paper

printed image 66.9 x 86.7 cm

sheet 80.7 x 97.6 cm

gift of Selena Griffith, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1158

*Untitled waterholes (black solid area plate)* 2009  
relief print, printed in colour, from one lino block and two medium density fibre (MDF) boards; on medium-weight textured white wove BFK Rives 300 gsm paper  
printed image 66.9 x 85.5 cm  
sheet 80.5 x 96.4 cm  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program 2012.1159

*Nyurapayia Nampitjinpa*  
folio of 6 etchings, 1 photograph, 1 videodisc and 1 screenprint:  
*Waterholes 1* 2010  
*Waterholes 2* 2010  
*Waterholes 3* 2010  
*Waterholes 4* 2010  
*Waterholes 5* 2010  
*Waterholes 6* 2010  
*Nyurapayia Nampitjinpa, aka Mrs Bennett* 2009  
*Nyurapayia Nampitjinpa/Punkilpirri/Punkillperry/Bungabiddy* 2010  
not titled (*Nyurapayia Nampitjinpa justification page*) 2010  
various dimensions  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program 2012.1160.1–9

**NAPALTJARRI, Wentja**  
Luritja/Warlpipi peoples  
born Australia 1953  
**GRIFFITH, Pamela** (co-ordinator)  
born Australia 1943  
Europe 1972–73, 1981–82  
**GRIFFITH, Ross** (printer, intaglio)  
**RIACH, Trevor** (printer, intaglio)  
born Australia 1958  
**GRIFFITH STUDIO AND GRAPHIC WORKSHOP** (print workshop)  
Australia 1973–1999  
**ART EQUITY** (publisher)

*Rockhole* 2011  
etching, sugar-lift, deep-biting, aquatint and reduction, printed in colour from one copper plate; on medium-weight textured off-white wove BFK Rives 300 gsm paper  
printed image 69.9 x 69.7 cm  
plate-mark 70.2 x 69.8 cm  
sheet 87.3 x 80.4 cm  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program 2012.1155

**NAPALTJARRI, Wentja**  
Luritja/Warlpipi peoples  
born Australia 1953  
**GRIFFITH, Pamela** (co-ordinator)  
born Australia 1943  
Europe 1972–73, 1981–82  
**GRIFFITH, Ross** (printer, intaglio)  
**RIACH, Trevor** (printer, intaglio)  
born Australia 1958  
**GRIFFITH STUDIO AND GRAPHIC WORKSHOP** (print workshop)  
Australia 1973–1999  
**ART EQUITY** (publisher)

*Wentja Napaltjarri* 2010  
folio of 4 etchings:  
*Rockhole and tali*  
*Rockholes*  
*Rockhole west of Kintore*  
*Bluetongue lizard rockholes*  
sugar-lift and aquatint, printed in colour, from two copper plates; on medium-weight textured off-white wove Velin Arches 300 gsm paper  
printed images each 24.5 x 17.6 cm  
sheets each 43 x 35 cm  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program 2012.1171.1–4

**NONA, Dennis**  
Kala Lagaw Ya people  
born Australia 1973  
*Ama-aw tonah* 1992  
linocut, printed in black ink, from one block; printed on hand-coloured paper; on medium-weight textured cream wove Waterford paper  
printed image 40 x 38.4 cm  
sheet 76 x 59.8 cm  
gift of Anna Eglitis, 2012  
2012.992

not titled (*Traditional dancers*) 1991  
linocut, printed in black ink, from one block; on medium-weight textured cream wove Waterford paper  
printed image 76.4 x 56 cm  
sheet 76.4 x 56 cm  
gift of Anna Eglitis, 2012  
2012.993

*Headhunting and trading in Torres Strait Island* 1991  
linocut, printed in black ink from one block; hand-coloured; on medium-weight textured cream wove Waterford paper  
printed image 38 x 53.6 cm  
sheet 56.4 x 76 cm  
gift of Anna Eglitis, 2012  
2012.994

not titled (*Comb and two figures*)  
etching, printed in black ink, from three shaped plates; on thin smooth cream wove Hanhnehmuhle paper  
plate-mark (a) 16 x 3 cm  
plate-mark (b) 16 x 4.5 cm  
plate-mark (c) 16 x 3.5 cm  
sheet 39.2 x 35.2 cm  
gift of Anna Eglitis, 2012  
2012.1002

not titled (*Two figures with fishing net*)  
etching, printed in black ink, from shaped plate; on thin smooth white wove paper  
plate-mark 26.4 x 50 cm (irregular)  
sheet 54 x 63.6 cm  
gift of Anna Eglitis, 2012  
2012.1003

**PECK, Lance**  
Manyjilyjarra people  
born Australia 1975  
*Kata Kata* 2009  
screenprint, printed in colour, from multiple stencils; on paper  
59 x 84 cm  
2011.1025.9

**RIOLI, Diane**  
*Pukamani poles* 2003  
linocut, printed in black ink, from one block; hand-coloured; on thin textured white wove paper  
printed image 18.4 x 11 cm  
sheet 19.2 x 18.2 cm  
gift of Anna Eglitis, 2012  
2012.1006

**ROBINSON, Brian**

Kala Lagaw Ya people  
born Australia 1974

*... as the rains fell and the seas rose* 2010

linocut, printed in black ink, from one block; on paper  
62 x 120 cm  
2012.1162

*And on the 6th day he created man* 2010

linocut, printed in black ink, from one block; on paper  
59.5 x 98 cm  
2012.1163

*Midas touch II* 2011  
paper

62 x 120 cm  
2012.1164

**TINGIMA, Wingu**

Pitjantjatjara people  
born Australia 1918

*Minyma Tjutaku Inma* 2009

screenprint, printed in colour, from multiple stencils; on paper  
59 x 84 cm  
2011.1025.5

**TIPOTI, Alick**

Kala Lagaw Ya people  
born Australia 1975

*Dthogoi ar oksarr kas* 2000

linocut, printed in black ink, from one block; on medium-weight smooth white wove Whatman paper  
printed image 100.2 x 64.8 cm  
sheet 102.2 x 70.2 cm  
gift of Anna Eglitis, 2012  
2012.990

*Mawa kedtha* 2000

linocut, printed in black ink, from one block; on medium-weight smooth white wove Whatman paper  
printed image 100.2 x 66.2 cm  
sheet 102 x 70.1 cm  
gift of Anna Eglitis, 2012  
2012.991

**TIPOTI, Alick**

Kala Lagaw Ya people  
born Australia 1975

**EGLITIS, Anna**

Kala Lagaw Ya people  
born Fiji 1931  
Australia from 1936

*Together/Kaimel* 2003

linocut, printed in black ink from one block; hand-coloured; on medium-weight textured cream wove paper  
printed image 83.4 x 64.4 cm  
sheet 104 x 77 cm  
gift of Anna Eglitis, 2012  
2012.989

**TJULKARI, Bernard**

Pitjantjatjara people  
born Australia 1930

*Tjitji Tjuta* 2009

screenprint, printed in colour, from multiple stencils; on paper  
84 x 59 cm  
2011.1025.4

**UNKNOWN artist**

not titled (*Fish and eel*)  
linocut, printed in black ink, from one block; hand-coloured; on thin textured cream wove paper  
printed image 24.6 x 33.2 cm  
sheet 28 x 37.8 cm  
gift of Anna Eglitis, 2012  
2012.1007

**VARIOUS artists**

Anmatyerre people

*Tjungu Palya* 2009

screenprint, printed in colour, from multiple stencils; on paper  
various dimensions  
2011.1025.1–10

**WATSON, Judy**

Waanyi people  
born Australia 1959

*names of the natives* 2010

etching; on paper  
50 x 38 cm  
2012.761.4

**WATSON, Tommy**

born Australia 1933

**GRIFFITH, Pamela** (co-ordinator)

born Australia 1943

Europe 1972–73, 1981–82

**RIACH, Trevor** (printer, relief)

born Australia 1958

**ABLITT, Matthew** (printer, relief)**GRIFFITH STUDIO AND****GRAPHIC WORKSHOP** (print

workshop)

Australia 1973–1999

**ART EQUITY** (publisher)

*Umutju rockhole* 2010

multiple plate woodcut and embossing, printed in colour, from eight medium density fibre (MDF) boards; on medium-weight textured off-white wove BFK Rives 300 gsm paper  
printed image 68 x 85 cm  
sheet 80.3 x 94.1 cm  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program  
2012.1174

*Waluntja* 2010

multiple embossed plates, printed in colour, from three medium density fibre (MDF) boards; on medium-weight textured off-white wove BFK Rives 300 gsm paper  
printed image 68 x 85.9 cm  
sheet 80.3 x 95.9 cm  
gift of Selena Griffith, 2012  
donated through the Australian Government's Cultural Gifts Program  
2012.1176

**WATSON WALYAMPARI,****Nyunkulya**

Pitjantjatjara people  
born Australia 1936

*Ngayuku Ngura* 2009

screenprint, printed in colour, from multiple stencils; on paper  
59 x 84 cm  
2011.1025.8

**WIKILYIRI, Ginger**

Pitjantjatjara people  
born Australia 1932

*Kunamata* 2009

screenprint, printed in colour, from multiple stencils; on paper  
84 x 59 cm  
2011.1025.2

**WIRRPANDA, Mulkun**

Dhudi-Djapu-Dha-malamirr people  
born Australia 1947

*Yalata* 2010

etching and screenprint; on paper  
62 x 50 cm  
2012.761.5

**YUSIA, Leo**

*Sucker fish* 1988  
etching, printed in black ink, from one plate; on thin textured cream wove paper  
plate-mark 20 x 12.4 cm  
sheet 28 x 26.4 cm  
gift of Anna Eglitis, 2012  
2012.1005

## Photography

**AH KEE, Vernon**

Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr/Koko Berrin peoples  
born Australia 1967  
*tall man* 2010  
4-channel video installation;  
charcoal, crayon, synthetic polymer paint on two canvas  
video 11.10 mins  
canvasses each 180 x 240 cm  
2012.782.A–C

**BISHOP, Mervyn**

Murri people  
born Australia 1945  
*Cousins Ralph and Jim Richardson rowing boat on the Darling River, Gundawera Station* 1966/2012  
digital archive on fibre based print  
90 x 120 cm  
2012.944

**SIWES, Darren**

Ngalkban people  
born Australia 1968  
*Marrkidj wurd-ko* 2011  
Gicleé print on photographic paper  
90 x 120 cm  
2012.947  
*Biyi Marrkidj* 2011  
Gicleé print on photographic paper  
90 x 90 cm  
2012.948

## Decorative arts and design

**IDAGI, Ricardo**

Meriam Mer people  
born Australia 1957  
**SAMBO, Obery**  
Meriam Mer people  
born Australia 1970

*Giri Giri Le (Paradise Man)—Marou Mimi* 2008  
turtle shell, cowrie shells, mussel shells, raffia grass, wicker cane, saimi saimi seeds  
92 x 75 x 17 cm  
2011.1411

**KIMBERLEY peoples**

Australia  
group of 60 riji (pearl-shell pendants) c 1950s–60s  
various media, natural earth pigment on pearl shell, human hair, natural string and shells  
various sizes  
2011.1325, 2011.1327–2011.1347, 2011.1349–2011.1358, 2011.1361–2011.1373, 2011.1375–2011.1389

**MARTINIELLO, Jennifer Kemarre**

Arrernte people  
born Australia 1949  
*Eel trap* 2011  
glass  
39 x 65 cm  
2012.770

**MOSBY, Yessie**

Kulkalgal Ya people  
born Australia 1982  
*Dhoeri (Initiate)* 2010  
bamboo cane, twine, natural earth pigment, goose, cockatoo and cassowary feathers  
63 x 56 cm  
2011.1416  
*Dhoeri (Priest)* 2010  
bamboo cane, twine, natural earth pigment, goose, cockatoo and cassowary feathers  
59 x 49 cm  
2011.1417  
*Dhoeri (Chief)* 2010  
bamboo cane, twine, natural earth pigment, goose, cockatoo and cassowary feathers  
64 x 70 cm  
2011.1418

*Dhoeri (First Kill)* 2010  
bamboo cane, twine, natural earth pigment, goose, cockatoo and cassowary feathers  
70 x 65 cm  
2011.1419

**NANGAN, Butcher Joe**

Nyikina people  
Australia 1910–1989  
*Riji* c 1950s–60s  
natural earth pigment and human hair on pearl shell  
15.6 x 10.8 cm  
2011.1326

*Riji* c 1950s–60s  
natural earth pigment on pearl shell  
13.5 x 10.5 cm  
2011.1348

*Riji* c 1950s–60s  
natural earth pigment on pearl shell  
16.5 x 11 cm  
2011.1359

*Riji* c 1950s–60s  
natural earth pigment on pearl shell  
17.5 x 12.5 cm  
2011.1360

*Riji* c 1950s–60s  
natural earth pigment on pearl shell  
17 x 11.5 cm  
2011.1374

**NONA, George**

Kala Lagaw Ya people  
born Australia 1965  
*Ariew Baiib Minalar Dhoeri (Rain Cloud Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
60 x 40 cm  
2011.1489

*Gubauaw Minalar Dhoeri (Wind & Waves Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
50 x 40 cm  
2011.1490

*Baywa Mineral Dhoeri (Waterspout Spiritual Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
53 x 69 cm  
2011.1491



*Mura Gaubaul Dhoeri (Wind Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
50 x 46 cm  
2011.1492

*Auhgudauwal Dhoeri (Tribal Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
47 x 43 cm  
2011.1493

*Koewbuw Dhoeri (War & Ceremonial Headdress)* 2010  
natural earth pigments, sea bird and cassowary feathers, pearl shell, cowry shell, natural twine on cane  
60 x 40 cm  
2011.1494

**TIGAN, Aubrey**  
Bardi/Djawi peoples  
born Australia 1945

*Riji—Body paint* 2010  
natural earth pigment on pearl shell  
17 x 14.5 cm  
2011.1026

*Riji—Rainbow Serpent* 2010  
natural earth pigment on pearl shell  
16 x 12.5 cm  
2011.1027

*Riji—Jandu (old woman design)* 2010  
natural earth pigment on pearl shell  
19 x 15 cm  
2011.1028

*Riji—old design* 2010  
natural earth pigment on pearl shell  
19.5 x 16 cm  
2011.1029

## Textiles

**ALBERT, Tony**  
born Australia 1981  
*I told you* 2008  
synthetic polymer paint on velvet  
45.5 x 38 cm  
2011.1018  
*target* 2008  
synthetic polymer paint on velvet  
28.8 x 21 cm  
2011.1019

*tie me kangaroo down* 2008  
synthetic polymer paint on velvet  
50 x 36 cm  
2011.1020

*i see deadly people* 2008  
synthetic polymer paint on velvet  
38.2 x 30.4 cm  
2011.1021

*bars* 2008  
synthetic polymer paint on velvet  
30 x 22.2 cm  
2011.1022

*blak like me* 2008  
synthetic polymer paint on velvet  
37.4 x 29.6 cm  
2011.1023

## Asian art

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## Paintings

**JAIPUR**  
India  
*Vishvarupa, the cosmic form of Vishnu* c 1840  
opaque watercolour, gold and silver on paper  
27 x 40 cm  
2012.758

**KOLKATA (CALCUTTA)**  
India  
*Jatayu hinders the abduction of Sita*  
1855–80  
opaque watercolour, pencil and silver paint on paper  
45 x 27.6 cm  
2012.824

**MEWAR KINGDOM**  
India  
*Maharana Sangram Singh II hunts boar at Naramagra* c 1720  
opaque watercolour and gold on paper  
39 x 46 cm  
2012.977

**NATORI Shunsen**  
Japan 1886–1960  
*Ichimura Uzaemon XVI as Minamoto Yoshitsune in 'Yoshitsune and the thousand cherry trees'* 1949  
watercolour on paper  
38.1 x 25.4 cm  
Pauline and John Gandel Fund, 2011  
2011.987

*Ichikawa Jukai III as Yasuke in 'Yoshitsune and the thousand cherry trees'* 1949  
watercolour on paper  
38.1 x 26 cm  
Pauline and John Gandel Fund, 2011  
2011.988

*Ichimura Uzaemon XVI as Benten Kozō in 'The glorious picture book of Aoto's exploits'* 1950  
watercolour on paper  
36.2 x 25.4 cm  
Pauline and John Gandel Fund, 2011  
2011.989

**PAHARI region**  
India

*A cliff-top village* 19th century  
opaque watercolour on paper  
61 x 47.5 cm  
2012.756

**ROY, Jamini**  
India 1887–1972  
*Seated woman adjusting her hair* c 1940s  
gouache on card  
60.5 x 36 cm  
2012.825

## Sculptures

**BALINESE people**  
Indonesia  
*Shadow puppet (Wayang kulit)*  
parchment, pigments, gold paint, wood  
66.2 x 67.5 cm  
gift of Ross Feller, 2012  
2012.802

*Shadow puppet (Wayang kulit)*  
parchment, pigments, gold paint, wood  
63.2 x 66.5 cm  
gift of Ross Feller, 2012  
2012.803

*Shadow puppet (Wayang kulit)*  
parchment, pigments, gold paint,  
wood  
77 x 66.5 cm  
gift of Ross Feller, 2012  
2012.804

#### **CHAM kingdom**

Vietnam

*Bodhisattva Avalokiteshvara*  
*Padmapani* 9th–10th century  
bronze, gold  
56 cm, 19.8 cm (diam)  
acquired with the assistance of Sally  
White OAM and Geoffrey White  
OAM, 2011  
2011.946.1

*Bodhisattva Vajrapani* 9th–10th  
century  
bronze, gold  
33 cm, 12.8 cm (diam)  
acquired with the assistance of Sally  
White OAM and Geoffrey White  
OAM, 2011  
2011.946.2

*Bodhisattva Avalokiteshvara*  
*Padmapani* 9th–10th century  
bronze, gold  
33.4 cm, 13.2 cm (diam)  
acquired with the assistance of Sally  
White OAM and Geoffrey White  
OAM, 2011  
2011.946.3

#### **CIREBON**

Indonesia

*Panel with flowering tree design* 1890  
wood, pigments  
184 x 64 x 4 cm  
2011.995

#### **HOYSALA DYNASTY (11th – mid 14th century)**

India

*Sarasvati, goddess of arts and  
learning* early–mid 12th century  
chloritic schist  
91 x 58 x 27.3 cm  
Pauline and John Gandel Fund, 2011  
2011.938

#### **KALIMANTAN**

Indonesia

*Funerary figure* 20th century  
wood  
198 x 29 x 24 cm  
gift of Frank Watters, 2012  
donated through the Australian  
Government's Cultural Gifts Program  
2012.1077

#### **KANDY**

Sri Lanka

*Lime container (Killotaya)* 18th  
century or earlier  
gold, silver, rubies, garnets  
container approx 7.5 cm  
chain and spoon 20.3 cm  
2011.996

*Pair of temple candlesticks* 19th  
century  
silver  
35 x 11.4 x 11.4 cm  
2011.997.1–2

#### **RAJASTHAN**

India

*Celestial maiden (Surasundari)* 12th  
century  
sandstone  
83 x 32.1 x 21.2 cm  
purchased with the assistance of  
Roslyn Packer AO, 2011  
2011.1324

#### **TAMIL NADU**

India

*Marriage pavilion (mandapa)* mid  
20th century  
wood, pigments  
277 x 190 x 142 cm  
gift of John Wood, 2012  
2012.976.A–W

#### **TIMOR**

Indonesia

*Madonna and child* 18th century  
ivory  
18.7 cm  
2011.998

#### **Prints**

##### **NATORI Shunsen**

Japan 1886–1960

*Onoe Kikugorō VI as Hayano Kanpei*  
in 'The treasury of the loyal retainers'  
1931

from the series *Supplement to  
collection of portraits by Shunsen*  
woodblock print; ink and colour on  
paper

37.5 x 24.8 cm

Pauline and John Gandel Fund, 2011  
2011.990

*Matsumoto Kōshirō VII as Ikyū in*  
*'Sukeroku: Flower of Edo'* 1929

from the series *Supplement to  
collection of portraits by Shunsen*  
woodblock print, embossing; ink,  
colour and mica on paper

38.1 x 25.4 cm

Pauline and John Gandel Fund, 2011  
2011.991

*Okōchi Denjirō as Tange Sazen* 1931  
from the series *Supplement to  
collection of portraits by Shunsen*

woodblock print; ink and colour on  
paper

sheet 40 x 27.3 cm

image 37.5 x 26 cm

Pauline and John Gandel Fund, 2011  
2011.992

*Matsumotō Kōshirō VII as Benkei in*  
*'The subscription list'* 1935

woodblock print, embossing; ink and  
colour on paper  
sheet 39 x 53 cm  
image 37.2 x 51.7 cm

Pauline and John Gandel Fund, 2011  
2011.993.A–B

##### **TSUKIOKA Yoshitoshi**

Japan 1839–1892

*Picture of the country of New*  
*(Holland) South Wales (Shin Oranda*  
*Minami Waruresukoku no zu)* 1866  
woodblock print; ink and colour on  
paper

36 x 72 cm

Andrew and Hiroko Gwinnett Fund,  
2012

2012.1165



## Drawings

### **DAS, Bhawani**

born India

active India

late 18th century

*A Gangetic whiting* c 1780

watercolour, pencil, gum arabic on

English Whatman paper

23.7 x 38.5 cm

2012.821

## Photography

### **AFONG Lai**

China 1837 – former British Hong

Kong 1890

*Servants of American consulate,*

*Foochow* c 1870

albumen silver photograph

image 16 x 21.7 cm

2012.1198

### **BHEDWAR, Shapoor N**

India 1858 – died after 1914

*Self-portrait with mother and son*

*playing chess and two little girls*

c 1900

gelatin silver photograph on card

image 26 x 34.6 cm

2011.1437

### **CHUA, TM**

Indonesia 1931 – Singapore 2003

Singapore from 1945

not titled (*Palm tree*) c 1969–74

gelatin silver photograph

37.4 x 49 cm

2011.1422

not titled (*Double palm montage*)

c 1969–74

gelatin silver photograph

40.6 x 30.8 cm

2011.1423

not titled (*Portrait of a young girl*)

c 1969–74

gelatin silver photograph

43.8 x 34.6 cm

2011.1424

not titled (*Potter*) c 1969–74

gelatin silver photography

50.4 x 40.2 cm

2011.1425

not titled (*Market*) c 1969–74

gelatin silver photograph

50.7 x 32.8 cm

2011.1426

*Camera club and model* c 1975

gelatin silver photograph

50.8 x 38.1 cm

gift of the estate of TM Chua, 2011

2012.815

### **DAYAL, Lala Deen**

India 1844–1905

*Sacred spring, Galta, temple of the*

*sun, outside Jaipur* 1886

albumen silver photograph

26 x 18.6 cm

2011.1474

*Market Street and Choti Chaupar*

*Palace, Jaipur* 1886

albumen silver photograph

18.6 x 26.4 cm

2011.1475

*Mansion in Hyderabad* 1886

albumen silver photograph

18.6 x 26.4 cm

2011.1476

*Portrait of Maharaja Sir Pratap Singh*

*of Orchha* 1882

albumen silver photograph

26 x 20.5 cm

2012.939

not titled (*Young boy*) c 1886

albumen silver photograph

26 x 20.5 cm

2012.940

not titled (*Family group painted*

*backdrop*) c 1886

albumen silver photograph

28 x 21.5 cm

2012.941

not titled (*Group portrait on folding*

*chairs*) c 1886

albumen silver photograph

26 x 20.5 cm

2012.942

*The Maharaja of Ajaigarh* c 1886

albumen silver photograph

26 x 20.5 cm

2012.943

### **GR LAMBERT & CO**

Singapore 1867–1916

*Penang Kling puppets* c 1895

gelatin silver print

21.3 x 27.3 cm

2012.1199

### **GILL, Simryn**

born Singapore 1959

*A small town at the turn of the*

*century no 5* 1999–2000

digital colour photograph

image 76.2 x 76.2 cm

2012.776

### **I-LANN, Yee**

born Malaysia 1971

*Orang Besar series: a rousing account*

*of migration in the language of the*

*sea* 2010

triptych; Type C colour photographs

overall 61 x 183 cm

2011.1187.A–C

### **JOHNSON, William J**

Great Britain

active India c 1841–68

*Indian band, Bombay* c 1854

salted paper photograph

15.4 x 17.7 cm

2011.1429

### **KUSAKABE, Kimbei**

Japan 1841–1934

*Yokohama, Japan* c 1880

albumen silver photograph

image 21 x 26.7 cm

2012.1012

### **RAMCHANDRA RAO AND**

### **PRATAP RAO**

established India 1890s–1930s

*Wedding portrait, Indore* c 1910

gelatin silver photograph

image 19.4 x 14.5 cm

support 35.4 x 25.1 cm

2011.1432

*Maharaja Tujoki Holkar III, Indore*

*or Udaipur* c 1920

gelatin silver photograph

image 18.5 x 12.4 cm

support 33.3 x 23.8 cm

2011.1433

**VON STILLFRIED-RATENICZ,****Raimund**

Czech Republic (former Bohemia)

1839 – Austria 1911

Japan 1863–85

*Views and costumes of Japan* c 1872

51 albumen silver photographs,  
watercolour, letterpress

images each approx 19.5 x 30 cm

album 33.5 x 50 cm (closed)

2011.1438.1–51

**Textiles****ASSAM, MANIPUR or TRIPURA**

India

*Ceremonial cloth (Namawali)* late

19th – early 20th century

satin weaving, chain stitch

embroidery; silk

310 x 137 cm

2011.994

**COROMANDEL COAST**

India, for the European market

*Coverlet or hanging (Palampore)*

1760–80

mordant painting, resist dyeing;

cotton, natural dyes, mordants

313 x 234 cm

2012.822

**GUJARAT**

India

*Krishna as Shrinathji* late 19th  
century

shrine hanging (*pichhavai*);

embroidery; cotton, silk

181 x 122 cm

2011.1292

*Autumn Moon festival (Sharad  
purnima)* late 19th century

shrine hanging (*pichhavai*);

embroidery; cotton, silk

125 x 184 cm

2011.1293

**KHMER people**

Cambodia

*Buddhist canopy or hanging (Pidan)*

late 19th – early 20th century

weft ikat; silk

81 x 157.5 cm

2011.1294

**SHOCHIKU COSTUME****COMPANY**

established Japan 1895

*Kabuki robe for Tadanobu Rihei in*

*'The glorious picture book of Aoto's*

*exploits'* c 2000

appliqué, rice paste resist, hand

painting; silk

168 x 151 cm

Pauline and John Gandel Fund, 2011

2011.1317

*Kabuki robe for Akaboshi Jūzaburō*

*in 'The glorious picture book of Aoto's*

*exploits'* c 2000

appliqué, rice paste resist, hand

painting; silk

168 x 155 cm

Pauline and John Gandel Fund, 2011

2011.1318

*Kabuki robe for Nangō Rikimaru in*

*'The glorious picture book of Aoto's*

*exploits'* c 2000

appliqué, rice paste resist, hand

painting; silk

165 x 150 cm

Pauline and John Gandel Fund, 2011

2011.1319

*Kabuki robe for Nippon Daemon in*

*'The glorious picture book of Aoto's*

*exploits'* c 2000

appliqué, rice paste resist, hand

painting; silk

170 x 151 cm

Pauline and John Gandel Fund, 2011

2011.1320

*Kabuki costume for Princess Yaegaki*

*in 'Japan's twenty-four paragons of*

*filial piety'* c 2000

embroidery, laid couching; silk

damask, gold thread

213 x 169 cm

Pauline and John Gandel Fund, 2011

2011.1321.A–B

*Kabuki costume for Benkei in 'The*

*subscription list'* c 2000

embroidery, laid couching, pompons,

plaited cord, tassels, twill woven

plaid; silk and gold thread brocade

176 x 161.5 cm

Pauline and John Gandel Fund, 2011

2011.1322.A–J

*Kabuki robe for Benten Kozō in*

*'The glorious picture book of Aoto's*

*exploits'* c 2000

appliqué, rice paste resist, hand

painting; silk

185 x 170 cm

Pauline and John Gandel Fund, 2011

2011.1323

**SINDH**

Pakistan

*Woman's tunic (Kurta)* early 20th  
century

embroidery, buttonhole stitch, satin

stitch, couching, tie-dyeing; silk,

metallic thread, core spun metallic

thread, silk thread, printed cotton

lining

88.4 x 111.5 cm

2011.999

*Woman's tunic (Kurta)* c 1920

embroidery, buttonhole stitch,

satin stitch, couching; silk, cotton,

metallic thread, sequins, silk thread

92 x 98 cm

2011.1000

*Wedding shirt (Guj)* c 1910

embroidery, couching, buttonhole

stitch; cotton, silk, metallic thread,

silk thread, sequins, beads

90 x 85 cm

2011.1001

*Blouse (Kanchali)* c 1930

embroidery, buttonhole stitch,

darning stitch, satin stitch; cotton,

silk thread, metallic thread, plastic

beads, metal beads, mica, printed

cotton lining

65.6 x 50 cm

2011.1003

*Blouse (Kanchali)* c 1920

embroidery, buttonhole stitch,

darning stitch, satin stitch; cotton,

silk thread, metallic thread, plastic

beads, mica, printed cotton lining

60.5 x 51 cm

2011.1004

**THANO BULA KHAN**

Pakistan

*Child's tunic* early 20th century

embroidery, appliqué; cotton, silk,

metallic sequins

69.2 x 78.6 cm

2011.1002

**TIRTAAMIDJAJA, Iwan (Iwan Tirta)**

Indonesia 1935–2010

*Birds of paradise* late 1970s

batik; cotton, dyes

200 x 150 cm

in memory of Graham Steer, 2012  
2012.50

**Pacific art**

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**Sculptures**

**BAHINEMO people**

Papua New Guinea

*Garra* 19th or early 20th century

wood, pigments

105 x 18 x 11 cm

2011.951

*Garra* 19th or early 20th century

wood pigments

74.5 x 28 x 13 cm

2011.952

*Garra* mid 20th century

wood, pigments

65 x 12 x 8 cm

2011.953

*Garra* mid 20th century

wood, pigments

105 x 32 x 10 cm

2011.954

**BOGONEMARI RIVER region**

Papua New Guinea

*Aripa* 19th century or earlier

wood

244 x 36 x 12.5 cm

2011.955

**ESPIRITU SANTO**

Vanuatu

*Decorated platter (Rova)* 19th  
century

wood

36 x 65 x 6.3 cm

2012.899

**FUTUNA**

French Polynesia

*Salatasi* 19th century

barkcloth, pigment

75 x 130 x 0.5 cm

2012.842

**UVEA (Wallis Island)**

French Polynesia

*Tohihina* 19th century

barkcloth, pigment

56 x 208 x 0.5 cm

2012.843

**HUON GULF region**

Papua New Guinea

*Mask* c 19th century

wood, ochres

54 x 24 x 19 cm

2011.948

**KOREWORI CAVES region**

Papua New Guinea

*Hunter's helper figure (Aripa)*

c 1480–1670

wood, ochre

244 cm

2011.1477

**KWAIO people**

Solomon Islands

*Comb (Faa)* 2010

wood, fibre

19 x 4 x 0.3 cm

gift of Rhys and Margaret Richards,  
2012

2012.759

*Comb (Faa)* 2010

wood, fibre

19.5 x 4.5 x 0.3 cm

gift of Rhys and Margaret Richards,  
2012

2012.760

**LUANGIUA ATOLL (Ontong Java)**

Polynesian Outliers (Para-Polynesia)

*Ancestor figure* 19th – early 20th  
century

wood, shell

63.5 x 19.5 x 11.5 cm

2011.949

**MAEWO**

Vanuatu

*Barou* early 20th century

fibre, dye

99 x 20 x 0.5 cm

2012.841

**NEW GEORGIA**

Solomon Islands

*Portrait bust of a young man* early  
20th century

wood, stain, shell, resin, fibre

28 x 24 x 17.5 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.6

*Portrait bust of an elder* early 20th  
century

wood, hair, shell, stain, resin, teeth

31.5 x 25.5 x 20 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.7

*Figure of a young child* early 20th  
century

wood, shell, screws, fibre, stain, resin

57 x 29.5 x 15.5 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.8

*Bowl supported by two figures* early  
20th century

wood, paint, shell, fibre

25 x 47.5 x 17.5 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.9

*Walking stick of undulating form*  
early 20th century

wood, shell, resin

90 x 12 x 3 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.10

*Walking stick decorated with four  
figures* early 20th century

wood, stain, beads, paint

71.5 x 4.5 x 4.5 cm

gift in memory of Captain Arthur  
Middenway, 2012

2012.11

*Chalice with glass ball* early 20th century  
wood, glass  
26 cm, 20.5 cm (diam)  
gift in memory of Captain Arthur Middenway, 2012  
2012.13

*Comb (Faa)* early 20th century  
black palm, orchid fibre  
18 x 5 cm  
gift in memory of Captain Arthur Middenway, 2012  
2012.14

*Comb* early 20th century  
wood  
26 x 13.5 cm  
gift in memory of Captain Arthur Middenway, 2012  
2012.15

*Small male figure* early 20th century  
wood, fibre, cane, pigment, lime, wire  
30.5 x 11.5 x 14.5 cm  
gift in memory of Captain Arthur Middenway, 2012  
2012.16

*Small female figure* early 20th century  
wood, wire, pigment, fibre  
28 x 10 x 15 cm  
gift in memory of Captain Arthur Middenway, 2012  
2012.17

#### **PENTECOST ISLAND**

Vanuatu

*Chubwan mask* mid 15th – mid 17th century  
wood, patina  
24 x 14.5 x 11.5 cm  
2011.1284

#### **RAMU RIVER region**

Papua New Guinea

*Garamut drum* 20th century  
wood, fibre  
243.8 cm, 79.2 cm (diam)  
2011.986

#### **TOLAI people**

Papua New Guinea

*Lor mask* mid 20th century  
wood, fibre, ochre, paint, teeth, feathers  
70 x 24 x 30 cm  
2012.978

#### **VAO**

Vanuatu

*Narut mask* late 19th – early 20th century  
wood, paint  
42 x 17 x 11 cm  
2012.900

#### **YIMAM people**

Papua New Guinea

*Yipwon* early 20th century  
wood, patina  
151 x 5 x 18 cm  
2011.950

#### Prints

##### **KAUAGE, Mathias**

Papua New Guinea 1944–2003

*Tupela pisin (two birds)* 1968  
woodcut, printed in black ink, from one block; on thin smooth white fibrous paper  
printed image 27 x 37.8 cm  
sheet 45.8 x 52.4 cm  
Gordon Darling Australia Pacific Fund, 2011  
2011.1173

not titled (*Horse*) 1968  
woodcut, printed in black ink, from one block; on thin smooth white fibrous paper  
printed image 29.8 x 40 cm  
sheet 43.2 x 52.5 cm  
Gordon Darling Australia Pacific Fund, 2011  
2011.1174

#### Photography

##### **BOPP DU PONT, Maxime**

France 1890 – Tahiti 1965

Tahiti from c 1900

*Growing Vanilla in Tahiti* 1913  
gelatin silver photograph  
image 17.8 x 12.7 cm  
2012.773

##### **DUFTY, Walter F**

Australia 1854 – New Zealand 1903

New Caledonia, New Zealand  
1882–1905

*New Caledonian woman with clay smoking pipe* c 1883  
albumen silver cartes-de-visite  
10.6 x 6.5 cm  
2011.1049

##### **GAUTHIER, Lucien**

France 1875–1971

Tahiti 1904–31

*Vahine Tahitienne* 1910  
gelatin silver photograph  
image 17.1 x 11.7 cm  
2012.774

##### **HUGHAN, Allan**

England 1832 – New Caledonia 1883

Australia 1851–1870, New Caledonia 1870–1883

*New Caledonian woman wearing necklace, arm ornament and fibre skirt* c 1878  
albumen silver cartes-de-visite  
10.6 x 6.5 cm  
2011.1048

##### **NOBLE, Anne**

born New Zealand 1954

3 digital colour photographs from the series *At the end of the Earth* 2008:

*Antarctic Inventory, Al #12 Green Piece*

*Antarctic Inventory, Al #13*

*Antarctic Inventory, Al #14*

images each 46.6 x 70 cm

2011.1478–2011.1480

6 digital colour photographs from the series *At the end of the Earth* 2008:

*Antarctic Inventory, Al #1 Southern Belle*

*Antarctic Inventory, Al #2*

*Antarctic Inventory, Al #7*

*Antarctic Inventory, Al #9 Hazel*

*Antarctic Inventory, Al #11 Ice Queen*

*Antarctic Inventory, Al #16 Hot Lips*

images each 46.6 x 70 cm

gift of the artist, 2011

2011.1481–2011.1486

*Roundabout, Ross Island, Antarctica* 2008

digital colour photograph

image 78.8 x 100 cm

2011.1487

*Chapel of the snows, Ross Island, Antarctica* 2008

digital colour photograph

image 78.8 x 100 cm

2011.1488

**PULMAN, Elizabeth**

England 1836 – New Zealand 1900  
New Zealand from 1861

*Menehira Whatiwatihoe* 1875

albumen silver photograph  
image 28 x 22 cm  
support 34 x 24 cm  
2012.741

**SEMU, Greg**

born New Zealand 1971  
France 1990–2012, Australia from  
2010

*Auto-portrait with twelve disciples*  
2010

digital colour photograph  
image 120 x 34.4 cm  
2012.930

**SIMMONS, Albert T**

active New Guinea 1930s

*Noogei natives, Mt Hagen* c 1930

carbon photograph  
26 x 16.5 cm  
2011.1051

*Native man with body scarification*  
c 1930

carbon photograph  
16.5 x 26 cm  
2011.1052

*Noogei native, Mt Hagen* c 1930

carbon photograph  
16.5 x 26 cm  
2011.1053

*Goldlip expert at work, Mt Hagen*  
c 1930

carbon photograph  
26 x 16.5 cm  
2011.1054

*Bulolo township* c 1930

carbon photograph  
26 x 16.5 cm  
2011.1055

*Native man with body scarification*  
c 1930

carbon photograph  
16.5 x 26 cm  
2011.1056

*Isthmus of Salamaua* c 1930

carbon photograph  
26 x 16.5 cm  
2011.1057

**SPITZ, Georges**

France 1875–1894  
Tahiti from 1878

*Bassin de Bourguoin (Vallee de  
Fatua)* c 1890

printing-out paper  
image 24 x 18.3 cm  
2012.772

**WARR, GR**

active Papua New Guinea 1940s–50s

*Adornment* c 1950

gelatin silver photograph  
30 x 24 cm  
2012.901

*Kairuku* c 1950

gelatin silver photograph  
25 x 20.2 cm  
2012.902

**International art**

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**Paintings****MATISSE, Henri**

France 1869–1954

*Oceania, the sea (Océanie, la mer)*  
1946

screenprint on linen  
172 x 385.4 cm  
gift of Tim Fairfax AM, 2012  
2012.4

**Sculptures****BENGLIS, Lynda**

born United States of America 1941

*Untitled (Polly's pie II)* 1968

pigmented polyurethane foam  
15.2 x 139.7 x 83.8 cm  
partial gift of the artist, and John  
Cheim and Howard Read, 2011  
2011.983

**Prints****BECKMANN, Max**

Germany 1884 – United States of  
America 1950

*Strip teaze (Nackttanz)* 1922  
lithograph printed in black ink  
47.3 x 37.2 cm  
The Poynton Bequest, 2011  
2011.1185

*In the tram (In der Trambahn)* 1922  
drypoint printed in black ink  
37.5 x 52.8 cm  
The Poynton Bequest, 2011  
2011.1186

**SCHMIDT-ROTTLUFF, Karl**

Germany 1884–1976

*Girl from Kovno (Mädchen aus  
Kowno)* 1918

woodcut printed in black ink  
61.9 x 51 cm  
The Poynton Bequest, 2011  
2011.1185

**TOULOUSE-LAUTREC, Henri de**

France 1864–1901

*May Belfort* 1895  
brush, spatter and crayon lithograph,  
printed in four colours  
80 x 61 cm  
The Poynton Bequest, 2012  
2012.61

*Confetti* 1894

brush, spatter and crayon lithograph,  
printed in three colours  
42.6 x 55.6 cm  
The Poynton Bequest, 2011  
2012.62

*Caudieux* 1893

brush and spatter lithograph, printed  
in four colours  
89.5 x 125.7 cm  
The Poynton Bequest, 2011  
2012.63

*Jane Avril* 1899

brush lithograph, printed in four  
colours from three stones  
36.2 x 54.6 cm  
The Poynton Bequest, 2011  
2012.64

*Troupe de Mlle Églantine* 1896

brush, spatter and crayon lithograph  
61.4 x 79 cm  
The Poynton Bequest, 2012  
2012.1147

*Portraits of actors and actresses: thirteen lithographs (Portraits d'acteurs et d'actrices: treize lithographies)* c 1898, published by Les XX c 1906:

*Sarah Bernhardt*

*Jeanne Granier*

*Anna Held*

*May Belfort* (title page)

*Emilienne d'Alençon*

*Coquelin Aîné*

*Jane Hading*

*Louise Balthy*

*Sybil Sanderson*

*Cléo de Mérode*

*Lucien Guitry*

*Marie-Louise Marsy*

*Polin*

two sets of 13 crayon lithographs (some with scraper) with suite 1 on white wove paper and jonquil wove paper mounted on heavy- or medium-weight cardboard and suite 2 on jonquil wove paper mounted on medium-weight cardboard 41.7 x 35.5 cm  
The Poynton Bequest, 2012  
2012.1201.1–2

#### **VARIOUS artists**

*Independence and Revolutionary prints (Estampas, Independencia y Revolución)* 2010

group of 50 prints, including lithographs, etchings, linocuts, woodcuts, paper works and screenprints various dimensions  
gift of the Government of Mexico, 2012  
2012.795.1–51

#### **Drawings**

##### **KENTRIDGE, William**

born South Africa 1955

*Drawing for the film Other faces (healing to all in global)* 2011  
charcoal on paper  
60 x 79.5 cm  
The Poynton Bequest, 2012  
2012.909

*Drawing for the film Other faces*

*(large landscape)* 2011  
charcoal, coloured pencil and pastel on paper  
122 x 160 cm  
acquired through the National Gallery of Australia Foundation and the Poynton Bequest, 2012  
2012.907

*Drawing for the film Other faces*

*(protestors)* 2011  
charcoal on paper  
62 x 122 cm  
The Poynton Bequest, 2012  
2012.908

#### **Photography**

##### **BEARD, Richard**

active United Kingdom 1840s  
*Woman holding a book* c 1845  
daguerreotype  
6 x 5 cm  
2012.771

##### **BENYON, Margaret**

born United Kingdom 1940  
Australia 1976–81, from 2005  
*Richard Hamilton 2* 1991  
reflection hologram on film  
image 34 x 43 cm  
gift of the artist, 2012  
2012.51

*Web Blue Web Reflection* 1993  
three reflection holograms on film  
overall 50 x 180 cm  
gift of the artist, 2012  
2012.52.A–C  
*Eddie Coloured* 1993  
reflection hologram, film laminated to glass, gouache, wood  
53.5 x 64 x 2.5 cm  
2012.53

##### **CHASE, Henry L**

United States of America 1832–1901  
Hawaii 1856–1885  
*Hawaii Hula dancers* c 1873  
albumen silver photograph  
image 14.5 x 21 cm  
card 24.4 x 32 cm  
2011.1435

##### **DE LUCY, Louis**

France 1822–1892  
*Southern hairy-nosed wombat (Phascolome a front large)* 1860  
albumen silver photograph, letterpress, card  
composition 53.5 x 33.3 cm  
2011.1436

##### **DIAZ, Maggie**

born United States of America 1925  
Australia from 1961  
*Skipping, Lower North Center, Chicago* c 1960/c 2011  
digital monochrome photograph  
image 42 x 42 cm  
2011.1439

##### **DICKSON, Menzies**

United States of America 1840 – former Kingdom of Hawaii 1891  
Hawaii from 1867  
*Princess Ruth Ke'elikolani with Samuel Parker II and John A Cummins as attendants wearing royal featherwork capes (ahu'ula) and holding Kahili royal standards* c 1877  
albumen silver photograph  
image 18 x 26 cm  
2011.1434

##### **FRITH, Frederick**

United Kingdom 1819 – Australia 1871  
Australia from 1853  
*Silhouette portrait of a gentleman* 1848  
silhouette miniature  
image 29 x 21 cm  
sheet 33 x 25 cm  
2012.56

##### **GURREY, Caroline Haskins**

United States of America 1875–1927  
*French-Portugese-Hawaiian type* c 1905  
gelatin silver photograph  
image 30.4 x 25.4 cm  
2012.775

##### **GYATSO, Gonkar**

born Tibet 1961  
Europe from 1980  
*My identity 1–4* 2003  
4 digital colour photographs  
images each 48 x 65 cm  
2011.1075.1–4

**HAFFER, Virna**

United States of America 1899–1974

*Abstract* c 1964

gelatin silver photogram

50.8 x 40.6 cm

gift of the estate of Virna Haffer, 2011  
2011.1032

*Swirl* c 1940

gelatin silver photograph

39.4 x 31.8 cm

gift of the estate of Virna Haffer, 2011  
2011.1033

*Self-portrait* c 1950

gelatin silver photograph

50.8 x 40.6 cm

gift of the estate of Virna Haffer, 2011  
2011.1034

not titled (*Tree and chair*) c 1964

gelatin silver photogram

50.8 x 40.6 cm

gift of the estate of Virna Haffer, 2011  
2011.1035

*California horizon* c 1963

gelatin silver photograph

image 26 x 28.6 cm

2011.1430

*Life goes on* c 1963

gelatin silver photogram

image 26 x 28.6 cm

2011.1431

**HANSEN, Oscar**

United States of America 1874–1924

*Yosemite* c 1900

gelatin silver photograph

16.5 x 11.4 cm

2011.1067

**KENTRIDGE, William**

born South Africa 1955

*Other faces* 2010–11

film

9.35 minutes

2011.1495

**KOIKE, Kyo**

Japan 1878 – United States of  
America 1947

United States of America from 1917

*Mountain lakes in winter* c 1935

gelatin silver photograph

24.8 x 19.1 cm

2011.1060

*Song of boatmen* c 1935

gelatin silver photograph

25.4 x 19.1 cm

2011.1061

*Virgin forest* c 1930

gelatin silver photograph

24.8 x 19.1 cm

2011.1062

*What a wonder* c 1937

gelatin silver photograph

24.8 x 20.3 cm

2011.1063

**McBRIDE, Ella**

United States of America 1862–1965

*Judging a print* c 1926

gelatin silver photograph

24.8 x 19.1 cm

2011.1058

*The connoisseur* c 1925

gelatin silver photograph

24.1 x 18.7 cm

2011.1059

**MENNIE, Donald**

Scotland 1875 – China 1942

China from c 1899

not titled (*three figures in monastic  
dress*) 1920

gelatin silver photograph

sight 28.7 x 39.8 cm

2012.928

**METCALF, William H**

United States of America 1830–1892

*Temple grounds, Dai-Nichi-Do* 1877

albumen silver stereograph

image 7.9 x 14.8 cm

mount 8.9 x 17.8 cm

2012.1013

**MOON, Carl**

United States of America 1879–1948

*Pueblo woman* c 1910

gelatin silver photograph

22.5 x 16.5 cm

2011.1074

**MORINAGA, Yukio**

Japan 1888 – United States of  
America 1968

not titled (*Boat painters*) c 1925

gelatin silver photograph

27.3 x 34.6 cm

2011.1064

not titled (*Dockworkers*) c 1926

gelatin silver photograph

22.9 x 35.2 cm

2011.1065

**PARR, Martin**

born Great Britain 1952

5 digital colour photographs from  
the series *No worries: Martin Parr*  
2012:

*Sausage sizzle for the Aboriginal  
scratch football, Cable Beach, Broome*  
2011

101.6 x 152.4 cm

*Frank's Gourmet Meats, Fremantle*  
2011

101.6 x 152.4 cm

*Float at the Shinju Matsuri, Festival  
of the Pearl, Broome* 2011

50.8 x 76.2 cm

*Market, Fremantle* 2011

50.8 x 76.2 cm

*Cable Beach ritual, Broome* 2011

50.8 x 76.2 cm

2012.1190–2012.1194

**SOULIER, Charles**

France 1830–1900

*Notre Dame* c 1866

albumen silver stereo photograph  
on glass

composition 8.5 x 17 cm

2011.1443

**STEPHENSON, David**

born United States of America 1955  
Australia from 1982

*Hobart* 2010

from the series *Light cities*

triptych; digital colour photographs

overall 110 x 420 cm

2012.762.A–C

*The Zinc Works and Mount  
Wellington, Tasmania* 2004

from the series *Marking time*

Type C colour photograph

image 127 x 157 cm

2012.763

**STRAND, Paul**

United States of America 1890 –  
France 1976

*Boy, Hidalgo, Mexico* 1933

photogravure

image 16.1 x 12.6 cm

sheet 17.3 x 13.8 cm

2011.1455



*Woman, Patzcuaro, Mexico* 1933  
photogravure  
image 16.3 x 12.9 cm  
sheet 17.3 x 14.1 cm  
2011.1456

*Young woman and boy, Toluca de Lerdo, Mexico* 1933  
photogravure  
image 12.8 x 16 cm  
sheet 13.9 x 17.1 cm  
2011.1457

*Portrait of two men, Mexico* 1933  
photogravure  
image 16.1 x 12.7 cm  
sheet 17.3 x 13.8 cm  
2011.1458

*Architectural study, Mexico* 1933  
photogravure  
image 12.8 x 16.1 cm  
sheet 13.8 x 17.3 cm  
2011.1459

*Scenic view, Mexico* 1933  
photogravure  
image 12.5 x 16.1 cm  
sheet 13.6 x 17.3 cm  
2011.1460

**TABER & CO**  
established United States of America  
1875–1906

*Wallace Islanders* 1894  
albumen silver photograph  
20.4 x 13.4 cm  
gift of Greg French, 2011  
2011.1030

*Mikimau dance of Wallace (Wallis) Islanders* 1894  
albumen silver photograph  
image 13.4 x 20.4 cm  
gift of Greg French, 2011  
2011.1031

*Samoan chief Lanulo and his wife* c1880  
albumen silver photograph  
13.4 x 20.4 cm  
2011.1068

*Samoan warrior* c1880  
albumen silver photograph  
13.4 x 20.4 cm  
2011.1069

*Natives Bathing—Hawaiian Islands*  
1880  
albumen silver photograph  
13.4 x 20.4 cm  
2011.1071

*Samoan girls Polonga and Olonga*  
1880  
albumen silver photograph  
21 x 26 cm  
2011.1072

*South Sea Islanders in their performance* 1880  
albumen silver photograph  
13.4 x 20.4 cm  
2011.1073

#### UNKNOWN artist

*Charlie and Minnie[?], Jordan, Bombay* c1865  
albumen silver photograph, carte-de-visite  
9 x 6 cm  
2011.1066

not titled (*Studio portrait of a well dressed woman with gold jewellery*)  
c1865  
cased quarter-plate ambrotype,  
colour dyes, gilt  
10.8 x 8.2 cm  
2011.1070

*European river view* c1866  
albumen silver photograph on glass  
image 7.2 x 12.9 cm  
plate 8.4 x 17 cm  
2011.1444

not titled (*European castle*) c1865  
albumen silver photograph on glass  
image 7 x 14.6 cm  
plate 8.4 x 17.2 cm  
2011.1452

**VANIMAN, Melvin**  
United States of America 1866–1912

*Looking west to Taupo Quay, Wanganui, NZ* 1902  
gelatin silver panorama  
23.8 x 77.1 cm  
2012.751

**WILLIAMS, TR**  
England 1824–1871

*Gentleman with two boys, one with cricket bat and ball* c1856–60  
1/6 plate stereo daguerreotype  
each 6.8 x 5.6 cm  
overall 8.3 x 17.1 cm  
2011.1427

## Decorative Arts and Design

**ADIE AND LOVEKIN**  
Great Britain 1870–1918

*Kangaroo pin cushion* 1912  
sterling silver, pearl, shell, ebony, cotton  
7 x 7.4 x 6.5 cm  
2011.1290

**CHARLES S GREEN & CO**  
United Kingdom 1904–1986

*Dish with waratah decoration* 1908  
sterling silver, enamel  
2.3 cm, 10 cm (diam)  
2011.1289.1

*Dish with stenocarpus decoration* 1908  
sterling silver, enamel  
2.3 cm, 10 cm (diam)  
2011.1289.2

**GODWIN, Edward William** (designer)  
Great Britain 1833–1886

**COLLINSON AND LOCK**  
(manufacturer)  
Great Britain 1870–1897

*Table with folding shelves* c1872  
walnut, gilt brass  
75.2 x 46.6 x 44.5 cm  
2011.947

**KAWAI, Kanjiro**  
Japan 1890–1966

*Vase* c1959  
stoneware, glazed  
24 x 22 x 11 cm  
2011.985

**MOREL ET CIE** (manufacturer)  
France 1827–1858

*Egg cup and saucer* c1846  
silver-gilt, enamel  
cup 6.9 cm, 5.1 cm (diam)  
saucer 1.4 cm, 10.2 cm (diam)  
gift of Raymond Pelham-Thorman  
AM in memory of Richard Hugh  
Pelham-Thorman, 2011  
2011.1286.A–B

## Textiles

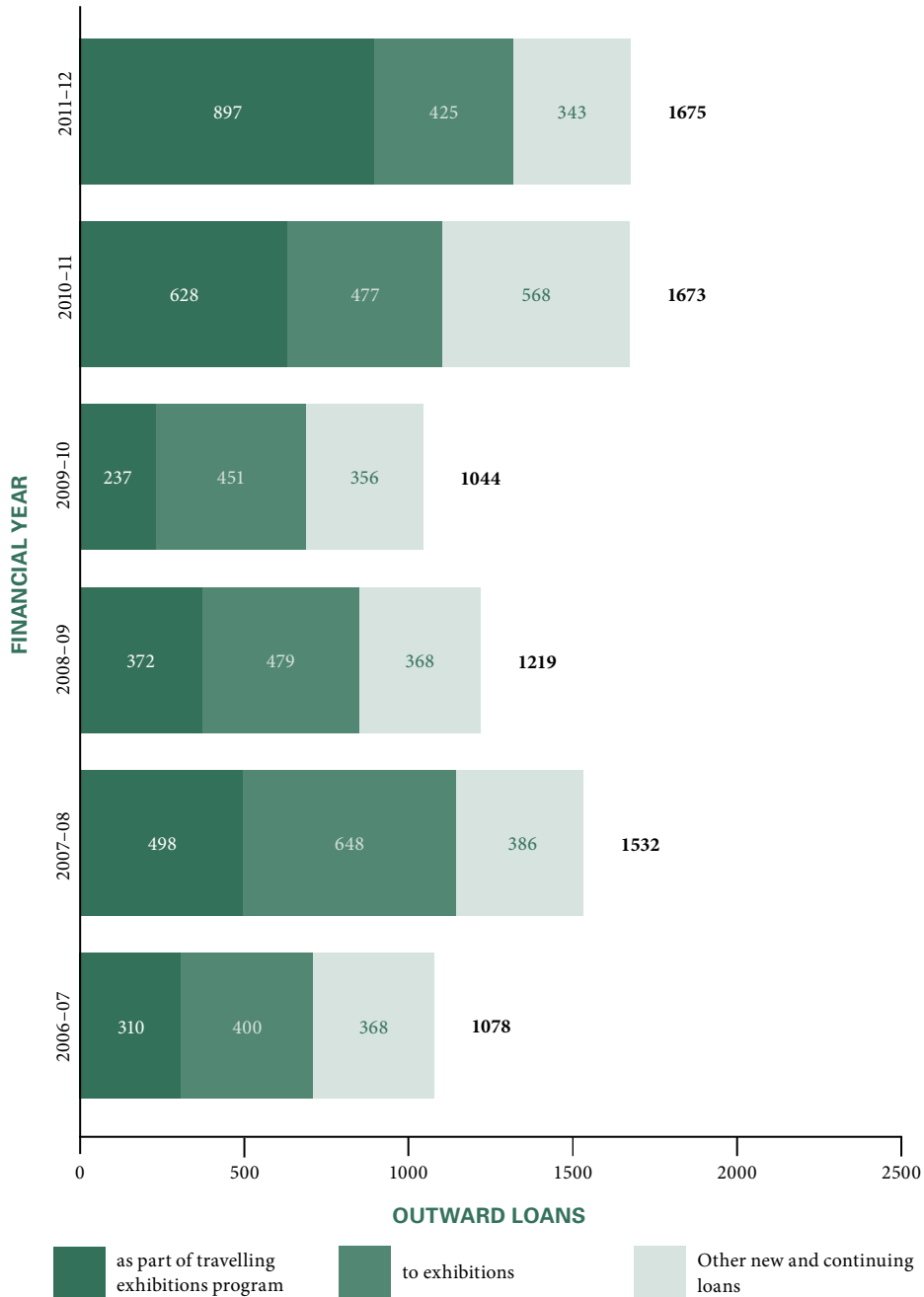
**KUBA people**  
Africa

*Skirt cloth* 20th century  
natural and dyed raffia, cotton  
approx 60 x 400 cm  
gift of Claudia Hyles, 2011  
2011.984



# APPENDIX 10 OUTWARD LOANS

## OUTWARD LOANS 2006-07 TO 2011-12



## OUTWARD LOANS TO EXHIBITIONS

### Australia

<b>AUSTRALIAN CAPITAL TERRITORY</b>			
<b>Canberra Museum and Gallery</b>			
<i>King O'Malley</i> (1 work)	Canberra Museum and Gallery, Canberra	28 October 2011	4 March 2012
<b>National Library of Australia</b>			
Treasures Gallery (5 works)	National Library of Australia, Canberra	6 October 2011	6 October 2012
<b>National Museum of Australia</b>			
<i>Yalangbara: art of the Djang'kawu</i> (1 work)	National Museum of Australia, Canberra	4 December 2010	25 September 2011
	Museum and Art Gallery of the Northern Territory, Darwin	26 November 2011	15 July 2012
	Western Australian Museum, Perth	17 November 2012	24 February 2013
<i>Gamelan Digul</i> (8 works)	National Museum of Australia, Canberra	7 December 2010	7 December 2012
<i>Not just Ned: a true history of the Irish in Australia</i> (1 work)	National Museum of Australia, Canberra	17 March 2011	31 July 2011
<b>National Portrait Gallery</b>			
Portraiture in Australia (inaugural hang) (9 works)	National Portrait Gallery, Canberra	3 December 2008	1 December 2012
<i>Inner worlds: portraits and psychology</i> (8 works)	National Portrait Gallery, Canberra	29 April 2011	24 July 2011
	University Art Museum, The University of Queensland, Brisbane	12 August 2011	30 October 2011
	The Ian Potter Museum of Art, Melbourne	18 April 2012	22 July 2012
<i>Impressions: painting light and life</i> (12 works)	National Portrait Gallery, Canberra	25 November 2011	4 March 2012
<i>Elegance in exile: portrait drawings from colonial Australia</i> (5 works)	National Portrait Gallery, Canberra	1 June 2012	26 August 2012
	Tasmanian Museum and Art Gallery, Hobart	1 April 2013	30 June 2013
<b>The Drill Hall Gallery</b>			
<i>Karl Wiebke</i> (1 work)	The Drill Hall Gallery, Acton	7 April 2012	20 May 2012
<i>Antarctica</i> (3 works)	The Drill Hall Gallery, Acton	26 May 2012	3 July 2012
<b>54 works loaned in Australian Capital Territory</b>			

continued

## NEW SOUTH WALES

### Art Gallery of New South Wales

*Eikoh Hosoe: theatre of memory* (10 works) Art Gallery of New South Wales, Sydney 12 May 2011 7 August 2011

*The mad square: modernity in German art 1910–37* (48 works) Art Gallery of New South Wales, Sydney 5 August 2011 6 November 2011  
National Gallery of Victoria, Melbourne 25 November 2011 4 March 2012

*Australian Symbolism: the art of dreams* (11 works) Art Gallery of New South Wales, Sydney 11 May 2012 29 July 2012

### Australian National Maritime Museum

*Fish in Australian art* (6 works) Australian National Maritime Museum, Sydney 5 April 2012 1 October 2012

### Carriageworks

*Bronwyn Bancroft 1981–2011* (1 work) Carriageworks, Sydney 2 February 2012 17 March 2012

### Historic Houses Trust of New South Wales

*Home front: wartime Sydney 1939–1945* (4 works) Museum of Sydney, Sydney 31 March 2012 9 September 2012

### Museum of Contemporary Art, Sydney

*Marking time* (5 works) Museum of Contemporary Art, Sydney, Sydney 30 March 2012 3 June 2012

### State Library of New South Wales

*Lewin: wild art* (1 work) State Library of New South Wales, Sydney 5 March 2012 27 May 2012

National Library of Australia, Parkes 26 July 2012 28 October 2012

### 86 works loaned in New South Wales

## QUEENSLAND

### Caloundra Regional Art Gallery

*The promised land: the art of Lawrence Daws* (2 works) Caloundra Regional Art Gallery, Caloundra 20 January 2010 7 March 2010

Queensland University of Technology Art Museum, Brisbane 29 April 2010 27 June 2010

Redcliffe City Art Gallery, Redcliffe 7 July 2010 7 August 2010

Tweed River Regional Art Gallery, Murwillumbah 13 August 2010 26 September 2010

Hervey Bay Regional Gallery, Pialba 6 December 2010 31 January 2011

Perc Tucker Regional Gallery, Townsville 7 February 2011 10 April 2011

Gladstone Regional Art Gallery and Museum, Gladstone 16 April 2011 28 May 2011

SH Ervin Gallery, Sydney 24 June 2011 7 August 2011

Wollongong City Gallery, Wollongong 12 August 2011 18 September 2011

continued

### Queensland Art Gallery

<i>Art, love and life: Ethel Carrick and E Phillips Fox</i> (11 works)	Queensland Art Gallery, Brisbane	16 April 2011	14 August 2011
<i>Daphne Mayo: let there be sculpture</i> (1 work)	Queensland Art Gallery, Brisbane	5 November 2011	12 February 2012
<i>Matisse: drawing life</i> (51 works)	Queensland Art Gallery, Brisbane	26 November 2011	4 March 2012

### QUT Art Museum, Queensland University of Technology

<i>William Robinson: the transfigured landscape</i> (1 work)	QUT Art Museum, Queensland University of Technology, Brisbane	15 April 2011	14 August 2011
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### UQ Art Museum, University of Queensland

<i>Return to sender</i> (4 works)	UQ Art Museum, University of Queensland, Brisbane	16 June 2012	26 August 2012
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### 70 works loaned in Queensland

### SOUTH AUSTRALIA

#### Art Gallery of South Australia

<i>South Australia illustrated: colonial painting from the land of promise</i> (5 works)	Art Gallery of South Australia, Adelaide	2 June 2012	5 August 2012
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#### Carrick Hill

<i>Russell Drysdale: the drawings</i> (10 works)	SH Ervin Gallery, Sydney	17 February 2012	25 March 2012
	Carrick Hill, Springfield	5 April 2012	17 June 2012
	Mornington Peninsula Regional Gallery, Mornington	30 June 2012	5 August 2012

### 15 works loaned in South Australia

### VICTORIA

#### Art Gallery of Ballarat

<i>Michael Shannon: Australian romantic realist</i> (2 works)	Art Gallery of Ballarat, Ballarat	10 December 2011	12 February 2012
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#### Bendigo Art Gallery

<i>The lost modernist: Michael O'Connell</i> (15 works)	Bendigo Art Gallery, Bendigo	26 November 2011	19 February 2012
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#### Bundoora Homestead Art Centre

<i>The river</i> (3 works)	Bundoora Homestead Art Centre, Bundoora	28 October 2011	11 December 2011
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#### Geelong Gallery

<i>In search of the picturesque: the architectural ruin in art</i> (4 works)	Geelong Gallery, Geelong	21 April 2012	24 June 2012
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<b>Gippsland Art Gallery</b>			
<i>Nicholas Chevalier: Australian odyssey</i> (5 works)	Gippsland Art Gallery, Sale	17 September 2011	13 November 2011
	Geelong Gallery, Geelong	26 November 2011	12 February 2012
<b>Glen Eira City Council Gallery</b>			
<i>Robert Baines: a visible likeness; survey exhibition 1969–2011</i> (2 works)	Glen Eira City Council Gallery, Caulfield	22 September 2011	17 October 2011
<b>Heide Museum of Modern Art</b>			
<i>Images of modern evil</i> (40 works)	Heide Museum of Modern Art, Bulleen	19 March 2011	3 July 2011
<i>Born to concrete</i> (2 works)	Heide Museum of Modern Art, Bulleen	16 April 2011	25 September 2011
<i>The futile city</i> (4 works)	Heide Museum of Modern Art, Bulleen	25 June 2011	9 October 2011
<i>Ken Whisson</i> (19 works)	Heide Museum of Modern Art, Bulleen	17 March 2012	15 July 2012
	Museum of Contemporary Art, Sydney, Sydney	28 September 2012	25 November 2012
<i>Danila Vassilieff: a new art history</i> (13 works)	Heide Museum of Modern Art, Bulleen	7 April 2012	30 September 2012
<b>Monash Gallery of Art</b>			
<i>Brummels: Australia's first gallery of photography</i> (26 works)	Monash Gallery of Art, Wheelers Hill	20 October 2011	22 January 2012
<b>Mornington Peninsula Regional Gallery</b>			
<i>Sea of dreams: the lure of Port Phillip Bay 1830–1914</i> (2 works)	Mornington Peninsula Regional Gallery, Mornington	7 December 2011	19 February 2012
<i>Controversy: the power of art</i> (12 works)	Mornington Peninsula Regional Gallery, Mornington	21 June 2012	12 August 2012
<b>National Gallery of Victoria</b>			
<i>Eugene von Guérard: nature revealed</i> (8 works)	National Gallery of Victoria, Melbourne	16 April 2011	7 August 2011
	Queensland Art Gallery, Brisbane	17 December 2011	4 March 2012
<i>Vienna: art and design: Klimt, Schiele, Hoffmann, Loos</i> (6 works)	National Gallery of Victoria, Melbourne	18 June 2011	9 October 2011
<i>Tjukurrjtjanu: origins of Western Desert art</i> (14 works)	The Ian Potter Centre: NGV Australia at Federation Square, Melbourne	30 September 2011	12 February 2012
	Musée du Quai Branly, Paris	9 October 2012	27 January 2013
<i>Fred Kruger: intimate landscapes</i> (1 work)	National Gallery of Victoria, Melbourne	3 February 2012	8 July 2012

continued

## NETS Victoria Inc

<i>Spirit in the land</i> (3 works)	McClelland Gallery + Sculpture Park, Langwarrin	12 December 2010	20 February 2011
	Flinders University Art Museum, Bedford Park	27 August 2011	23 October 2011
	Araluen Centre for Arts and Entertainment, Alice Springs	12 November 2011	12 February 2012
	The Drill Hall Gallery, Acton	23 February 2012	1 April 2012
	Benalla Art Gallery, Benalla	15 June 2012	29 July 2012
	Tweed River Regional Art Gallery, Murwillumbah	17 September 2012	25 November 2012
	Penrith Regional Gallery & The Lewers Bequest, Emu Plains	8 December 2012	20 January 2013

## The Centre for Cultural Materials Conservation at the University of Melbourne

<i>Trepang: China and the story of the Macassan-Aboriginal trade</i> (1 work)	Melbourne Museum, Melbourne	23 July 2011	17 October 2011
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## Wangaratta Art Gallery

<i>Silver</i> (1 work)	Wangaratta Art Gallery, Wangaratta	31 March 2012	20 May 2012
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## 183 works loaned in Victoria

## WESTERN AUSTRALIA

### Community Arts Network WA

<i>Yarns of the heart</i> (14 works)	Western Australian Museum, Perth	15 September 2011	31 January 2012
Lawrence Wilson Art Gallery			
<i>Beyond likeness: contemporary portraits</i> (1 work)	Lawrence Wilson Art Gallery, Crawley	25 May 2012	28 July 2012

## 15 works loaned in Western Australia

## International

FRANCE			
Jeu de Paume			
<i>Claude Cahun</i> (1 work)	Jeu de Paume, Paris	24 May 2011	25 September 2011
	La Virreina Centre de la Imatge, Barcelona, Barcelona	27 October 2011	5 February 2012
	The Art Institute of Chicago, Chicago	25 February 2012	3 June 2012
<b>1 works loaned in France</b>			
GERMANY			
dOCUMENTA (13)			
<i>dOCUMENTA (13)</i> (2 works)	dOCUMENTA (13), Kassel	9 June 2012	16 September 2012
Pinakothek der moderne			
<i>Women: Pablo Picasso, Max Beckmann, Willem de Kooning</i> (2 works)	Pinakothek der moderne, Kunstareal München	30 March 2012	15 July 2012
<b>4 works loaned in Germany</b>			
JAPAN			
National Museum of Modern Art, Tokyo			
<i>Jackson Pollock: a centennial retrospective</i> (1 work)	Aichi Prefectural Museum of Art, Nagoya	11 November 2011	22 January 2012
	National Museum of Modern Art, Tokyo	10 February 2012	6 May 2012
The National Art Center, Tokyo			
<i>Cézanne: Paris-Provence</i> (1 work)	The National Art Center, Tokyo, Tokyo	28 March 2012	11 June 2012
<b>2 works loaned in Japan</b>			
NEW ZEALAND			
Auckland Art Gallery Toi O Tamaki			
2011 reopening exhibition (1 work)	Auckland Art Gallery Toi O Tamaki, Auckland	1 June 2011	1 June 2012
Museum of New Zealand Te Papa Tongarewa			
<i>Kahu ora: living cloaks</i> (1 work)	Museum of New Zealand Te Papa Tongarewa, Wellington	9 June 2012	21 October 2012
<b>2 works loaned in New Zealand</b>			
UNITED STATES OF AMERICA			
The Menil Collection			
<i>Ancestors of the lake: art of Lake Sentani and Humboldt Bay, New Guinea</i> (1 work)	The Menil Collection, Houston	5 May 2011	28 August 2011
The Museum of Modern Art			
<i>De Kooning: a retrospective</i> (2 works)	The Museum of Modern Art, New York	18 September 2011	9 January 2012
<b>3 works loaned in United States of America</b>			

## APPENDIX 11 INWARD LOANS

LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
<b>Public lenders</b>						
Accademia Carrara, Bergamo, Italy	0	0	77	0	0	77
American Friends of the National Gallery of Australia Inc, New York, United States of America	0	63	0	0	0	63
Andrew Baker Art Dealer, Bowen Hills, Queensland	0	0	1	0	0	1
Annandale Galleries, Annandale, New South Wales	0	0	1	0	0	1
Art Gallery of Ballarat, Ballarat, Victoria	0	0	0	1	0	1
Art Gallery of New South Wales, Sydney, New South Wales	0	1	0	5	0	6
Art Gallery of South Australia, Adelaide, South Australia	0	0	0	5	0	5
Art Gallery of Western Australia, Perth, Western Australia	0	0	0	2	0	2
Artback NT, Darwin, Northern Territory	41	0	0	0	0	41
Artbank, Rosebery, New South Wales	0	0	1	0	0	1
Australian Academy of Science, Canberra, Australian Capital Territory	0	1	0	0	0	1
Australian Council of National Trusts, Canberra, Australian Capital Territory	0	1	0	0	0	1
Catholic Social Services Australia, Canberra, Australian Capital Territory	0	1	0	0	0	1
Chalk Horse Gallery, Sydney, New South Wales	0	0	1	0	0	1
Cheim and Read, New York, United States of America	0	1	0	0	0	1
Gallerysmith, Melbourne, Victoria	0	0	1	0	0	1

continued



LENDERS	EXTERNAL TRAVELLING EXHIBITION	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Geelong Gallery, Geelong, Victoria	0	0	0	1	0	1
The Holmes à Court Collection, Perth, Western Australia	0	0	0	3	0	3
Kerry Stokes Collection, Perth, Western Australia	0	4	1	0	0	5
Lauraine Diggins Fine Art, Melbourne, Victoria	0	1	0	0	0	1
Dr and Mrs Colin Laverty, Sydney, New South Wales	0	0	1	0	0	1
Maningrida Arts and Culture, Darwin, Northern Territory	0	0	3	0	0	3
Milani Gallery, Brisbane, Queensland	0	0	1	0	0	1
Museum of Contemporary Art, Sydney, New South Wales	0	0	1	0	0	1
National Gallery of Victoria, Melbourne, Victoria	0	0	75	16	0	91
National Library of Australia, Canberra, Australian Capital Territory	0	33	0	0	0	33
National Portrait Gallery, Canberra, Australian Capital Territory	0	0	1	2	0	3
Dr Clinton Ng, Sydney, New South Wales	0	0	1	0	0	1
Queensland Art Gallery, Brisbane, Queensland	0	0	0	2	0	2
Redlands School, Sydney, New South Wales	0	0	1	0	0	1
South Australian Museum, Adelaide, South Australia	0	1	0	0	0	1
Tate, London, United Kingdom	0	0	0	3	0	3
Tim Olsen Gallery, Sydney, New South Wales	0	0	0	1	0	1
Uniting Church in Australia, Sydney, New South Wales	0	1	0	0	0	1
Wesfarmers, Perth, Western Australia	0	0	0	1	0	1
Westpac Corporate Art Collection, Sydney, New South Wales	0	0	0	1	0	1
<b>Total of public lenders</b>	<b>41</b>	<b>108</b>	<b>167</b>	<b>43</b>	<b>0</b>	<b>359</b>
<b>Private lenders</b>						
<b>Total of private lenders</b>	<b>0</b>	<b>38</b>	<b>33</b>	<b>62</b>	<b>2</b>	<b>135</b>
<b>TOTAL OF ALL INWARD LOANS</b>	<b>41</b>	<b>146</b>	<b>200</b>	<b>105</b>	<b>2</b>	<b>494</b>

## APPENDIX 12 AGENCY RESOURCE STATEMENT

		ACTUAL AVAILABLE APPROPRIATIONS 2011-12	PAYMENTS MADE 2011-12	BALANCE REMAINING
		(A)	(B)	(A) - (B)
<b>Ordinary annual services<sup>1</sup></b>				
<b>Opening balance/reserves at bank</b>		2477	2477	-
Departmental appropriation	Departmental appropriation	29 609	29 609	-
	Revenues from other sources	22 739	14 507	8232
Total ordinary annual services		52 348	44 116	8232
<b>Other services<sup>2</sup></b>				
Departmental non-operating	Equity injections	16 219	16 219	-
Total other services		16 219	16 219	-
<b>Total resourcing and payments</b>		<b>71 044</b>	<b>62 812</b>	<b>8232</b>

1) Appropriation Bill (No 1) 2011-12 and Appropriation Bill (No 3) 2011-12.

2) Appropriation Bill (No 2) 2011-12 and Appropriation Bill (No 4) 2011-12.

## APPENDIX 13 COMPLIANCE INDEX AND CONTACT OFFICERS

### COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2011–12* has been prepared in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011* made under section 48 of the *Commonwealth Authorities and Companies Act 1997*.

The report also complies with the requirements for Annual Reports approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* (June 2012).

The following is a index of this Annual Report according to these requirements:

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### CONTACT OFFICERS

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes.

General correspondence should be addressed to:

The Director  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601

Telephone: (02) 6240 6411  
Facsimile: (02) 6240 6529  
Website: nga.gov.au

The National Gallery of Australia is open daily from 10.00 am to 5.00 pm (closed Christmas Day).

Enquiries regarding this report may be directed to:

Alan Froud  
Deputy Director  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601

Telephone: (02) 6240 6401  
Facsimile: (02) 6270 6411  
Email: alan.froud@nga.gov.au  
Website: nga.gov.au/AboutUs/Reports

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

Freedom of Information  
Coordinator  
National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601

Telephone: (02) 6240 6677  
Facsimile: (02) 6240 6529  
Email: john.santolin@nga.gov.au  
Website: nga.gov.au

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