NATIONAL GALLERY OF AUSTRALIA

ANNUAL REPORT 2013–14

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

The vision of the National Gallery of Australia is to be an inspiration for the people of Australia.

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 2013–14, the National Gallery of Australia received appropriations from the Australian Government totalling $49.615 million (including an equity injection of $16.453 million for development of the national art collection), raised $29.709 million, and employed 257.93 full-time equivalent staff.

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(cover)
Tom Roberts
Miss Minna Simpson 1886
oil on canvas
59.5 x 49.5 cm
Purchased with funds donated by the National Gallery of Australia Council and Foundation in honour of Ron Radford AM, Director of the National Gallery of Australia (2004–14), 2014. 100 Works for 100 Years

(back cover)
Polonnaruva period (11th–13th century)
Sri Lanka
Standing Buddha 12th century
bronze
50 x 20 x 20 cm
Geoffrey White OAM and Sally White OAM Fund, 2013. 100 Works for 100 Years

30 September 2014

Senator the Hon George Brandis QC
Attorney-General
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 2013 to 30 June 2014.

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

Allan Myers AO, QC

Chairman of Council

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INTRODUCTION

National Gallery of Australia Council 2013–14:
(back row) Mr Tim Fairfax AC (Deputy Chairman), Dr Ron Radford AM (Director), Mr John Calvert-Jones AM, Mrs Jeanne Pratt AC, Mrs Catherine Harris AO, PSM, Mr John Hindmarsh AM and Mr Warwick Hemsley
(front row) The Hon Mrs Ashley Dawson-Damer AM, Mr Allan Myers AO, QC (Chairman), Mrs Jane Hylton and Mr Callum Morton

CHAIRMAN'S FOREWORD

The year in review was one of significant achievement for the National Gallery of Australia. The many achievements included the strategically focused development of the national collection of works of art, successful fundraising to support our programs and collection building, the implementation of our ambitious Digital Art Education and Access Initiative and successful delivery of a busy program of national and international exhibitions and other public programs.

As this is the final year of Director Ron Radford's tenure with the Gallery, I would like to take this opportunity to recognise his extraordinary efforts over the past ten years, during which period the Gallery has seen record-breaking numbers of visitors and revenue raising. As Director, Ron managed the planning and delivery of the Stage 1 building redevelopment project, which resulted in greatly enhanced facilities for our visitors and additional galleries for the display of our Indigenous collection.

Through the Council, and with the assistance of his curators, Ron was responsible for the acquisition of many significant and important works of art to strengthen the national collection for the benefit of all Australians.

Perhaps most importantly, he oversaw the development of many popular and groundbreaking exhibitions and re-introduced summer blockbuster exhibitions to the Gallery's exhibition program, including the enormously popular exhibition *Masterpieces from Paris*.

I would also like to acknowledge my colleagues on the Gallery Council for their ongoing efforts to ensure the success of the Gallery. I would especially like to thank long-serving Council member the Hon Mrs Ashley Dawson-Damer AM, whose term concluded on 15 June 2014.

The achievements of this year were in large measure dependent on the support of our many donors, benefactors, sponsors and volunteers, and I thank them all on behalf of the National Gallery of Australia Council for their outstanding support. I also acknowledge the work of the National Gallery of Australia Foundation in the achievement of a record level of support for collection development and, in particular, the leadership provided by Chairman John Hindmarsh AM and the Board of the Foundation.

The Council acknowledges with appreciation the ongoing support of the Australian Government through the Minister for the Arts, Senator the Hon George Brandis QC, and former Minister for the Arts the Hon Tony Burke MP and our colleagues at the Ministry for the Arts.

I would also like to acknowledge the extraordinary efforts of the Gallery's committed staff and volunteers. On behalf of the Council, I express our sincere appreciation for what has been another year of significant achievement for the National Gallery of Australia.

Allan Myers AO, QC
Chairman of Council

Visitors to *Turner from the Tate: the making of a master* marvel at JMW Turner's *Heidelberg* c 1844–45 and *Mercury sent to admonish Aeneas* 1850, 1 August 2012.

Garden of the East: photography in Indonesia 1850s–1940s, 28 March 2014.

The family activity room for *Gold and the Incas: lost worlds of Peru*, 26 November 2013.

Australia at the Royal Academy of Arts, London.
© Royal Academy of Arts, London. Photographs: Marcus Leith

Dr Ron Radford AM, the Hon Tony Abbott MP, Prime Minister of Australia, and His Excellency Nadjib Riphat Kesoema, Indonesian Ambassador to Australia, 18 June 2014.

Bali: island of the gods at the National Gallery of Australia, Canberra, 14 July 2014.

DIRECTOR'S REPORT

The 2013–14 financial year was an extraordinary year for exhibitions, record attendance numbers and fundraising at the National Gallery of Australia. For the first time, we successfully staged almost back-to-back blockbuster exhibitions in celebration of Canberra's 2013 centenary and held many other groundbreaking exhibitions, many touring Australia. We jointly organised with the Royal Academy of Arts the large *Australia* survey exhibition in London and had our first overseas exhibition program. It was a year of memorable collection building in all collecting areas, and the Gallery Foundation's highly successful 100 Works for 100 Years centenary of Canberra acquisitions campaign concluded. We progressed our ambitious new digital strategy and increased our storage capacity. We also completed our concept plans for Stage 2, The Centre for Australian Art.

ATTENDANCE

We recorded an impressive 1.24 million visitors to the National Gallery of Australia and our touring exhibitions. An outstanding 810 000 people visited the Gallery in Canberra, the second highest number of visitors in our history. Visitors to our touring exhibitions totalled 428 733. In addition, almost 3.7 million people saw works of art from the collection loaned to exhibitions in Australia and around the world.

SUCCESSFUL FUNDRAISING

It has been another great year for fundraising for both collection and exhibition development. We raised a record of $16.6 million in cash, sponsorship and value of gifts of works of art. We also completed our special centenary of Canberra campaign, 100 Works for 100 Years, for which we acquired 115 major works across all collecting areas. The campaign raised nearly $21 million in cash and value of works of art over two-and-a-half years. In addition we earned an impressive $11.35 million, which includes shop revenue, merchandising, catering, venue hire and exhibition admission. Overall, the $30 million of non-government funding raised means that nearly 50% of our income was self-generated, which is not only impressive but also unique for a Canberra-based institution.

EXHIBITIONS

It was one of our most memorable years for exhibitions, both in Canberra and for our touring program in Australia and overseas. In 2013, Canberra's centenary year, we committed to staging, for the first time, almost back-to-back blockbuster exhibitions, beginning with *Toulouse-Lautrec: Paris and the Moulin Rouge*, followed in winter by *Turner from the Tate: the making of a master* and, at the end of 2013, our summer show *Gold and the Incas: lost worlds of Peru*. All three exhibitions were successes, with a combined attendance of nearly 500 000 visitors coming mostly from outside Canberra and bringing over $104 million into the local economy. The brilliant *Turner from the Tate* included important and large paintings by the artist never before lent outside Britain. *Gold and the Incas* was Australia's first exhibition to show the ancient and varied cultures of Peru surveyed over more than 2000 years. The Peru show increased our audience base, with 37% of the audience not having visited the Gallery before. All blockbuster centennial shows included family activity rooms especially designed to encourage younger audiences. The family activity rooms, the largest and most successful being for the most recent Peruvian exhibition, were generously sponsored by the Myer family's Yulgilbar Foundation.

Our blockbuster exhibitions have been recognised with several awards in the last year. Firstly, the Gallery took out the Major Tourist Attractions award at the Canberra and Capital Region Tourism Awards ceremony. This is the second year running that we have received the major award. We also received the Southern Cross Austereo award for excellence in outstanding media coverage for

Toulouse-Lautrec and *Turner from the Tate*. In May, the Gallery won the Museums and Galleries National Award for interpretation, learning and audience engagement for *Gold and the Incas*.

During the year, the Gallery also curated three groundbreaking exhibitions: *Garden of the East: photography in Indonesia 1850s–1940s*, *Atua: sacred gods from Polynesia* and *Bali: island of the gods*, which was opened by the Hon Tony Abbott MP, Prime Minister of Australia. *Garden of the East* showed highlights from our comprehensive early Indonesian photography collection, the largest outside the Netherlands. *Atua* brought together extraordinary sculptures—ancestor god images from the many islands of Polynesia—from thirty museum collections around the world. Most of the objects had never before been lent. This unique exhibition of striking sculptural images will tour to the United States of America.

We also staged a thrilling exhibition of the works of major international contemporary artist William Kentridge. The exhibition featured his art in a variety of media, including film, drawing, printmaking and tapestry, as well as designs for opera productions. All works were from our own extensive collection, which we have been building over a number of years.

Although the Gallery has toured exhibitions overseas from time to time, we have an international program of exhibitions for the first time this year. It began with the touring of Sidney Nolan's *Ned Kelly* series to Dublin last year and was followed by the exhibition *Australia* in London. Our exhibition *Ballets Russes: the art of costume* opened in Tokyo in June and will later tour to Wellington. *Atua* will go to St Louis, Missouri, in late 2014 and *Roy Lichtenstein: pop remix* will travel to Taiwan in early 2015. In the near future, there will be shows to China.

I was privileged to be invited by the Prime Minister, the Hon Tony Abbott MP, to accompany him on two international delegations, which will result in strengthening international relations and increased opportunities for cultural exchange. The first was to China and then later to North America.

The landmark exhibition *Australia*, organised by the Gallery with the Royal Academy in London, was the largest and most important survey exhibition of Australian art ever held outside Australia. It covered more than two hundred years of Australian Indigenous and non-Indigenous art, with half the works coming from the National Gallery's collection and the other half from public collections around Australia and some from Britain.

Meanwhile, we opened our touring centenary of Canberra exhibition, *Capital and country: the Federation years 1900–1914*, and continued to tour exhibitions around Australia: *Roy Lichtenstein: pop remix*, *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*, *unDisclosed: 2nd National Indigenous Art Triennial*, *Bodywork: Australian jewellery 1970–2012* and *Carol Jerrems: photographic artist*. Since our touring program began twenty-six years ago over 9.6 million people have seen 123 of our touring exhibitions at 750 venues other than the Gallery in Canberra. No other gallery in Australia operates such a dynamic touring exhibition program for the benefit of so many Australians.

On top of our exhibition and touring exhibition programs, the Gallery lent 1395 works of art to other institutions within Australia and internationally as part of our mission to ensure national access to the collection.

A list of the exhibitions, galleries and museums supported by loans from the national collection is included at Appendix 9.

COLLECTION BUILDING

This has been an extraordinary year for acquisitions of works of art, with so many areas of the collection strategically strengthened and outstanding individual works filling important gaps in the collection. We acquired 3294 works, a high proportion of which—1369 works—were gifts to the national collection. The collection of the National Gallery of Australia was valued at nearly $4.86 billion, by far the most valuable collection in Australia.

Australian art

Australian art is an obvious core to the National Gallery and this year we collected a substantial number of Australian works from all periods and in all media—from the colonial period to

the contemporary—to ensure the collection can tell the full story of this country's rich visual arts tradition. The Gallery was successful in securing several critically important and rare late eighteenth and early nineteenth-century albums relating to the early exploration of Australia and the Pacific. These included an exceptional extra-illustrated set of Cook's three voyages and the complete set of engravings relating to Nicholas Baudin's cartographic survey of Australia between 1800 and 1803. We also secured an album with original samples of rare Polynesian tapa cloth collected on Cook's third voyage and first published in 1787.

During the last decade, one of the areas we have focused on is building our previously weak pre-1850 early colonial collection. In recent years, the Gallery has consciously strengthened our early Tasmanian, Western Australian and South Australian colonial collections. However, this year, we have been successful in improving our early New South Wales colonial collection, especially with rare works from before 1820. Indeed, we doubled our representative collection of major pre-1820 Australian watercolours. We received a gift of seven images of Indigenous people by convict artist Richard Browne included in a manuscript. Our early Australian landscape collection improved with three New South Wales landscapes by convict artist Joseph Lycett. Importantly, we purchased an iconic image of a giant red kangaroo painted in 1818 by Australia's first professional artist, John Lewin. We also acquired a rare portrait by Richard Read Jr, Australia's second professional portrait painter, and secured an oil portrait of a young boy by New South Wales colonial artist Marshall Claxton.

At the same time, we acquired our earliest Tasmanian oil painting, an exceptionally rare work by Robert Neill. Dated 1828, it is also the earliest oil painting of the Tasmanian Aborigines. Also in Tasmanian colonial art, which was the leading colony for art at that time, we acquired two rare portraits by Benjamin Duterrau: one of a gentleman painted in Britain in 1819, before Duterrau came to Tasmania, and the other a delightful portrait of a baby girl, *An infant of Van Diemen's Land* 1840. We also acquired a pair of Tasmanian convict portraitist Thomas Bock's husband-and-wife portraits in their original Huon pine frames. The Gallery purchased Tasmanian artist John Skinner Prout's rare full set of 1847 lithographs of pre–gold rush Victoria. An early rare portrait miniature painted in South Australia by Alexander Gilfillan was also secured. The earliest Australian colonial silver is rare, and the Gallery had sought to address this area. Remarkably, we managed to acquire the largest private collection of nineteenth-century Australian silver carefully developed in a scholarly way by John Houstone over a forty-five-year period.

Nineteenth-century works dated after 1850 included a rare figure genre picture painted in colonial Victoria by Chester Earles. From Australian Impressionism, we acquired a key work by Godfrey Rivers, the influential Brisbane artist, teacher and curator. We acquired a Welsh landscape by David Davies, who was of Welsh descent, and our first oil painting by Melbourne artist John Mather. Of the works acquired from the second half of the nineteenth century, by far the most significant is a portrait by Tom Roberts, who is arguably, among other things, Australia's finest portrait painter. The work is a masterpiece of his early portraiture.

We added to our already strong collection of early twentieth-century Australian painting with a remarkable early figure composition by George W Lambert, the first of his works painted in Paris. We added our finest example by the major Federation-period watercolourist JJ Hilder, a work painted in Brisbane. The Gallery strengthened its collection of Canberra-district artist Hilda Rix Nicholas. Also appropriate for Canberra's centenary, we acquired a collection of furniture and other decorative art items by or belonging to the designer of Canberra, Walter Burley Griffin, and his wife, Marion Mahony Griffin, as well as furniture by the Griffins' close Australian design colleague Eric Nicholls.

Our early Australian modernist collection was strengthened by two significant paintings by Roy de Maistre and a unique pair of oil paintings by Melbourne's major modernist printmaker Ethel Spowers. We also acquired a very significant landscape by South Australian modernist Horace Trenerry and Sydney's Grace Cossington Smith's most important but less well-known religious work. The Gallery has long had a large collection of Clarice Beckett works, and this year we added a very different and most impressive painting.

The Gallery was given a large collection of drawings by John Brack and Helen Maudsley (Brack's wife).

A late masterpiece by Australia's finest Abstract Expressionist artist Tony Tuckson was a gift from the late Margaret Tuckson AM, and a second was purchased with the assistance of Prudence Macleod. However, the area in which we have most expanded is our contemporary Australian collection, with works from all around Australia in all media. We acquired major paintings by contemporary artists Peter Booth, Denise Green, Brian Blanchflower and John Young, sculptures by Janet Burchill, Mikala Dwyer, Linda Marrinon and Inge King, photographs or video work by David Rosetzky, Bill Henson, Trent Parke, David Stephenson and Shaun Gladwell, prints by Mike Parr, Rose Nolan and Hertha Kluge-Pott and decorative arts by Helge Larsen and Darani Lewers, Julie Blyfield, Helen Aitken-Kuhnen, Pippin Drysdale, Mari Funaki and many other artists. Above all, we received a large and impressively representative gift of paintings and drawings by Dale Frank.

We received a gift and a bequest of major paintings by Maori artists Ralph Hotere and John Pule, not formerly represented by paintings in our collection.

Aboriginal and Torres Strait Islander art

We acquired key early bark paintings by major painters who emerged in the mid twentieth century, including impressive paintings by Bardayal Nadjamerrek (known as Lofty) and works by Peter Marralwanga, Mawalan 1 Marika and John Bulunbulun. The Gallery added early dot paintings from the beginning of the Papunya movement, including works by Clifford Possum Tjapaltjarri and Old Tutuma Tjapangati, strengthening this already strong part of our Indigenous art collection. We purchased an important early Trevor Nickolls painting. Nickolls was a pioneer of what we know as urban Aboriginal art. We acquired a substantial number of contemporary Aboriginal and Torres Strait Islander works in all media and from all parts of Australia.

The Gallery was proud to be closely involved in the realisation of Qantas's flying art project and its launch in Canberra on 25 November 2013. The Qantas plane's decoration is an interpretation of artist Paddy Bedford's painting *Medicine pocket* 2005, which was gifted to the Gallery in 2012 by the estate of Paddy Bedford. The plane was named 'Mendoowoorrji' in honour of Bedford's mother's Country in the East Kimberley. The Gallery collaborated with its long-time sponsor Qantas, Balarinji Design Studio and the Bedford Trust on this project, which promotes one of the Gallery's great works of Australian Indigenous art to audiences across the continent.

Pacific art

The rarest and most significant work acquired in the Pacific arts area was an early nineteenth-century Easter Island (Rapa Nui) lizard man sculpture. This arresting wooden carving formed part of the exhibition *Atua: sacred gods from Polynesia* and fills a major gap in our Polynesian collection. Also from Polynesia, we purchased the striking pair to our early Fijian tapa cloth presented to the Magistrate of Fiji in 1874 and, in contrast, a large sculpture by contemporary Maori artist Brett Graham.

From Melanesia, we secured a rare woven wall sculpture by Joel Pitsia, an artist from New Ireland, Papua New Guinea, working in the 1970s and 1980s.

International art

This has been a good year for international art, especially for contemporary international art. The Gallery owns one of the three largest Ballets Russes costume collections in the world, and this year we added further costumes by Léon Bakst, Natalia Goncharova and Constantin Terechkovitch. We secured a major and rare sculpture by Joan Miró, our first by the artist. We were gifted two works by British sculptor Anthony Caro, one of which is a very large work that had been on long-term loan for display in our Sculpture Gallery.

We also acquired striking colour etchings by the renowned Indian-British artist Anish Kapoor. We purchased works by international photographic artists Sophie Calle, Ilit Azoulay, Melati Suryodarmo and mixed-media installation artist Jessica Stockholder. We added to our representative collection of William Kentridge, the major international contemporary artist from South Africa.

Arguably the most significant purchase in international art was a retrospective selection of James Turrell's art outlining his distinguished career. These 'Vertical vintage' works date from the late 1960s to the present, and most will be seen in our forthcoming James Turrell retrospective, which opens at the end of 2014.

Asian art

Collections were strengthened and gaps filled in our important and growing Asian collection. We acquired many Balinese paintings and sculptures through gift and purchase in time for our extensive Balinese survey *Bali: island of the gods*, which opened in June. We also acquired many early Indonesian photographs, a number of which were included in our Indonesian photography exhibition *Garden of the East: photography in Indonesia 1850s–1940s*.

In recent years, we have been able to secure fine examples of early Thai painting, and this year we acquired an absolute masterpiece: a six-fold screen painted on both sides around 1862, probably for King Rama IV.

We have been attempting to build a small Sri Lankan collection as part of our long-term strategy to emphasise South as well as Southeast Asia. We acquired an imposing twelfth-century standing Buddha in bronze, our first from Sri Lanka, as well as a striking fifteenth-century bronze lamp. Also from the Indian subcontinent, we purchased a rare eighteenth-century Nepalese watercolour, a vertical-strip image of the cosmic man, *Chakras of the subtle body*.

The Gallery has long been renowned for its extensive Indian textile collection, by far the largest in our region. We filled gaps this year by adding textiles created in India specifically for the different markets of Sri Lanka, East Timor, Thailand, Japan, Indonesia, Persia (Iran) and Portugal, as well as textiles created for the local Indian market. The Gallery also secured further textiles from Thailand, Cambodia and Indonesia and increased its Asian children's costume collection with examples from Japan, Bhutan, China and Myanmar. The costumes will be included in a forthcoming Gallery exhibition of children's costume from across Asia provisionally titled 'Mini maharajahs and precious princesses'.

The Gallery has a fine early Indian photographic collection and we added a number of works, including two nineteenth-century albums by Bourne and Shepherd. We also acquired thirteen early Japanese photographs.

A full list of acquisitions is on pages 130–85.

PROVENANCE

In this year of great achievement, the Gallery's successful acquisitions and programs have been carried out in the shadow of media controversy regarding our purchase in 2008 of the twelfth-century Indian Chola bronze sculpture of Shiva Nataraja. The National Gallery of Australia has a commitment, first prescribed in its founding documents of 1966, among other areas, to collect and display the finest art of the countries in our region. The bronze Shiva is a supreme example of Indian culture and was purchased in New York from the art dealer Subhash Kapoor, who specialised in Indian art. Mr Kapoor is currently facing criminal proceedings in India and America.

On 5 September, the Prime Minister of Australia, the Hon Tony Abbott MP, presented the Shiva Nataraja sculpture to the Prime Minister of India, Narendra Modi, in a gesture of goodwill and respect. This was undertaken with the cooperation and participation of the National Gallery of Australia.

The National Gallery of Australia would never knowingly purchase an illegally exported item. The negotiations by the Gallery to purchase the Shiva in 2007–08 were undertaken over more than a year, during which time the Gallery carefully checked all known art loss registers, determined that the work was of appropriate quality for the collection and independently verified its previous owners. Independent art experts were consulted and specialist legal advice was sought to ensure the purchase complied with international standards for museums. Mr Kapoor's New York–based gallery on Madison Avenue was well known and had been trading in Indian art for more than three decades, selling to many of the world's great art institutions, such as the Metropolitan Museum of Art in New York, Los Angeles County Museum of Art, Museum of Fine Arts in Boston, Art Institute in Chicago, Arthur M Sackler Gallery in Washington

and the Art Gallery of New South Wales in Sydney. If the accusations against Mr Kapoor are proven to be true, then the Gallery has been a victim of a very sophisticated fraud. The court processes in India and America will need to run their course to determine the criminality of the matter.

Many institutions across the world are in a similar situation; however, some sections of the media have been quick to judge the Gallery and have presented a highly selective view of a complex matter. Through this difficult period, the Gallery has worked proactively with the relevant Indian and Australian authorities, as one would expect of a national institution.

More information on this matter is available on the Gallery's website <nga.gov.au/aboutus/press>.

LEARNING AND ACCESS

We welcomed 74 915 students and teachers from around Australia to participate in our learning and education programs, and 25 094 visitors attended 262 public programs (public talks and lectures, conferences, performances, screenings and community events). A particular highlight during the year was Fiesta, which was held during Canberra's Enlighten festival over two nights in March and celebrated the richness and diversity of Latin American culture during *Gold and the Incas*. Held in March every year, Sculpture Garden Sunday this year attracted a record 3500 visitors to engage in creative family-based activities, performances and experiences. Other highlights included our annual events for the Big Draw and NAIDOC Week.

In November 2013, we held the fourth Wesfarmers Arts Indigenous Arts Leadership program. Ten early to mid career Indigenous arts workers from across Australia participated in the ten-day intensive program of activity to gain an understanding of the workings of a major cultural institution and the Indigenous arts sector more broadly. The Gallery greatly acknowledges the support of Wesfarmers Arts in this important program to increase Indigenous employment and skills development in the arts sector.

In January, the Gallery hosted the annual National Summer Art Scholarship program, with sixteen Year 12 students attending from around Australia for a weeklong immersion in the activities of the Gallery. We have now been committed to this program for over a decade, which encourages the next generation of talented school students to consider a career in galleries and museums.

Also in January, the Gallery organised and presented the National Visual Art Education Conference, with national and international keynote speakers, including many Australian artists, reflecting the broad interests and key issues in visual art education in Australia. It was the second National Visual Art Education conference held by the Gallery and was a great success, with some 200 attendees from across the country engaging with national curriculum issues and enjoying the many learning resources the Gallery's collection has to offer.

The Gallery's Art and Alzheimer's programs continue to be very successful. During the year, ten training workshops were delivered through our Art and Alzheimer's Outreach program, predominantly at regional centres.

In May, the Gallery won the Museums and Galleries National Award for interpretation, learning and audience engagement for the exhibition *Gold and the Incas*. This award recognises community development and education projects developed by an institution to interpret and communicate the collection and stories.

We staged, in our Gandel Hall, the memorial service for the late Jeffrey Smart AO, who died in Italy in June 2013. He was one of Australia's senior artists and is well represented in our collection.

ONLINE AND DIGITISATION

The Gallery continues to develop and enhance its website and has engaged in several projects to increase access to the collection by improving the discoverability of our works of art through our online 'Collection search' and by continuing our commitment to increasing the number of works digitised and available online.

We now have information on all of our 175 000 works of art available online, 74 000 of these with images, by far the largest number of any art gallery in the nation. This is a net increase of available images on the previous year of 111%. As part of a

major focus on providing greater online access to the collection, images of 93% of works on display at the Gallery are available online through our 'Collection search'. We produced a record number of 21 654 digital assets this year, significantly more than there are works held in the collections of all but three of the other largest art galleries in Australia.

We continued to develop and expand our e-commerce strategy and enhance the wireless network across the Gallery to allow for greater interaction with the collection across a range of technology platforms.

This year, our website was visited by 1.71 million visitors, who viewed our webpages 6 million times. We expanded our engagement with social media considerably, by over 123%, for Facebook, Twitter, YouTube, Flickr and Google. We introduced iTunesU for videos, podcasts and audio tours. The Gallery also launched the Eye See ART app, an interactive application designed to increase engagement with the collection in the Sculpture Garden.

BUILDING

We reconfigured, refurbished and began to add new storage compactus and climate control to the second half of our large off-site art store, which will be completed next financial year. Importantly, we took the opportunity to acquire the land, and its warehouse, adjacent to the off-site store to ensure the safe housing and expansion of the Gallery's collections into the future.

The Gallery completed the concept plans, designs and rationale text for Stage 2, The Centre for Australian Art. At the moment the Gallery can only show 2% of our current Australian collection, the largest in the world. Development of Stage 2 would allow the Gallery to show all Australians their national art collection in a far more expansive and beautiful manner as well as including all states and territories on the principal level of the Gallery following on from our new Indigenous galleries.

Given the extremely limited display space at the Gallery in Canberra and our significant collection of contemporary Australian art in the national collection, we have negotiated to lease premises at Commonwealth Place, near Lake Burley Griffin, to develop an annex for contemporary art. NGA Contemporary, as it is to be called, will open early next financial year and showcase many contemporary works that would otherwise remain in storage.

PUBLICATIONS

All the major exhibitions were supported by publications with new research. I especially mention here the groundbreaking publications *Garden of the East: photography in Indonesia 1850s–1940s*, *Atua: sacred gods from Polynesia* and *Bali: island of the gods*. This financial year, we published our most elaborate collection book entitled 'Collection highlights', which beautifully presents our most loved and important works across all collecting areas. We have also published several children's books including Danila Vassilieff's *Peter and the wolf*.

Over many years, the Gallery has remained Australia's most ambitious art publisher, producing a remarkable seventeen publications this year.

CONSERVATION

In our Conservation laboratory, we conserved a large number of works from the collection, most of them for our own temporary exhibitions and the exhibitions of other institutions. Our Conservation department undertook 4363 treatments and 10 412 condition checks of works of art, and 9548 works were pest checked.

Nearly ten years ago we initiated a significant program to place a large number of paintings in frames similar to what the artists would have intended, an important practice for an art museum. Since then, we have reframed 435 paintings, with an impressive sixty completed this year.

ACKNOWLEDGEMENTS

I will retire on 30 September 2014, making this my last Director's report. I wish to thank Council members, past and present, for their support of me and the Gallery over the last ten years. In this time, I have witnessed three changes of government and worked under six ministers and seven heads of department. I acknowledge and thank the many

public servants who have worked with the Gallery to progress government initiatives and support our goals and activities.

My thanks to Senator the Hon George Brandis QC, Attorney-General and Minister for the Arts, and former minister for the arts the Hon Tony Burke MP for their support of the Gallery during the year. I am grateful to our former ministers the Hon Rod Kemp, the Hon Helen Coonan, the Hon Peter Garrett AM and the Hon Simon Crean MP for their support over the years alongside their departmental secretaries. I also thank staff of the Attorney-General's Department, particularly Sally Basser, Executive Director of the Ministry for the Arts, for her ongoing engagement with the Gallery.

I am very grateful to our Council Chair Allan Myers AO, QC, for his commitment and support during the year. I also especially thank my longest serving chair Rupert Myer AM, whose term ended in 2012, and Council members for their enthusiasm and encouragement and continued generous gifts and financial support of Gallery acquisitions and exhibitions through the National Gallery of Australia Council Exhibitions Fund.

My sincere thanks to the Gallery's many volunteers, including the devoted voluntary guides, who are so essential to delivering our learning and access programs.

The National Gallery of Australia Foundation, under the recent stewardship of John Hindmarsh AM and former Foundation chairman Charles Curran AC, has been instrumental in generating funds for the acquisition of many wonderful works for the national collection. We could not possibly acquire such important works or stage our popular displays and exhibitions without the support of our benefactors, partners and sponsors.

It has been a privilege to work with the Gallery's enthusiastic and devoted staff, and I thank them for their professionalism and cooperation. I would like to especially acknowledge the efforts of my former deputy director Alan Froud PSM, who retired in August 2013, and my current four diligent hardworking assistant directors, Michael Baldwin, Simon Elliott, David Perceval and Adam Worrall, for another year of significant achievement not accomplished without considerable effort.

It has been a great privilege to lead the Gallery over the last decade, which has been a period of incredible growth and change particularly with the opening of our Stage 1 redevelopment, groundbreaking exhibitions, increased attendances and levels of visitor engagement and record levels of donations, benefaction and sponsorships. I look forward to watching the Gallery grow and continue to embrace the opportunities that a new director and emerging technologies will bring to the role. I especially look forward to Stage 2, The Centre for Australian Art, where only we can showcase the national view of Australia's strong visual culture unlike anything before.

I leave the Gallery with many treasured memories and wish all the staff, Council and new director all the best for the future.

Ron Radford AM
Director

AGENCY OVERVIEW

VISION

The vision of the National Gallery of Australia is to be an inspiration to the people of Australia.

STRATEGIC PLAN 2013–2017

The *Strategic Plan 2013–2017* maps out the goals, key strategies and direction of the Gallery, with the following key priorities:

- advancing learning about and enjoyment of the visual arts for all Australians through expanded access to our national art collection
- optimising access to the National Gallery's collections, programs and online services, by capitalising on Australia's broadband network and new technologies
- championing pride and confidence in Australia's visual culture through inspiring and much expanded displays of the nation's collection of Australian art
- presenting internationally important blockbuster exhibitions of the world's finest art
- showing leadership in promoting the rich cultures of our Asia–Pacific region
- leveraging the Government initiatives to improve access to the extensive and engaging content of the national art collection.

While these priorities provide the special focus for the next four years, we will also continue:

- developing the national art collection across our collecting areas, including: late nineteenth- to twenty-first-century European and American art; Asian art, with an emphasis on art of Southeast Asia and the Indian subcontinent; Pacific art; and Australian art, including Indigenous Australian art
- caring for and promoting the national art collection
- using the breadth and depth of the unique collection in innovative and creative ways to deliver lively and vibrant displays, exhibitions and associated programs that inform and engage
- undertaking research and producing publications on the national art collection and the visual arts generally
- developing exhibitions and programs from the national art collection to tour Australia and internationally
- maintaining strategic relationships and fulfilling our statutory and professional obligations according to the highest museum and scholarly standards.

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 Attorney-General's portfolio.

RESPONSIBLE MINISTER

The Minister responsible for the National Gallery of Australia during the year was the Hon Tony Burke MP, Minister for the Arts, until 18 September 2013 and Senator the Hon George Brandis QC, Minister for the Arts, from 18 September 2013.

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 instruments appointing persons to act temporarily in the position of Director during the Director's absence on four occasions.

EFFECTS ON 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 2013–14. Ministerial directions from previous financial years with which the Gallery fully complied in 2013–14 were:

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

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 Commonwealth Remuneration Tribunal determines remuneration for Council members.

The Council recognises that good governance is essential to the successful management of the Gallery and oversees the governance framework. Council members monitor the performance of the Gallery at each of the five meetings every year and assess the performance of the Gallery and the Director annually.

Allan Myers AO, QC, continued as Chairman during the year. John Calvert-Jones AM was

reappointed for a period of three years from 24 April 2014. The terms of John Hindmarsh AM and Tim Fairfax AC expired on 9 March 2014, and the term of the Hon Mrs Ashley Dawson-Damer AM expired on 15 June 2014. At 30 June 2014, the Council had three vacancies.

New members undertake induction training and are provided with a manual outlining the role and responsibilities of the Council, the governance structure and code of conduct.

Throughout the year the Council was assisted by the:

- Finance, Risk Management and Audit Committee
- Building Committee
- Acquisitions 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 Legal and Constitutional Affairs on one occasion.

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 Gallery's management structure as at 30 June 2014 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.

INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 74–109.

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 five times during the year. The following audit reports were considered by the committee:

- Fraud Risk Assessment and Fraud Control Plan
- Review of Rehabilitation Management System
- Review of Collection Valuation Methodology
- Review of Internal Budgeting.

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 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 8.5 (maximum 10) in the benchmarking survey, which will result in a 9.11% discount on the insurance premium for 2014–15. 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 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. This year, the Gallery conducted a review of its Business Continuity Plan and updated the Business Continuity Strategy. A business continuity scenario exercise will be conducted to confirm that the revised plan and strategy appropriately meet the Gallery's expectations should a significant disruptive event occur.

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 12).

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

The Director, Assistant Director (Corporate Services), Manager of Governance and Reporting, Head of Human Resource Management and Manager of Work Health and Safety 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.

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). 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. 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

The Gallery remains committed to the *National Disability Strategy 2010–2020*, which sets out a ten-year national policy framework for improving life for Australians with disabilities, their families and carers.

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.

CONSULTANCY SERVICES

Consultants paid more than $10 000 to undertake work for the Gallery during the year totalled 13. The total cost of these consultancies was $552 237. 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 Rules 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, casual security, 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 $52 053 was spent on market research in 2013–14, compared to $50 994 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 2013–14 was $1.969 million, compared to $2.705 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 five formal complaints from members of the public. Employees made two 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.

Feedback forms

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. Feedback can be provided online or by email, fax, mail or telephone. An interactive feedback form and a printable version are available on the website <nga.gov.au/aboutus/charter.cfm>. Hardcopies are also available at the Gallery.

During 2013–14, the Gallery received 647 comments through feedback forms and 131 comments by mail, email and telephone, the majority of which related to major exhibitions and displays. This represents a 20% increase from the previous year.

PERFORMANCE REPORT

PERFORMANCE SUMMARY

FINANCIAL OPERATIONS

Financial statements for the year 2013–14 are included on pages 74–109.

Income from operations totalled $63.189 million, compared with $56.400 million in the previous financial year. The Australian Government provided $33.162 million (53%) and other income sources totalled $30.027 million (47%). This compares with $32.827 million (58%) and $23.573 million (42%) respectively in the previous year.

Expenses totalled $74.325 million, compared to $65.443 million in the previous year. A net operating deficit of $11.136 million was achieved. This deficit was achieved after depreciation of $13.289 million charged on the Gallery's heritage and cultural assets.

Capital outlays of $7.156 million included expenditure on property, plant and equipment and building refurbishment and $28.481 million on collection development, including additions to the national art collection and the collection of the Research Library and digitisation and conservation of the national art collection.

ASSET MANAGEMENT

The Gallery's collection assets include works of art ($4.86 billion) and the Research Library collection ($35.52 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 based on a multi-year valuation methodology.

The Gallery's land and buildings are valued at $293.75 million. Infrastructure, plant and equipment are valued at $3.2 million.

GOVERNMENT FUNDING

The Australian Government funding to the Gallery in 2013–14 totalled $49.615 million: $33.162 million for operational expenses and $16.453 million for capital expenses.

PRIVATE FUNDING

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the Foundation and sponsorship of the Gallery's activities totalled $15.473 million, compared to $12.846 million in the previous year.

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 through 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 table on the following page lists the performance information the Gallery used to assess the level of achievement during 2013–14. 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
Deliverables		
Percentage of works acquired, researched and documented in accordance with endorsed standards	100%	100%
Number of digital assets produced	15 000	21 654
Number of works subjected to conservation treatment	3000	4363
Number of works of art loaned	1200	1395
Key performance indicators		
Visitor interactions		
Number of visits to the Gallery	995 000	809 512
Number of visits to the website	1 900 000	1 710 000
Number of visits by education groups	72 400	75 015
Participation in public and school programs		
Number of people participating in public programs	32 000	25 094
Number of students participating in school programs	72 400	75 015
School learning programs		
Number of organised programs delivered onsite	7088	5001
Number of program packages available online	160	200
Number of educational institutions participating in school learning programs	1772	1331
Visitor satisfaction		
Percentage of visitors that were satisfied or very satisfied with their visit	90%	97%
Program survey rating		
Percentage of teachers reporting overall positive experience	90%	97%
Percentage of teachers reporting relevance to the classroom curriculum	90%	98%
Expenditure mix (as a % of total expenditure)		
Expenditure on collection development	26%	39%
Expenditure on other capital items	10%	11%
Expenditure on labour costs	33%	21%
Other expenses	31%	29%
Collection management and access		
Number of acquisitions	1000	3294
Number of objects accessioned	1000	3294
Percentage of total collection available to the public	63%	43%
Percentage of total collection available online	60%	91%
Percentage of total collection available on display	3%	3%
Percentage of total collection available on tour	1%	1%
Percentage of the total collection digitised	10%	46%

The Agency resource statement is included at Appendix 11.

REPORT AGAINST STRATEGIC PLAN

This report on performance is made against the three goals expressed in the *Strategic Plan 2013–2017*. A detailed discussion of performance follows.

GOAL 1 DEVELOP, PRESERVE AND PROTECT AN OUTSTANDING NATIONAL ART COLLECTION

KEY STRATEGIES

1.1 Develop and strengthen the national art collection.

1.2 Preserve, protect and manage the national art collection.

ACQUISITION OF WORKS OF ART

The National Gallery of Australia purchased 1925 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 art 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 1369 works of art valued at $8.446 million were acquired as gifts, while $3.249 million was received in cash donations to assist the purchase of works of art.

ACQUISITION HIGHLIGHTS

Australian art

A number of significant acquisitions of works by key Australian artists previously underrepresented in the national collection characterise the development of the Gallery's collection of Australian art throughout the financial year. In particular, the Gallery has strengthened its collection of colonial portraiture of both Tasmanian and New South Wales subjects. Rare early modernist works were also acquired and an unprecedented number of major contemporary works also entered the collection. Some of the Gallery's most important acquisitions were gifts, and works continued to be acquired through the 100 Works for 100 Years program.

The representation of paintings from early colonial Tasmania was greatly enriched with two portraits by Benjamin Duterrau, including the charming *An infant of Van Diemen's Land* 1840, subject of this year's Masterpieces for the Nation Fund campaign. The rare and highly significant early colonial work *Aborigines of Van Diemen's Land* 1828 by Robert Neill made a valuable addition to the early colonial collection. It is the Gallery's earliest Tasmanian oil painting and, more importantly, the earliest oil painting of Aboriginal people painted in Tasmania. The Gallery's portraiture of prominent New South Wales figures was also enhanced with two portraits: Marshall Claxton's *William Channing A'Beckett* 1853 and a rare portrait by Catherine Devine of William A'Beckett's son, Arthur Martin A'Beckett, in 1888. *Feather pickers—a pause in work* 1876, a charming genre scene and rarely seen Chester Earles, was only the second painting by the artist to enter the collection since 1971.

The collection of Australian prints and drawings was strengthened by highly significant colonial-era acquisitions. These included a complete set of engravings relating to Captain James Cook's three voyages and assembled in the late eighteenth century by astute English collector Robert Hoare. Specimens of tapa cloth collected by Cook's party and later gathered in a catalogue published between 1787 and 1805 by Alexander Shaw was an associated key acquisition. Other notable eighteenth- and nineteenth-century works include the first recorded mezzotint print after a work by Robert Dighton published in 1781 and relating to convict transportation, Joseph Lycett's large-scale watercolour painting *Sydney from Parramatta Road* c 1819, John Lewin's exquisite watercolour study of kangaroos of around 1819 and a handsome pair of Thomas Bock portrait drawings in original Huon pine frames from 1855. Three unusual lithographs of Australian subjects, including a composite image of a corroboree published in the 1860s by the Working Men's Educational Union, were also acquired.

Nineteenth- and early twentieth-century decorative arts and design works acquired this year include a tea table by an unknown Australian cabinetmaker, an RT Carter wood specimen games

table, a TT Jones and Son gold and opal brooch, a George Bradley & Son gold ring, a Harold Sargison gold and shell brooch, an LJ Harvey ceramic vase and an armchair and a table by designer Fred Ward. A War Service Legion of Disabled British Soldiers embroidery of around 1919 was also acquired, as part of the major Dale Frank Gift.

Among the most important gifts of colonial art this year is the folio of seven drawings of Indigenous subjects by Richard Browne, a rare and highly valuable early colonial work of 1821, donated by the Uniting Church of Australia. Other significant donations include Artbank Australia's gift of three early views of Victoria after works by French artist Louis de Sainson published between 1833–39, John McPhee's gift of an 1829 panoramic view of Sydney Harbour after Augustus Earle and a nineteenth-century trade-card engraving donated by antiquarian bookseller Douglas Stewart.

Another major acquisition this year was the extensive Houstone collection of over 850 works in silver and jewellery from around 1820 to 1920. Assembled and extensively documented by collector John Houstone over forty-five years, it has given the Gallery an exceptional opportunity to add to its collection an extensive group of significant early objects to form what will become the nation's most comprehensive collection of Australian achievement in silversmithing. The strong representation of pre-1850 silver in this collection allows the Gallery to document and exhibit innovation and craftsmanship from the earliest period of known Australian production. These works addressed the acquisition strategy to improve the representation of nineteenth- and early twentieth-century Australian designers and makers in the collection. Twenty-two of the works were donated by Houstone through the Australian Government's Cultural Gifts Program.

In photography, Colonial-era acquisitions were few in number but significant and rare in quality. A long-sought-after 1853 daguerreotype portrait from the London studio of William Edward Kilburn was acquired. He was the brother and mentor of Douglas Kilburn, a pioneer daguerreotypist in Victoria and Tasmania in the 1840s and 1850s whose works are also in the national collection. The Nicholson family album of photographs from 1864 to 1869, showing the journey to Australia of the two Nicholson brothers from Wiltshire and establishment of farms in eastern Queensland, brought to the collection a very rare example of amateur photography from the pioneer pastoral era. A large, rich-toned exhibition image of Vanuatu from 1890 by German-born Australian photographer JW Lindt and a hand-coloured early twentieth-century print by Stephen Spurling III, a preeminent landscape photographer in Tasmania, added depth to the holdings of these two exemplary Asia–Pacific photographers.

Australian paintings of the 1880s and Federation period were also acquired. The Gallery's efforts to secure works by Queensland painters, which are rare in their own right, were rewarded with the acquisition of Godfrey Rivers's *New South Head Road* 1889, which he painted in the year he arrived in Australia, just prior to settling in Brisbane. Not only is the work an important early painting by the artist but also an interesting historic Sydney cityscape. The Gallery has been building the collection of Federation landscape painting and has this year acquired its first Federation-period oil landscape from Tasmania, Haughton Forrest's *Road to Dundas (West Coast, Tasmania)* c 1905. The collection of Melbourne painters from the period was augmented with the acquisition of an unusual portrait of Louis Abrahams by his friend, John Mather and a Welsh landscape by David Davies. Significantly, one of the last George W Lambert paintings remaining in private hands was secured for the national collection. *La blanchisseuse* was painted by Lambert while in Paris in 1901 and was included in his retrospective at the Gallery in 2007. This acquisition considerably strengthens the Gallery's collection of works by Lambert.

Key prints and drawings produced during the period were also secured. Thea Proctor's portrait lithograph of members of the Lambert family made in London in 1915 was a highlight, as were JJ Hilder's exquisite watercolour painting *Central Station, Brisbane* 1908 and a vivid Moroccan scene drawn around 1912–14 by the eminent artist Hilda Rix Nicholas. Two wash studies by Federation-era Western Australian watercolourist Herbert Gibbs were also added to the collection through the generosity of Jane Brummitt.

The major Federation-period acquisition was a suite of furniture designed by Walter Burley Griffin from the WB Griffin and EM Nicholls architectural office from around 1920. This included Griffin's drafting

table, desk, bookshelves, cabinet, stool, drawing equipment and desk accessories as well as two *Forest portrait* prints on silk (one in its in original oak frame) by Marion Mahony Griffin, two leaded glass window panels by Walter and Marion Griffin and a group of table textiles designed by Marion Griffin.

Related to this group is a pair of slatted-back chairs designed in 1922 in the style of Griffin by Eric Nicholls for the Highbury Grove Wesleyan Methodist Church in Kew, Victoria. The interest in the group of Griffin's and Nicholls's furniture lies in the influence of Frank Lloyd Wright's work on Griffin and the uncompromising form and functionality of the designs rare in Australian furniture of the period. A group of objects and textiles owned by Marion and Walter Griffin is included in this collection to show something of the taste of the couple in furnishing their own homes in Melbourne and, later, in Sydney. These include several Japanese woodblock prints acquired by Frank Lloyd Wright during his first visit to Japan and later given to Griffin.

This was an exceptional opportunity in Canberra's hundredth anniversary year to acquire a significant group of furniture, works of art and objects designed and owned by the Griffins and their associates. This group considerably extends the Gallery's previously small holdings of the work of these designers and will enable the Gallery to mount a display on the Griffins' practice in the proposed Stage 2, The Centre for Australian Art, in the context of Australian modern design of the early twentieth century.

The Gallery continued to enhance the representation of Rix Nicholas in the collection with two significant oil paintings: the major portrait of her husband and iconic image of an Australian pastoralist *The fleece* 1945 and the slightly earlier *Apples* c 1940, both of which were painted at her farm, Knockalong, near Delegate in the Canberra region. The collection of early modernist works was further enhanced by the acquisition of two of only a small handful of surviving paintings by Melbourne printmaker Ethel Spowers, who is renowned for her dynamic modernist linocuts. Also acquired was fellow Melbourne artist Clarice Beckett's *Silent approach* c 1924, which distils all of the key tenets of Beckett's modernist aesthetic. Critical early and late Australian landscape paintings by Eric Wilson were secured, as were an interesting rooftop view painted in London by Australian expatriate Roy de Maistre and Charles Meere's *Nymphs, Hermes and Pan* of around 1938. Also acquired were *Commuters (subway people)*, a rare 1938 work by Frank Hinder, and Grace Cossington Smith's *I looked, and behold, a door was opened in Heaven* 1952–53, which was in the Gallery's 2005 retrospective and is a key example of Cossington Smith's work.

The Gallery's collection of twentieth-century South Australian works was bolstered with the addition of two paintings by Horace Trenerry, who has been identified on the acquisition strategy for a number of years. The first, *Road, Aldinga Hill* c 1940 is one of the most important, characteristic works by Trenerry to come on the market in many years and depicts the region of Willunga, where he settled in the 1930s. The second is a double-sided work that includes a rare self-portrait of the artist in his later years. Two important works by the South Australian surrealist Ivor Francis, *Christmas* 1973 and *Antarctic adventure no 9 (corridor)* 1978, were acquired.

Hector Gilliland's *Begonias* 1939 was a gift from Joan Allen. Charles Blackman's *The room (The blue dress)* 1954, which was exhibited in the artist's first Sydney exhibition in 1954, was purchased through the National Gallery of Australia Foundation Gala Dinner Fund. Dr Wal Ambrose donated an outstanding 1963 work by Ralph Hotere through the Australian Government's Cultural Gifts Program. Hotere has been listed in the Gallery's acquisition strategy for over twenty years and was previously represented in the collection by prints only. The Gallery's significant collection of George Baldessin prints and sculpture was enriched with the acquisition of the rare painting *Personage* 1969, which is one of only a few known paintings by the artist.

The Gallery acquired two major paintings by Tony Tuckson this year, furthering the Gallery's goal to have the pre-eminent collection of Tuckson works for the nation. *White with lines (charcoal) black border* 1970–73 was on long term loan from the artist's widow, Margaret Tuckson, who has now generously given the work to the Gallery, and *Pink, white line, yellow edge, red line middle* of the same period was purchased with the assistance of Prudence Macleod.

The Dale Frank Gift consisting of over eighty works of art is perhaps the most expansive and generous gift by a single living artist since the Arthur Boyd Gift in 1975. The gift includes works from all of his key periods, from the large-scale drawings of the early 1980s to the more recent polyurethane works. New York–based expatriate artist Denise Green gave eight works tracing her practice from the early days in New York in the 1970s to more recent years. Melbourne artist Janenne Eaton donated her *Untitled* 2008, an evocative work concerned with the politics of the environment. Howard Taylor's striking and ethereal *Burnt hillside* 1991 was a gift from this great West Australian artist through the Australian Government's Cultural Gifts Program. A contribution from the Margaret Olley Art Trust and Philip Bacon AM made possible the acquisition of Jeffrey Smart's last painting, *Labyrinth* 2011, which was purchased in honour of Director Ron Radford AM.

Two major groups of prints and drawings by Strom Gould and Hertha Kluge-Pott, the first donated by Joan Murday and the second a gift from the artist, added significantly to the Gallery's representations of these seminal mid twentieth-century émigré printmakers. The drawing *Beasts and sun* 1952, a gift from Olga Sankey, was the first work by Voitre Marek to enter the collection and was followed in 2014 by the acquisition of a folio of fifty-three works by the artist. Four issues of the influential 1970s Australian art magazine *Life Modelling and Casting News* were donated by Jan Mackay. An armchair and drop-side table designed by Fred Ward around 1937 were given to the Gallery by Janet Wilson, and three 1945–55 Pates Pottery ceramics were given by John Davenport.

The focus for works purchased through the Gordon Darling Australia Pacific Print Fund this year was on rounding out examples of prints produced in Australia in the mid to late twentieth century. Notable acquisitions from this period included two early intaglio prints by Fred Williams from the mid 1950s, a superlative group of mid twentieth-century lithographs by émigré artist Anne Marie Graham, Margaret Cilento's *Deer drinking* 1953, a selection of 1960s monotypes and relief prints by Ursula and Peter Laverty, prints by Brian Seidel, including important early works produced in both Adelaide and Iowa in the 1950s–60s, and experimental relief prints dating from 1974 by Queensland artist John Rigby.

Contemporary prints purchased through the Gordon Darling Australia Pacific Print Fund include recent major works by South Australian printmakers Chris de Rosa and Olga Sankey, intaglio works by Noel McKenna, a major screenprint by Rose Nolan, a series of three lithographs by Kate Sweetapple, an immense linocut by Rew Hanks, two life-scale figure woodcuts by New Zealand practitioner Sam Harrison, a key work by senior Queensland artist Madonna Staunton and large-scale computer-generated prints by Arial Hassan and Minna Gillian. A major digital animation and related hand-coloured digital prints by Joan Ross were also acquired.

Video art continued to have an increased role in the acquisition program, including Melbourne-based David Rosetzky's video *Half brother* 2013, and the representations of senior figures in Australian photography were enhanced with key acquisitions, including Max Pam's unique collage with political edge *Map of Australia: selling our authenticity* 2004 and a 2011–12 work by internationally renowned Bill Henson. Significant bodies of work by well-established contemporary artists were also acquired, including a group of hand-coloured works by Micky Allan, Trent Parke's *The Christmas Tree Bucket: Trent Parke's family album* 2006–09 and Matthew Sleeth's series *Red China* 2003. Emerging and mid-career artists acquired include Cherine Fahd and Petrina Hicks from Sydney and London-based Simon Terrill and Anna Carey from Brisbane.

The collection of contemporary Australian and New Zealand painting and sculpture was augmented significantly this year. The Gallery acquired Roy Jackson's *Jowalbinna bushcamp* 1989, exhibited in his retrospective last year. Peter Booth's powerful and poignant painting *Man seated on a fence* 2012 and four of his drawings add to the collection of earlier paintings and works on paper by this important artist. In keeping with the Gallery's commitment to represent a broad range from artists' practices, the Gallery acquired two early works by leading established artists Shaun Gladwell and John Young. Gladwell's *Colour compression, after Reynolds; after Gainsborough* 1999–2000 provides

a fascinating insight into his practice predating his video-based work and Young's *Castiglione's Dream Summer 1995–96* 1995–96 is a key early example from the artist's critical series *Double ground*, which is so pivotal within his oeuvre. Gail Hastings's architectural installation *Corner* 2013 was acquired. The Gallery acquired a remarkable group of six works from Janet Burchill and Jennifer McCamley's series *Shields*, one of which was donated by the artists through the Australian Government's Cultural Gifts Program. Also through the program, Barbara Campbell donated a Neil Roberts's characteristic neon work *Again and again* 1988.

Significant gifts of prints and drawings were added to the collection through the Australian Government's Cultural Gifts Program, including Brian Blanchflower's major gift of a hundred of his artist books produced between 1987 and 2011. Ten late career John Coburn sketchbooks came from the artist's estate, a gift facilitated by the artist's daughter. Helen Maudsley's generous donation comprising drawings made throughout her and her late husband John Brack's careers formed another important acquisition, as did Edward Simpson's gift of a Francis Lymburner sketchbook and three related works depicting the final performance of the Ballets Russes in Australia in 1940. *K-naks (The gift of tongues)*, a seminal multi-panel woodcut produced in 1995 by Mike Parr, was a joint gift from the artist and printer John Loane. Five of Normana Wight's early works were donated by the artist.

Twins with skipping rope, New York, 1973 is a superb 2013 work by Linda Marrinon and was acquired through the Ferris Family Foundation Fund, which also funded the acquisition of Inge King's major work *Celestial Rings IV* 2013, recognising the remarkable ongoing contribution of this senior sculptor. Mikala Dwyer's impressive mobile sculpture *The weight of shape* 2013 was purchased with the support of the Melbourne Art Foundation. The Canberra Airport donated two maquettes by Andrew Rogers for his colossal sculptures *I am* 2013 and *Perception and reality* 2013, installed at the airport. Melbourne-based poet, artist and architect Alex Selenitsch donated a group of artist books and prints produced between 1998 and 2001, and the newly established Sarina Noordhuis-Fairfax Fund enabled the purchase of four delicate drawings by Canberra-based artist Patsy Payne from her 2013 series *Tenuous*.

The Gallery's representation of important contemporary New Zealand artist John Pule was enhanced with the painting *What I will see there* 2012 and two collages and a lithograph from the same year. Other significant contemporary works purchased this year include paintings by Bern Emmerichs and Andrew Browne, a sculpture by Alex Asch and a group of gouache and ink drawings by Juan Davila.

Highlights among the contemporary Australian craft works purchased this year include recent jewellery by Julie Blyfield, Helen Aitken-Kuhnen, Jessica Dare, Linda Hughes, Cinnamon Lee, Zoë Jay Veness and Sean O'Connell, metalwork by Vito Bila, Larsen and Lewers and Marcus Foley, glass by Emma Varga and Maureen Williams and ceramics by Pippin Drysdale and Catherine Reid.

Two collections given to the Gallery offered extensive groups of contemporary craft works: the personal jewellery collection of the late Melbourne jewellery and gallery owner Mari Funaki and the Ranamok Glass Prize Winners Collection. The collection of fifty-seven works by twelve Australian and New Zealand jewellers and fourteen European and Japanese jewellers produced between 1981 and 2008 represents the range, quality and character of the innovative work Funaki introduced and promoted through her gallery. The gift of the Winners Collection from the Ranamok Board celebrates the conclusion of the Ranamok Glass Prize in 2014 and significantly augments the Gallery's growing collection of Australian glass while inaugurating the collection of New Zealand studio glass. The gift includes all nineteen winning works from 1995 to 2013 and will be completed in 2015 with the addition of the winning work from 2014.

Other contemporary design and craft gifts include Helmut and Gillian Lueckenhausen's donation of a 2007 silver necklace by Marion Marshall and an anodised aluminium vessel made and given by Johannes Kuhnen. A 2012 seven-part porcelain group was made and given by Louise Boscacci. *Green swamp hills, Tanami mapping III*, a 2014 work in porcelain by the Western Australian ceramicist Pippin Drysdale, was purchased through the Meredith Hinchliffe Fund.

Indigenous Australian art

Highlights of the Aboriginal and Torres Strait Islander art acquisitions include several early bark paintings from internationally recognised and respected bark artists from western, central and north-east Arnhem Land. They include Kuninjku artist Wamud Namok's *Kolobarr, the plains kangaroo* 1960s, Rirratjingu artist Mathaman Marika's *Hunting scene* 1960s, Dick Nguleingulei Murrumurru's *Two kangaroos and mimih hunter* 1960s, Gumatj artist Munggurrawuy Yunupingu's *The Womaku story* 1970s, Kuninjku artist Peter Marralwanga's *Kangaroo with headdress and spirit figures* 1980s, and Rirratjingu artist Mawalan 1 Marika's *Muruma* c 1962.

From the Tiwi Islands, the Gallery acquired the rare 1960s sculpture *Owl* (associated with Purrukuparli Dreaming narrative) by Enraeld (Djulabiyanna) Munkara and the bark painting *Body design* 1970s by Deaf Tommy Mungatopi.

Two early Papunya paintings on composite boards by pioneer Western Desert artists Old Tutuma Tjapangati, *One Old Man's Dreaming* 1971, and Clifford Possum Tjapaltjarri, *Love story* 1972, provide additional insight into this innovative region during this early period in the Papunya movement. Two contemporary works by Luritja artist Beyula Puntungka Napanangka, both titled 'Kalinykalinypa Tjukurrpa' and created in 2013, ensure that the collection is current and can explore the development of this art movement over time.

Acquisitions of contemporary works from Anangu artists from the Pitjantjatjara and Yankunytjatjara region included the major collaborative painting *Kulata Tjuta* 2013 by Hector Burton, Steven Burton, Willy Kaika Burton, Ray Ken, Mick Wikilyiri and Stanley Windy.

A number of key works were acquired from Aboriginal and Torres Strait Islander artists living in the metropolitan areas of Australia. Highlights include the significant painting *Family in blue Holden* 1998 by the deceased artist Trevor Nickolls as well as Wiradjuri/Kamilaroi artist Jonathan Jones's series of works on paper *untitled (salt)* 2010, Biripi artist Jason Wing's bronze sculpture *Captain James Crook* 2013, Kamilaroi/Gamilaraay/Gummaroi artist Reko Rennie's large gold-plated aluminium sculpture *Royal Flag* 2013 and eight small works on paper from 2012 and 2013, Waradgerie artist Lorraine Connelly-Northey's two large metal sculptures *Canoe* 2013 and *Kooliman* 2013, Barkindji/Pakindji artist Raymond Zada's digital media work *At face value* 2013 and Archie Moore's taxidermy dog sculpture *Black dog* 2013. Kokatha/Nukunu artist Yhonnie Scarce's *Cultivation of Whiteness* 2013, an installation piece of fifty-six blown glass sculptures and fifty-six commercial glass beakers, was also acquired.

Eighteen important works of art were acquired from the Torres Strait region. Of particular note are the two elaborate *Moeyngu dhoeri* 2013, feathered headdresses, by Joseph Banu, a large contemporary *Sageraw mawa* mask 2011 by Vincent Babia and the large carved drum (warup) *Kuikuig* 2013 by Laurie Nona. Banu, Babia and Nona are Kala Lagaw Ya artists. Six prints by Wug artist David Bosun, Kala Lagaw Ya artists Fiona Elisala, Mersane Loban, Weldon Matasia and Kaurereg/Mualgal/Kala Lagaw Ya artist Solomon Booth were also acquired.

A large and important 2004 bark painting of a yawk yawk by Aileena Lamanga, daughter of the late Jimmy Njiminjuma, was a gift by Ellen Waugh. Renowned Australian academic and archaeologist Dr Isabel McBryde donated a rare Albert Namatjira watercolour landscape in memory of Roberta McBryde. Six important paintings from the Western Desert region of the Northern Territory and the Kimberley region of Western Australia were generously given to the Gallery by Ray Wilson OAM in memory of James Agapitos OAM.

The Association of Northern, Kimberley and Arnhem Aboriginal Artists presented the Gallery with *Big family*, a limited-edition portfolio of thirty-four prints celebrating the association's twenty-fifth anniversary in 2013. This collaborative portfolio brings together work by highly respected artists such as Freddie Timms, Bobby Bununggurr, Thelma Dixon, Regina Wilson and Djambawa Marawilli. The works can be displayed collectively or individually.

Pacific art

A long-sought-after lizard figure from Rapa Nui (Easter Island) was acquired to be shown in public for the first time in the Gallery's exhibition

Atua: sacred gods from Polynesia. Figures such as this are far more than simple images of lizards: they incorporate characteristics—the exposed backbone and ribs, the ring and fan symbol at the base of the spine—found in the *moai kavakava* spirit figures from Rapa Nui. This lizard is of curved form, with arms and legs curled under the body, giving the impression of movement.

Another rare work acquired for the collection is the *vavara*, a circular woven *malagan* image constructed in the 1980s by artist Joel Pitsia of Tatau village in the Tabar Islands in Papua New Guinea. This particular *vavara* is three metres in diameter, one of the largest known. *Vavaras* are designed to trap a dead person's spirit in the weave and are usually burnt in the morning after being used in a *malagan* ceremony. This spirit is shown enmeshed in the fibre of the *vavara*, which is lashed to the towering *malagan* display house for all to see during the ceremony. Spirit and *vavara* are together destroyed the following day.

Other important acquisitions include an ancestor hook and a *mwai* mask from the East Sepik province and a stone *kulap* figure from the southern part of New Ireland province in Papua New Guinea as well as an old barkcloth (*masi*) from Fiji.

Maori artist Brett Graham's contemporary work *Mihaia* (*Messiah*) 2010 is almost four and a half metres long and a major acquisition for the Polynesian collection. The work is modelled after a Russian scout car, and its surface is carved with Maori patterning.

John Gordon Kirkby donated a painting of a dancing figure in coloured sand on hardboard by Akii Tumu of the Enga province in Papua New Guinea. Lissant Bolton gave the Gallery three works from Vanuatu: a grade hat from Tomman Island in the Malampa province and two mats from the island of Ambae in the Penama province.

Asian art

Among the most extraordinary acquisitions this year is a double-sided screen from Thailand intricately painted with narrative scenes from the tale of Inao, the story of the handsome but devious prince Inao and the object of his affections, Busaba. Images depicted include elaborate processions of the royal entourage and regalia-filled battles set against Bangkok landmarks such as the Grand Palace and the famous Temple of the Emerald Buddha. Created around 1862, the screen is the only example of its type known and makes an exceptional addition to the collection of art from Thailand. The Gallery acquired an additional selection of Thai works, including a very rare painting of the Hindu god Brahma and three folding manuscripts—two describing previous lives of the Buddha and the third a guide to curing smallpox.

Other important acquisitions from Southeast Asia include works of art created in Indonesia, Vietnam and Cambodia. Vibrant Balinese paintings, textiles and sculptures of exceptional quality were acquired through purchase and gift and significantly strengthened the Gallery's holdings of Balinese art. Many of the works relate to legendary tales and events and were included in the exhibition *Bali: island of the gods*. The Gallery's collection of ceremonial paintings by the Yao people of Vietnam was also enhanced by the purchase of a group of engaging portraits of revered Taoist spiritual figures. Two fine Khmer textiles added depth to the Gallery's collection of high-quality ikat-dyed cloths from Cambodia.

The South Asian collection grew with selective purchases; in particular, the purchase, funded by Geoffrey and Sally White, of a twelfth-century bronze standing Buddha from Sri Lanka. The sculpture is the Gallery's first Buddha from Sri Lanka. Also from Sri Lanka, or made in India for trade to the Sri Lankan market, is a magnificent eighteenth-century textile, over four and a half metres wide, to be worn as a voluminous skirt cloth by a nobleman. In contrast is the tiny child's skirt cloth made in India to appeal to Sri Lankan tastes. Textiles produced in India for trade to Indonesia are among the great strengths of the Gallery's collection, and these have been complemented this year with a group of impressive cloths made in India for other markets, including Japan, Thailand, Persia (Iran) and Portugal. A Nepalese folding manuscript illustrating the *Chakras of the subtle body* fulfilled a long-held ambition to develop the collection of esoteric but appealing imagery. It shows the cosmos in the form of a man standing in meditation, his body marked with symbolic imagery.

East Asian acquisitions include a group of boys' kimonos from 1920s–40s Japan emblazoned with graphics related to war, including cannons, battleships, tanks and soldiers as symbols of Japanese patriotism. The textiles are part of a commitment to developing the collection of children's clothing from across Asia.

An exceptional pair of high-quality 1860s travel albums of views and portraits of British India by Bourne and Shepherd and other leading studios augmented the Gallery's significant collection of photography in the region. Pioneer British travel photographer Samuel Bourne is represented by a range of loose prints suitable for wall display, and the pair of albums are essential for a future exhibition of Bourne and Shepherd's work. A number of gaps in genres included in the exhibition *Garden of the East: photography in Indonesia 1850s–1940s* led to acquisitions of historical works by European photographers at work in the Dutch East Indies, including four major albums by German-born Tassilo Adam and two unusually large exhibition prints by Swiss photojournalist Gotthard Schuh. Asia–Pacific Pictorialism has been an area being developed for some years, and the acquisition of a group of 1920s prints by Arthur de Carvalho, working in China and Bali in the 1920s and 1930s, gave considerable strength to that collection. Work by contemporary Indonesian photomedia artists FX Harsono, Mella Jaarsma and Melati Suryodarmo were also acquired.

There were a number of gifts of historical and contemporary work. The American Friends of the National Gallery of Australia presented a group of works by various Asian and Australasian photographers from between the 1880s and 1940s, most of which had been included in the 2008 exhibition *Picture paradise: Asia–Pacific photography 1840s–1940s* as loans from collector David Knaus. Collector Peter Lee of Singapore presented two works and collaborating artists Jon Anderson and Edwin Low presented two digital portrait studies from their 2010 series *Manga dreams*.

International art

Nine modern and contemporary sculptures were acquired for the international collection this year, including *Head and bird* (*Tete et oiseau*) 1981, an intriguing and haunting bronze by the famous Surrealist artist Joan Miró. His assemblages, made in the spirit of Picasso, were constructed using all kinds of collected objects, elements of wood and iron, and subsequently cast in bronze. The work was purchased through the Tony Gilbert AM Bequest Fund.

Anthony Caro's sandstone and steel *Duccio variations no 7* 2000 was a gift from the American Friends of the National Gallery of Australia, made possible with the generous support of Kenneth Tyler AO and Marabeth Cohen-Tyler. Inspired by a painting in the National Gallery, London, it represents the career of this important British artist. Caro's paper sculpture *#4 Big white* 1982 was a gift from Penelope Seidler AM.

A recent installation by Jessica Stockholder, *Buff ambit* 2006, reveals her extraordinary combination of banal and strange objects into a carefully composed and tiered sculpture that steps out from the wall.

The Gallery purchased six light works by the contemporary American artist James Turrell. *Joecar (red)* 1968 is an early projection piece and *Shanta II* (blue) 1970 uses projected light set into the wall, causing the viewer to perceive an object floating within the gallery. The construction of a light-infused void for *Orca* 1984 makes a 'fog' or 'veil' of light, which the artist compares to the experience of 'flying blind'. *After green* 1993/2003 brings together fibre-optic, LED and fluorescent lights to develop an immersive environment. *Bindu shards* 2010 contains and isolates a single person in a sphere for an intense fifteen-minute cycle and has been likened to a three-dimensional bodily kaleidoscope. *Dark matters* 2011, one of Turrell's most demanding works, removes light from the experience altogether and subjects the viewer to a meditative space in which he or she may perceive an internal light. In addition, the Gallery purchased, through the Poynton Bequest Fund, Turrell's portfolio *First light* 1989–90 of seven etchings and aquatints.

The Gallery continued to acquire works through the Poynton Bequest Fund, named after the late Orde Poynton AO, CMG. William Kentridge's portfolio of watermarked drawings *Sheets of evidence* 2009, Anish Kapoor's suites of etchings *Shadow V* 2013 and *History* 2007 and Grayson

Perry's large etching *Map of days* 2013 significantly enhanced the Gallery's holdings of contemporary international prints. The purchase of Kurt Schwitters's collage *Colourful newspaper shreds* (*Bunte Zeitungsfetzen*) 1947 added to the Gallery's small collection of this significant artist's work.

The international decorative arts and design collection was developed with the acquisition of works in the areas of ceramics, textiles, costume and jewellery. The major contemporary purchases included ceramics by British ceramicist Ken Eastman and Japanese ceramicist Ken Mihara, jewellery by British jeweller Nora Fok and German jewellers David Bielander and Godwin Baum and British artist Michael Brennand-Wood's textile work *Mumbles* 1982.

Jewellery from the personal collection of the late Melbourne gallerist Mari Funaki was donated by her estate and included works by European and Japanese jewellers, adding depth to the representation of those already in the collection and introducing others.

An 1881 silver-and-glass cockatoo jug by Crichton and Curry and two Plateelbakkerij Zuid-Holland vases of around 1917 with Australian bird decorations added interest to the collection of nineteenth- and early twentieth-century European works with Australian design themes.

The Gallery's collection of costumes from the Ballets Russes was augmented with two costumes designed by Natalia Goncharova for the 1926 Ballets Russes production of *L'oiseau de feu* and a costume by Léon Bakst for its 1910 production of *Scheherazade*. The acquisition of eleven costumes by Constantin Terechkovitch for the 1933 Ballets Russes de Monte Carlo production of *Choreatium* inaugurates the representation of this designer and production in the collection. An exceptional Goncharova silk cocktail dress with Cubo-Futurist design created around 1924 for Maison Myrbor was acquired to show her work in fashion design at the time that she was working for the Ballets Russes.

From New Zealand, the Gallery acquired the contemporary video work *Costume for a mourner* 2010 by Sriwhana Spong. The work is based on Henri Matisse's costume for the 1920 Ballets Russes production *Le chant du rossignol*, which is part of the national collection and is currently in Japan for the Gallery's touring exhibition *Ballets Russes: the art of costume*. Other significant contemporary photographic work acquired this year includes video and still images by French artist Sophie Calle and three works by Israeli artist Ilit Azoulay.

Major international purchases for the photography collection were a daguerreotype from the world's first portrait studio, opened by British entrepreneur Richard Beard in London in 1841, and a major work by Californian Pictorialist Anne Brigman of Yosemite Valley around 1920.

DISPOSAL OF WORKS OF ART

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

During the year, curatorial staff continued assessing the appropriateness of works of art to remain in the national art collection. No works of art 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, 3294 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 individual works in the collection as at 30 June 2014 was 172 970.

A total of 21 654 images of works of art, 12 281 of which were of publication quality, were attached to the collection management system.

A collection discoverability project commenced as part of the Gallery's determination to advance digital access to the collection. Considerable focus has been placed on improving data standards and data uniformity by all users of the collection management system as a means of creating statistical accuracy in reports and enabling greater access by the public when interrogating the content of the collection.

In addition, a new web-integrated movement request system replaced the Gallery's out-dated stand-alone software program. The new system was pioneered by the Gallery in collaboration with KE Software and has significantly improved the integration of workflows. It has been of great interest to other institutions that also use EMu as their collection management database.

MANAGEMENT AND STORAGE OF THE COLLECTION

The Gallery provides high-quality facilities and environmental conditions in its display and storage areas and applies the highest professional standards of collection management.

Significant progress was made on the short- and medium-term solutions to improve the storage of the collection. Five new textile cabinets were installed, replacing the remainder of the unsatisfactory wooden cabinets for rolled textiles. The project involved transferring 500 textiles to their improved storage holders. The fourteen-month program for surveying and packing collection items in the offsite store was completed in December 2013. The project greatly improved the safety of many items and successfully diminished the aisle congestion. In total, the project saw 291 crates improved and refitted for works of art, 111 new Corflute or aluminium boxes constructed and twenty archival boxes made for smaller objects.

Thirty paintings from the store were temporarily relocated to hired painting-screen storage at the Museum of Australian Democracy. This brought the total of works in storage at the museum to 114. The relocation project aimed at creating some space on screens at the offsite store, allowing for the transfer of paintings that were otherwise stored on trollies from congested areas of Parkes. All available screen space at the offsite store is now full, as are all screens at Parkes.

Research and preparation was conducted in readiness for the conversion of the general store to climate-controlled storage for the collection. Specifications were provided for new specialist storage units to house the collections of paintings, bark paintings and various kinds of works on paper (solander boxed, oversized and framed). The process of de-canting the general store of its non-collection material was undertaken, leading to the transfer or appropriate disposal of material.

CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. The focus again this year was on preparing a significant number of works for major national and international loans: over 121 outward loans (comprising 619 works of art), seven travelling exhibitions and seventy-five inward loans were processed, and eighty venues were assessed as potential venues to borrow from the national collection. A total of 4363 treatments of works of were undertaken: 1242 paintings, 1429 objects, 1398 works on paper and 294 textiles. In addition, 10 412 condition checks and 9548 pest checks were undertaken.

Paintings

Over 1200 treatments and condition reports and 3700 condition checks were completed to prepare paintings for display changeovers, external loans and exhibitions.

Focus this year was on the preparation of 178 paintings for loan to the Royal Academy, London, for the exhibition *Australia*. This involved, for example, installing John Olsen's *Sydney sun* 1965, which had to be hung horizontally from the ceiling, and packing a four-metre-long Arthur Boyd painting using a novel support, which allows the painting to be safely folded in half for transport. Another focus was the Gallery's collection of Boyd's works, which has included the never before displayed 3.5 tonne Harkaway mural fragment *The prodigal son*. Major treatments were undertaken on works from the Australian colonial collection, including *Corroboree* c 1840 attributed to John Glover, *Woodlands* 1869 by Eugene von Guérard and the newly acquired *Portrait of a gentlemen* 1819 and *An infant of Van Diemen's Land* 1840 by Benjamin Duterrau.

A major survey of the paintings collection was completed, with detailed condition reports and images provided for 1166 paintings. This information is of great value for work scheduling and to identify paintings in the

collection that need treatment. Over 500 paintings were also reframed and stretched.

Objects

Works from the Gallery's collection were treated for major exhibitions, and a large number of loans associated with these exhibitions were condition checked. Major treatments were undertaken on sculptures for *Bali: island of the gods* and on Peter Kennedy's large neon work *A language of the dead* 1997–98 as well as works identified for a planned decorative arts publication. Major maintenance was undertaken in the Sculpture Garden, including on Fujiko Nakaya's 1982 fog sculpture and on sculptures by Richard Stankiewicz, Alexander Calder, Robert Klippel, Clement Meadmore and Bert Flugelman and a complete demounting and resurfacing of Mark di Suvero's *Ik ook* 1971–72. In addition to undertaking 1429 treatments and 1845 condition checks, the Gallery continued with the project for cleaning and storing the silver collection and commenced preparing works of art for the Boyd exhibition (including the complex treatment of the Harkaway mural).

Works on paper

A total of 1398 treatments, over 10 000 condition checks and 2544 framing and mounting activities were completed. Exhibition preparation activity included preparation of over 300 images for display changeovers within the Gallery and the Gallery's exhibitions *Garden of the East: photography in Indonesia 1850s–1940s*, *Ballets Russes: the art of costume*, which opened in Tokyo in June, and *Australia*, which was on display at the Royal Academy in London at the end of 2013.

Several major projects were underway despite a very active and busy year with exhibitions and a high volume of loans. Almost one hundred works from the Australian colonial print collection underwent extensive restoration, including works by Eugene von Guérard and JM Skipper. A large proportion of the 4000 works in the Boyd collection have been condition reported and almost 300 volumes of the early nineteenth-century newspaper *Le Charivari* have undergone full conservation treatment.

Textiles

Over 1000 condition checks were undertaken, 360 condition reports were prepared and a total of 294 treatments were completed. A major focus was preparing, packing and installing one of the Gallery's largest ever textile exhibitions to travel overseas: the exhibition *Ballets Russes*, which travelled to the National Art Centre in Tokyo. This exhibition involved 202 condition reports being completed and 105 boxes of costumes being fitted out and packed for travel along with one hundred mannequins and their fixtures. Staff also travelled to Japan to install the costumes. Another major focus was preparing twenty-five works from the collection for the exhibition *Gold and the Incas: lost worlds of Peru*, some of which required disassembly, humidification, delicate adhesive removal and hundreds of hours of restoration. Research into dye analysis and carbon dating of the collection was also undertaken, as well as preparing and treating several textiles on loan to the Gallery for this exhibition. Over 150 textiles were organised for viewing in the Collection Study Room, 80 textiles and paintings were prepared for the exhibition *Bali* and the Rajah Quilt was prepared for loan to the Queensland Art Gallery.

Preventive conservation

A major focus in the field of preventive conservation is the management of the Quarantine area, with its status as an AQIS Quarantine Approved Premises 2.1 for works imported from overseas. Over 9500 pest inspections were undertaken on works from and entering the national art collection. From these inspections, 1129 works were identified as at risk and underwent pest treatment. Anoxic treatments were required for some large works, including several newly acquired fragile and mixed-media works and materials from the John Kaldor Archive, which consists of thousands of drawings, paintings on paper and textile samples. The Gallery has also assisted other cultural institutions to develop effective pest treatment programs.

Research

Conservation staff provided forty-eight lectures, tours and workshops to improve and share

knowledge on the collection and its care. Seven articles and posters were published. The Gallery's commitment to developing conservation knowledge resulted in eight internships offered to national and international conservation students. This is further evidenced with the Paper Conservation team developing a masterclass in the conservation of photography to be presented late 2014.

Continuing the Gallery's commitment to promote conservation in the Asia–Pacific region, two staff travelled to Cambodia and Vietnam, with support from a Department of Foreign Affairs and Trade grant, to present workshops in preventive conservation. Several major research projects have been undertaken into dye and pigment analysis as well as textile dating and metal identification. Projects also continue on the use of adhesives with synthetic materials as well as research into how effectively foil lining in transport and storage crates protects works of art.

SECURITY OF THE COLLECTION

The security 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 national art collection.

Protective security systems and processes continued to be improved during 2013–14. Transitional arrangements in relation to the Government's introduction of the Protective Security Policy Framework are progressing within the timeline for mandatory compliance. This has required a review and update of policies and procedures together with a range of other adjustments to security management. Closed-circuit television systems, electronic access control, key management and control-room facilities at the Gallery continue to be updated and improved.

The national art collection was also protected by the ongoing work of the Emergency Planning Committee, which endorsed amendments to the Gallery's Emergency Response Plan and reviewed training 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 understanding of patrons during the conduct of such exercises is greatly appreciated. The Business Impact Assessment and Business Continuity Plan are currently being updated.

GOAL 2 INCREASE ENGAGEMENT WITH THE NATIONAL ART COLLECTION AND GALLERY EXHIBITIONS AND PROGRAMS

KEY STRATEGIES

2.1 Display and exhibit works of art.

2.2 Increase access to the national art collection locally, nationally and internationally.

2.3 Provide inspirational educational and public programs.

2.4 Promote the National Gallery of Australia.

2.5 Provide high-quality services and enjoyable experiences for visitors.

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 the visual arts and national art collection is provided locally, nationally and internationally through:

- display of works of art at the Gallery in Canberra
- provision of works in travelling exhibitions
- loan of works for exhibitions and to official residences
- arranged visits to view works in the Gallery's Collection Study Room.

Visitor attendance

A total of 4 927 065 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 809 512 came to the Gallery in Canberra, 428 733 visited the Gallery's travelling exhibitions and 3 688 820 people attended exhibitions that included works of art from the national art collection in venues around Australia and throughout the world.

Attendance at the Gallery's major ticketed exhibitions was 153 627 for *Turner from the Tate: the making of a master* and 160 647 for *Gold and the Incas: lost worlds of Peru*.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2008–09 to 2013–14 are included at Appendix 5.

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.

In response to the major loan of works to the National Gallery of Australia and Royal Academy's exhibition *Australia* at the Royal Academy in London, extensive rehangs were completed in the Australian art galleries.

In all, there were twenty-six changeovers of the permanent collection covering the Aboriginal and Torres Strait Islander, Asian, Australian, International and Pacific galleries, ensuring that the permanent collection hangs continue to be dynamic and engaging while protecting the collection.

Exhibitions and new displays

The Gallery maintained its program of exhibitions across four spaces: Temporary Exhibitions Gallery, Orde Poynton Gallery, Project Gallery and Childrens Gallery. Ten exhibitions and three focused collection displays were completed this year.

For the first time, back-to-back blockbuster exhibitions were held to celebrate Canberra's centenary year. *Turner from the Tate* attracted over 153 000 visitors and injected an estimated $34 million into the ACT economy. The other highlight of the year was *Gold and the Incas*, which attracted over 160 000 visitors from

all over Australia and injected an estimated $33.5 million into the local economy.

The Gallery's collections of works by two international artists were highlighted in *William Kentridge: drawn from Africa* and *Roy Lichtenstein: Pop remix*, the latter of which returned from a highly successful national tour. *Garden of the East: photography in Indonesia 1850s–1940s* promoted awareness of the Gallery's extensive heritage archive of photographs from Indonesia, while *Bali: island of the gods* celebrated the vibrant art of the popular Indonesian tourist destination Bali. *Light moves: contemporary Australian video art* was an exhibition drawn from the collection, including recent acquisitions of video art by important Australian artists.

Atua: sacred gods from Polynesia opened in May and included major Polynesian works from the collections of museums and galleries worldwide, including the Gallery's. The exhibition continued the Gallery's commitment to showing the arts of the Pacific.

Creating worlds and *Toyshop* were this year's exhibitions for children. *Creating worlds* explored artists' responses to issues of sustainability, the natural environment and the interconnectedness of ecological systems, while *Toyshop* included some works from the Gallery's important but little-known collection of toys. Both exhibitions included specially designed elements to engage children and their families in the art.

Details on exhibitions and new displays in 2013–14 are in Appendix 3.

Travelling exhibitions

The Gallery's travelling exhibitions program continues to be an important part of our strategy of providing access to works of art to a wide audience beyond Canberra—in regional, remote and metropolitan areas throughout Australia and internationally.

Through the program, the Gallery is also able to foster professional exchange between venues and arts professionals on issues such as preventive conservation, registration and exhibition planning, display and promotion. 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 travelling exhibitions, including The Elaine and Jim Wolfensohn Gift suitcase kits and *The 1888 Melbourne Cup*, travelled to thirty-four venues regional, remote and metropolitan communities throughout Australia and overseas. The Wolfensohn Gift suitcase kits continue to travel to schools and community groups throughout Australia and incorporate remote-access and disability-access components. Two additional suitcase kits are in development.

From the time the travelling exhibitions program commenced in February 1988 to June 2014, 9 620 277 people have visited 123 travelling exhibitions at 750 locations other than the Gallery in Canberra, including 690 592 visitors who have viewed the Wolfensohn Gift suitcase kits, which have toured 777 schools and community groups since 1990.

During the year, visitors to the Gallery's travelling exhibitions totalled 428 733.

Details on travelling exhibitions in 2013–14 are included in Appendix 3.

Works of art on loan

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

The Gallery loaned 1395 works of art from the national art collection, continuing the significant rise in requests in this area of collection management in recent years.

Details on outward loans are included in Appendix 9. Details of inward loans are included in Appendix 10.

Collection Study Room

Works of art in the national art collection that are not currently on display are available for viewing in the Collection Study Room. In 2013–14, 1108 visitors viewed 7839 works of art in the Collection Study Room. Visitors included artists, academics,

curators, primary, secondary and tertiary school groups, special interest groups and staff from local and interstate institutions.

Works of art viewed were from all areas of the collection and were requested by diverse audiences. The Collection Study Room became the backdrop during the filming of sequences for three documentaries: the ABC series *Art + soul* and documentaries on John Olsen and George Gittoes. A Lithuanian TV presenter met with Roger Butler to view and film prints and drawings by Lithuanian–Australian artists.

Curatorial colleagues visited the Collection Study Room to view works for potential loan. A curator from the Art Gallery of New South Wales viewed an extensive selection of works for an upcoming exhibition on international and Australian Pop art.

Contemporary Indigenous artist Jonathan Jones visited the Collection Study Room to research and document the Gallery's collection of broad and parrying shields for a future project. He spent two days photographing each piece and drawing each shield to scale. Artist Wendy Sharpe viewed the sketchbooks of Grace Cossington Smith.

Eight members from the ACT Branch of the War Widows' Guild of Australia viewed the collection of weavings of Rachel Grieve, who helped establish the War Widows' Craft Guild in 1945 and taught weaving to men of the Royal Australian Air Force recovering from their injuries in hospital.

PUBLISHING

Publishing is part of the Gallery's mission to make its collections and research widely accessible. The Gallery's extensive publishing activities also promote and provide access to information about the 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.

Nine book titles were published, including *Raining cats and dogs*, *Our land* (a puzzle book of highlights from the Indigenous Australian art collection), *Peter and the wolf*, *Collection highlights*, *Gold and the Incas: lost worlds of Peru*, *I went with my granny to a place called Peru*, *Garden of the East: photography in Indonesia 1850s–1940s*, *Atua: sacred gods from Polynesia* and *Bali: island of the gods*. Editorial work on the Gallery's major publications was predominantly outsourced due to reduced staff levels over the past years, with the exception of *Raining cats and dogs*, *Our land* (written by the Gallery's Editor) and *Garden of the East*. Details on book titles are included in Appendix 4.

Titles in development or production at the end of the financial year included *Arthur Boyd: agony and ecstasy*, *Impressions of Paris: Lautrec, Degas, Daumier*, *James Turrell: a retrospective*, *Tyler collection* (working title), *Rajah quilt* (working title), *Landscape photography* (working title) and volume three of the series *Printed*. The Gallery is also currently producing a number of books for children, including the next edition of the popular 'Looking at art' series and *And a joey in the pouch* (working title), a companion book to *And a kangaroo too*.

Four issues of the Gallery's quarterly magazine, *Artonview*, were produced. The magazine raised $38 282 in revenue through sale of advertising. The magazine's availability online continues to be promoted and investigations into value-adding the electronic copy have begun. Back issues of *Artonview* continue to be uploaded to the Gallery's website through Issuu. Details on issues of *Artonview* published throughout the year are included in Appendix 4.

Discovery trails for the exhibitions *Bodywork* and *Gold and the Incas* were edited, designed and produced.

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

With back-to-back blockbuster exhibitions during the year, a large quantity of merchandise was designed for our shops. Merchandise included greeting cards, postcards and posters. Event and exhibition invitations, placement cards, menus, Gallery maps and other materials were also produced.

As part of the Gallery's focus on digitisation to increase access to the Gallery's collection and programs, developments are underway with electronic publishers to repurpose some of the previously published children's titles with the aim to develop a series of e-books. Editor Eric Meredith attended a two-week intensive course at the Oxford International Centre for Publishing Studies, one of the world's premiere institutes for publishing education. The course, which focused on publishing industry trends, particularly digital publishing, was taught by some of the top figures in United Kingdom's publishing industry. While there, the Editor conducted interviews with the country's leading arts publishers with established digital publishing programs, including the Tate, Victoria and Albert Museum and Phaidon.

Copyright, permissions and reproductions support was provided for all published material. This year, 225 external image requests (comprising 927 images) were processed and supplied to clients. In addition, over 1500 images were enhanced in-house for the first time this year for the Gallery's books, videos and quarterly magazine, including major edits, background changes and colour corrections.

DIGITAL ACCESS

Significant progress continues to be made through the Gallery's Digital Art Education and Access Initiative by embracing technology in new ways.

PricewaterhouseCoopers was engaged with the Gallery's digital initiatives, assisting in further developing a digital strategy and an implementation roadmap, which will result in making the national art collection more accessible. The cornerstone to our digital strategy is the delivery of richer content around our collection and works on loan for exhibitions by using existing and new channels for delivery to support new ways to learn and discover the collection.

Photography and digitisation

In support of the Gallery's ambitious digital strategy, 21 654 digital assets were produced. Major studio and post-production digitisation commitments related to major exhibitions, publications, new acquisitions and loans.

Photography within the gallery spaces resulted in 93% of works on display now having a digital image. Digitisation of record images has exceeded the target by 203% through having dedicated resources focusing on albums for planned exhibitions for Indonesian Photography and Arthur Boyd collections.

Online

The Gallery's website is an important tool in providing access to our vast collection and increasing awareness by promoting exhibition, education and public programs. It also enhances the Gallery's commercial activities.

Website usage remains strong. The Gallery's webpages were viewed 6 million times during 1.71 million visits to the website. Traffic from mobile devices increased by more than 170%, averaging 25% of total site visits, with Apple devices accounting for 77% of mobile traffic.

Further enhancements were made to the 'Collection search', with approximately 16 500 images and ninety-two full-text articles uploaded. The website now has detailed information on 159 000 works of art, 71 000 of these with images, a net increase of available images on the previous year of 111%. As part of a major focus on providing enhanced online access to the collection, images of approximately 93% of all works on display at the Gallery are available on the 'Collection search'.

A major exhibition subsite was developed for *Gold and the Incas: lost worlds of Peru*. Smaller sites were created for all other exhibitions held at the Gallery.

The monthly *Artonline* newsletter distribution list exceeded 110 000 subscribers, an increase of 138% from the previous year. Subscribers received ten issues of the e-newsletter during the year.

The Gallery has expanded its online activities to build awareness through social media and has had a strong growth of 123% on Facebook and Twitter since last year. Visitors to the Gallery's YouTube channel watched almost 50 000 minutes of video, an increase of 172%, with 40 000 views. Podcasts and audio tours are being made available through iTunesU.

FUNDING PROGRAMS

Visions of Australia

Visions of Australia is a funding initiative administered by the Australia Council for the Arts, the Australian Government's principal arts funding and advisory body. Visions of Australia supports touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia. The Australia Council for the Arts supports the creation, presentation and appreciation of distinctive cultural works by providing assistance to Australian artists and making their works accessible to the public.

The National Gallery of Australia acknowledges the significant support it received through Visions of Australia funding. The program assists the Gallery in providing access to works of art for the people of Australia.

Visions of Australia touring funding supported four of the Gallery's exhibitions in 2013–14: *Capital and country: the Federation years 1900–1914*, *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*, *unDisclosed: 2nd National Indigenous Art Triennial* and *Bodywork: Australian Jewellery 1970–2012*.

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.

This program supported three of the Gallery's exhibitions in 2013–14: *Carol Jerrems: photographic artist*, *Bodywork* and *Atua: sacred gods of Polynesia*. The program is administered by the Attorney-General's Department.

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 exhibitions *Turner from the Tate: the making of a master*, *Gold and the Incas: lost worlds of Peru* and *Atua*. Without this support the high cost of insuring these significant works of art would have prohibited these major exhibitions from coming to Australia. The program is administered by the Attorney General's Department.

COLLECTION AND EXHIBITION RESEARCH

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 such as talks and lectures, tours, conferences and symposia. This research ensures that the Gallery's acquisitions are strategic and legitimate and results in published articles and improved cataloguing and documentation of artists represented in the collection. In addition, this research informs the presentation of the Gallery's displays and exhibitions and educates the voluntary guides, who present regular tours to the public.

The Gallery encourages staff to publish and present research findings and has an active publishing program to support these scholarly activities (see Appendix 4 for book titles and contributors to the Gallery's magazine, *Artonview*). In addition, research is presented to students, teachers and the public through the Gallery's educational, public and special-access programs.

Aboriginal and Torres Strait Islander Art

The Aboriginal and Torres Strait Islander team helped deliver several programs in association with the fourth Wesfarmers Arts Indigenous Arts Leadership program in November.

Senior Advisor Franchesca Cubillo presented several lectures and tours associated with the major survey exhibition *Australia* at the Royal Academy in London, one of which was presented with the Gallery's Head of Australian Art as part of the Menzies symposium at the Australian High Commission in London.

Cubillo presented lectures related to the fiftieth anniversary of the Yirrkala Bark Petitions of 1963 at Parliament House in Canberra and at the Aboriginal Art Fair in Darwin. Additional lectures included a presentation at the Australia Council for the Arts's Indigenous Curators Forum in Cairns in August, a lecture titled 'Critical trends in Indigenous art' at the Us Mob Festival in Adelaide and a paper at the National Visual Art Education Conference at the Gallery in Canberra.

Cubillo also led a workshop on what is involved in being an Indigenous curator for Aboriginal art workers as part of a larger professional development opportunity with Ananguku Arts in Adelaide in October. She was also invited to be a judge at the 2014 Gab Titui Indigenous Art Award on Thursday Island in April.

Cubillo represented the Gallery at the handover of the Qantas plane *Mendoowoorrji* in Seattle in the United States of America. The plane is painted with the Paddy Bedford work *Medicine pocket* 2005 and is named after Bedford's mother's Country.

Curator Tina Baum hosted the senior journalist delegation for the Association of Southeast Asian Nations international media visit, and has begun researching art and artists for the next National Indigenous Art Triennial.

In May 2014, Cubillo and Assistant Curator Kelli Cole developed, hosted and delivered two Indigenous arts workers programs for Umi Arts in Cairns and the Association of Northern, Kimberley and Arnhem Aboriginal Artists in Darwin.

Cole worked on the *Art + soul* project, securing changeover in the Aboriginal and Torres Strait Islander gallery, facilitating behind-the-scene access for filming purposes, organising and supervising artists talks, handling pre- and post-production enquiries and assisting with the official launch event at the Gallery.

Cole commenced research in preparation for *Alive and spirited* in August 2014. The exhibition is drawn from the national art collection and aimed at educating children about the vibrant world of Indigenous art and spirits.

Cole was interviewed by ACT Tourism and Lithuanian National Radio and Television regarding Aboriginal and Torres Strait Islander art.

She hosted and provided a tour of the Indigenous art galleries to a group of International Tour Operators, the Australian-Indonesian Youth Association and Pedal Power ACT.

Baum and Cole attended a training course at Megalo Print Studio + Gallery to learn more about printmaking techniques employed by artists represented in the national collection.

Asian Art

The Asian Art department has been involved in a number of significant projects this year, including the exhibition *Bali: island of the gods*, held in the Temporary Exhibitions Gallery, and the continued touring of the exceptional *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*. Both exhibitions were drawn from the national collection and were accompanied by scholarly books written by staff and published by the Gallery.

Detailed investigation into the provenance of works of art in the Asian collection was a dedicated focus of research this financial year and will continue to be a priority into the future. Provenance research is intended to establish an unbroken chain of documented ownership from the time of the work's creation to the present. However, even with unlimited time and resources, this goal is not easily achieved as there are numerous legitimate reasons for gaps in known provenance during any time period.

Curator Melanie Eastburn and Assistant Curator Niki van den Heuvel guest edited an issue of *TAASA Review* focusing on royal collections in Asia.

Australian Painting and Sculpture

A major focus of research for the Australian Painting and Sculpture department was on the presentation of Australian paintings and sculpture in the permanent galleries and the exhibition *Australia* at the Royal Academy in London. Head of Australian Art Anna Gray and Senior Curator Deborah Hart wrote catalogue essays and biographies for the publication accompanying *Australia*, as well as text panels and extended labels for the exhibition.

Gray presented talks on the exhibition, participated in tours of the exhibition for the Australia Exhibition Patrons, Gallery and Foundation

members and the press. She also presented a talk with the Gallery's Senior Advisor on Indigenous art Franchesca Cubillo at the British-Australasian Society in London. Gray coordinated and presented a paper at the one-day symposium related to the exhibition. This was organised in conjunction with the Menzies Centre for Australian Studies and the Australian High Commission and held in the Downer Room of the High Commission. Her paper was titled 'Australian Impressionists as Symbolists'. As the 2013 Menzies Fellow at Kings College, Gray also presented a paper on 'The influence of Constable, Turner and Whistler on the Australian Impressionists' at Kings College in October 2013.

Gray presented a paper 'Exhibiting Australia at the Royal Academy, 2013' at the Art Association of Australia and New Zealand Conference at the University of Melbourne in December 2013. She also presented a revised version of this paper to the Australian Decorative and Fine Arts Society in Melbourne in April 2014.

Gray gave a public floortalk and a talk to gallery staff on the touring exhibition *Capital and country: the Federation years 1900–1914* at the Hobart Museum and Art Gallery in March 2014, the third venue of its national tour.

Gray wrote a short article, '1893 Exhibition, France, Spain and Morocco', for the Art Gallery of South Australia's exhibition catalogue *The world of Mortimer Menpes*, focusing on the National Gallery's painting by Menpes, *Blue blinds* 1893. She also wrote three articles for the *Routledge Encyclopedia of Modernism*, on Russell Drysdale, George W Lambert and Lloyd Rees.

Hart conducted extensive research on Arthur Boyd for the exhibition opening in September 2014. This research informed the in-depth book published in conjunction with the exhibition. The book spans just over three decades and reveals Boyd as one of the truly innovative artists of the twentieth century.

Australian Prints and Drawings

Senior Curator Roger Butler has been especially active as a curatorial advisor to the DAMS (Digital Asset Management System) project and to EMu documentation registrars.

'Slow release: Re Hanks', an essay by Curator Sarina Noordhuis-Fairfax, was published in the Spring 2013 edition of *Art and Australia*. Curator Elspeth Pitt and Curatorial Assistant and former Gordon Darling Intern Rebecca Edwards were both invited to deliver papers at the Art Association of Australia and New Zealand's annual conference, held at Melbourne University in December 2013.

For the first time, the department was able to play a major role in the teaching of the Australian National University's Art History course, 'The Art of the Modern Print'. Butler gave three lectures regarding Australian print history, and lectures were also delivered by Pitt and Edwards. The department aims to continue and enhance its relationship with the newly formed ANU School of Art History and Art Theory in the future.

Butler continued his highly extensive research for volume three of the Gallery's book series *Printed*, which forms a comprehensive history of printmaking in Australia.

Decorative Arts and Design

Senior Curator Dr Robert Bell AM worked on *Bodywork: Australian jewellery 1972–2012*, an exhibition of contemporary Australian jewellery from the collection. The exhibition is currently on tour to ten regional art galleries in Australia. Dr Bell gave a lecture on the exhibition at the Glasshouse in Port Macquarie.

Dr Bell worked closely with the National Art Centre in Tokyo on every aspect of the exhibition and promotion of the exhibition *Ballets Russes: the art of costume*, being shown in Japan for the first time. He supervised the final installation of the exhibition, gave a public lecture on the Ballets Russes and presented exhibition introductions to the media and staff. He also re-edited the Gallery's book *Ballets Russes* for its new Japanese-language edition published by the National Art Centre, Tokyo.

He developed content and supervised photography for a forthcoming book on aspects of the nineteenth-century Australian decorative arts and design collection. He wrote an essay on the tapestries of Arthur Boyd for the book accompanying the Gallery's Boyd exhibition.

Dr Bell participated in the 2013 Attingham Trust Royal Collection Studies Program, based in London, having been awarded the 2013 Copland Foundation Nina Stanton Attingham Scholarship to enable him to attend.

Dr Bell was a juror for the 2014 Taiwan International Ceramics Triennale, travelling to Taipei in 2013 and 2014 for jurying and participation in the accompanying symposium. He gave eleven lectures and floor talks on decorative arts, craft and design and aspects of the collection in Australia, Taipei and Tokyo and visited 112 decorative arts, craft and design exhibitions across Australia and in Britain and Taiwan during the year. He participated in the 2014 Museums Australia conference in Launceston.

Dr Bell continued to work with Sandy Benjamin OAM, 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 Decorative Arts and Design collection.

Volunteers in the Decorative Arts and Design department continued to make a significant contribution. Meredith Hinchliffe assisted with collection research by continuing with the project of updating documentation on Australian designers and craft practitioners. Jane Herring continued to research aspects of the Ballets Russes' history to improve the documentation of the work in relation to the Gallery's collection of its costumes. Katrina Cook assisted Dr Bell and Australian Art Office Manager Victoria Perin with research and documentation of the Houstone collection of early Australian silver.

International Painting and Sculpture

Senior Curator Christine Dixon curated the major exhibition *Gold and the Incas: lost worlds of Peru*. She researched and wrote an essay for the exhibition catalogue as well as catalogue entries. Assistant Curator (Exhibitions) Simeran Maxwell also wrote catalogue entries for the publication. Dixon and Maxwell both wrote articles for external publications, including *The Canberra Times*, and gave many interviews for television, radio and print media.

Curator Lucina Ward continued to oversee the exhibition *Turner from the Tate: the making of a master*, on loan from Tate Britain until September 2013, presenting lectures, tours and media interviews.

International Prints, Drawings and Illustrated Books

Senior Curator Dr Jane Kinsman completed research and preparation for the exhibition *William Kentridge: drawn from Africa*, which opened in September 2013. She also began research and preparation for two further exhibitions, *Robert Motherwell: At five in the afternoon* and *Impressions of Paris: Lautrec, Degas and Daumier*. She began writing the book to accompany *Impressions of Paris*, which will explore the origin of modern subject matter in nineteenth-century French art and the relationship between all three artists' work.

Dr Kinsman carried out research on other aspects of the collection, including the Kenneth Tyler Printmaking Collection, for forthcoming displays and exhibitions. She gave a lecture at the Art Gallery of New South Wales, 'Toulouse-Lautrec and the belle époque', as well as lectures on William Kentridge at the Gallery.

Acting Curator Emilie Owens presented research for the planned book on the Tyler collection at the Impact8 International Printmaking conference in Scotland. Owens continued to conduct interviews with artists and printers represented in this collection. Owens gave a lecture at the Australian National University on the printmaking revival and the emergence of print workshops in the United States of America and assisted Dr Kinsman with preparations for the upcoming exhibitions *Robert Motherwell* and *Impressions of Paris*. Owens is also currently writing for the book accompanying *Impressions of Paris*.

Julia Greenstreet, Curatorial Assistant, Kenneth Tyler Printmaking Collection, researched and presented a public talk on German artist Anni Albers and the Gallery's collection of her prints. She conducted research for a forthcoming publication that will provide a comprehensive overview of the Tyler collection. Greenstreet undertook cataloguing of the Gallery's extensive collection of his prints and digitised a large number of archival photographs for *Robert*

Motherwell. She published collection research and documentation on the Gallery's website and blog.

Pacific Art

Senior Curator Michael Gunn wrote the book accompanying *Atua: sacred gods from Polynesia*, a culmination of years of research. Most of Gunn's year was spent developing the exhibition *Atua*, researching and writing the catalogue, interacting with colleagues regarding the exhibition and working with Polynesian people about associating with Polynesian *atua*. He presented a talk on *Atua* at the Oceanic Art Society meeting in Sydney in March 2014.

Gunn moderated a session during the symposium Art Museum as a Meeting Place for Austronesian Art at the Kaohsiung Museum of Fine Arts in Taiwan in October 2013.

Gunn and Curator Crispin Howarth attended the Pacific Arts Association's eleventh International Symposium at the University of British Columbia in August 2013. As President at the end of his second and final term, Gunn presided over the meeting, which comprised 300 experts in Pacific arts from around the world, and presented a paper on Rarotongan staff gods (*atua*).

Howarth is developing the major exhibition *Art of the Sepik River* (working title) for August 2015 and has viewed all the major collections of Sepik River art in Australian museums, galleries and private collections. His paper 'Art of the Sepik in Australian collections', about developing the exhibition, was the Oceanic Art Society's Christmas lunch presentation in November 2013. He continues to serve on the committee for the Oceanic Art Society.

Howarth wrote the guest essay 'The silent mask: just what is it about New Guinea Art?' for Belgium's Royal Museum for Central Africa exhibition catalogue *Masterpieces: New Guinea Art from The Royal Museum for Central Africa*. He has also contributed the obituary 'Bruce Lawes' to *Oceanic Art Paris 2013*. He presented 'Pacific art and the National Gallery of Australia: building the collection 1968–2014' at the Securing Pacific Island Heritage: The Importance of Museum Collections in Turbulent Times conference at the Ancienne Nonciature, Brussels, in June 2014.

Photography

Senior Curator Gael Newton was involved in extensive research for the 2014 book and exhibition *Garden of the East: photography in Indonesia 1850s–1940s*, which was developed around the 2006–07 purchase of a large private Dutch collection from Amsterdam dealer and collector Leo Haks. The book presented a photographic arts rather than a museological, anthropology and social history approach to the former Dutch East Indies (present-day Indonesia). External contributors to the book included four Australians, one Indonesian and one Dutch scholar and served to highlight Australian contributions to Indonesian photo-history. A network of international scholars also responded to the Senior Curator's queries in preparing the book and exhibition. An online resource for the exhibition and this collection will continue to support scholarship on Asia–Pacific photography.

A rotating program of displays of the International and Australian photography collections was managed by Curator Anne O'Hehir and involved collection-based and acquisition research, particularly for the substantial Photography gallery displays on New Zealand photography since the 1960s and *Finding your place in the world: recent acquisitions of Asian photomedia*. The latter was shown in association with the historical survey show *Garden of the East: photography in Indonesia 1850s–1940s*. The inaugural Focus gallery exhibition *Light moves: Australian contemporary video art*, which opened in April 2014, presented four leading Australian video artists for which O'Hehir undertook a review of international and Australian video holdings for the attendant screening program.

Newton and O'Hehir both delivered papers at the Queensland Centre for Photography conference in Brisbane in April 2014 and gave talks to the general public and specialist audiences, assisted curators and scholars with collection enquiries and spoke at venues for the travelling exhibition *Carol Jerrems: photographic artist*. The Photography department's long standing volunteers Robert Deane and Bernard Lilienthal contributed significant research assistance for *Garden of the East*, and the 2013 intern Lisa Catt researched the contemporary artists in *Finding your place in the world*.

EDUCATIONAL PROGRAMS

Specifically targeted programs and resources are developed to inspire and educate youth, families, students and teachers. Such programs include school tours, family activity rooms in major exhibitions and scholarship and leadership programs.

The Gallery's active publishing program includes primary and secondary school educational resources aligned with the national curriculum, discovery trails for young children, promotional materials for educational and public programs and additional materials such as conference programs and certificates.

Digital initiatives

A key component of program development and delivery is increasingly to leverage new technologies to broaden access to and engagement with the national art collection. To this end, one of the Gallery's strategic priorities is the Digital Art Education and Access initiative.

Online secondary school resources were published for the exhibition *Gold and the Incas: lost worlds of Peru*. The resources were linked to national curriculum subjects—Design and Technologies, English, History and Geography and the Visual Arts—and, where appropriate, aimed at specific year levels or at all year levels.

The Gallery launched Eye See ART, an educational iPhone app for children aged five to ten. The app is a self-led adventure game around the Sculpture Garden, using beacon technology to locate the users onsite. The app was developed as a pilot to test the potential of location-awareness technologies to improve way-finding and collection interaction at the Gallery.

An iPad app emulating watercolour techniques was used in the family activity room for *Turner from the Tate: the making of a master*. The room also incorporated a multimedia display of Turner's works juxtaposed with contemporary footage of Australian environments. A specially developed iPad app for *Gold and the Incas* enabled visitors to personalise their own flying shaman figure based on the Paracas textile *Mantle with flying figures*. The apps for both exhibitions allowed visitors to send their creations to themselves, family and friends via email. Visitors to the Gallery have created over 2500 drawings on the Gallery's suite of iPads this year, as the devices have been used in a range of educational and public programs.

Audio tours for adults and children were created for *Gold and the Incas*. The number of audio tours purchased for child audience was 2065 and for adult audience was 21 269.

Students and teachers

A total of 74 915 students and teachers participated in the Gallery's education programs. This included 17 480 students and teachers attending tours and workshops by Gallery educators, 50 878 attending tours led by voluntary guides, 4601 conducting self-guided tours and 1956 teachers attending professional development programs.

The biannual collaboration with the Faculty of Education at University of Canberra continued, with approximately 140 students participating over two semesters this year.

Of particular note, the Gallery convened the second National Visual Art Education Conference in January 2014, attended by approximately 190 delegates. The program included sessions with curriculum experts and curators and national and international artists and academics. Papers were presented on current research and practice from over forty educators from around Australia. The conference was attended by delegates from all segments of the education sector, including preschool, primary, secondary and tertiary educators as well as museum educators from all states and territories in Australia.

Feedback from delegates was overwhelmingly positive, with over 90% indicating that the conference was relevant or very relevant in assisting them with the transition to the new visual arts curriculum. Delegates were encouraged to use Twitter to share comments and thoughts during the conference using the conference hashtag <#nvaec14>. Through these networks a number of education, museum and digital learning influencers tweeted and re-tweeted comments, reaching a potential audience of over 450 000, raising the profile of the Gallery and the event nationally and internationally as a leader in art education.

A diverse workshop program was developed for the conference, with workshops by Indigenous artists Ricardo Idagi and Sandra and Melissa Aitken, life drawing with Dr Sketchy's, a masterclass painting workshop with Jenny Sages, drawing workshops on iPads and other unconventional tools and printmaking workshops at Megalo Print Studio + Gallery.

Family activity rooms

Family activity rooms are organised for major exhibitions in the Temporary Exhibitions Gallery and provide educational activities related to the exhibitions for children aged three to twelve. This year, family activity rooms were developed for *Turner from the Tate*, attended by over 14 000 visitors, and *Gold and the Incas*, with over 28 000 visitors.

Local ABC radio personality Alex Sloane read the Gallery's children's book *I went with my granny to a place called Peru* to a captivated audience of children, parents and grandparents in the *Gold and the Incas* family activity room in December.

The Gallery's family activity rooms are supported by the Yulgilbar Foundation.

Scholarship and leadership programs

Ten early to mid career Indigenous arts workers from across Australia participated in the fourth Wesfarmers Arts Indigenous Arts Leadership program. Highlights of the ten-day program included behind-the-scenes and curatorial tours, networking skills sessions, participants' presentations on works of art in the collection and a question-and-answer session with the Director. The timing of the 2013 program coincided with the inaugural Corroboree Festival in Sydney to which the group travelled for a daytrip, taking in the latest dance, theatre and visual arts featured in the festival program.

Sixteen students, two from each state and territory, attended the National Summer Art Scholarship this year. The program of workshops, tours and talks took the students behind the scenes into the Conservation and Registration departments as well as to the School of Art at the Australian National University, Megalo Print Studio + Gallery and the Fitters Workshop for a collaborative art-making session combining drawing, photography, video and projections.

PUBLIC PROGRAMS

The Gallery delivered 262 public programs in the year, with a total attendance of 25 094 visitors. These programs play a central role in increasing public engagement with the national art collection and temporary exhibitions and include talks and lectures, tours, conferences and symposia, community events, workshops and performances. Many of these programs continue to be documented with audio and video recordings for the purpose of increasing public access to this material online. The incorporation of digital technologies via iPads in selected events continues to receive positive public feedback.

Talks and lectures

Every year, talks and lectures are given by national and international artists, experts, curators and academics on topics related to the Gallery's collection and exhibitions.

Dr Joyce Townsend, Senior Conservation Scientist at the Tate in London, was engaged in a speaking tour to promote *Turner from the Tate*. The 'Townsend on Turner' speaking tour was exceptionally well received with all of the lectures booking out. Lectures were held in Melbourne, Canberra, Sydney and Brisbane, attracting over 1300 people.

The last of four contemporary Indigenous artist talks was delivered by Raymond Zada, who spoke to fifty-five people, addressing his provocative and highly topical work *Racebook* 2012 and drawing links to current debates on racism and the role of social media. Dr Andrew Montana launched his book *Fantasy modern* at the Gallery in December. Dr Montana delivered an in-depth lecture at the launch, which explored the work of Australian painter and theatre artist Loudon Sainthill and a related display of works on paper in the Australian Surrealist gallery.

The four masterclasses for *Gold and the Incas* were attended by 254 people. Key academics and experts in the art of the Incas delivered one-hour lectures followed by an exhibition viewing. Speakers included Christine Dixon,

Senior Curator of International Painting and Sculpture at the Gallery and curator of the exhibition, Carlos Ramirez, an archaeologist from Peru, Ian Farrington, Visiting Fellow in the School of Archaeology and Anthropology at the Australian National University, and Professor Richard L Burger, Professor of Anthropology at Yale University.

The Gallery's Textile Conservation team delivered a series of talks focused on the intricate challenges presented by the objects in *Gold and the Incas*. The conservation talks attracted an attentive audience with a raft of technical questions at the end, demonstrating the strong interest in this specialised area. A series of thirty-minute introductory lectures to the exhibition were also delivered by curatorial and Learning and Access staff. These short lectures were followed by an after-hours exhibition viewing and attended by 317 people over six weeks.

Five Spanish language tours were conducted of the exhibition, both for the general public and for special groups, with participation of 133 visitors, confirming the interest in tours in languages other than English. Groups catered for included the Embassy of Peru and the Peruvian Welfare Group.

The Contemporary Australian architects speaker series, an annual event in collaboration with the ACT chapter of the Australian Institute of Architects, was fully booked this year. Speakers included Glenn Murcutt, Clare Cousins, Peter Maddison (host of ABC TV's *Grand Designs Australia*) and Renato D'Ettorre.

Conferences and symposia

The symposium Borobudur to Bali: Past and Present Photographic Art in Indonesia extended the Gallery's celebration of Indonesian culture this year. The symposium was connected to the exhibition *Garden of the East: photography in Indonesia 1850s–1940s* and the keynote speakers were New York photographer, educator and musician Brian Arnold, video and photomedia artist FX Harsono, photo-historian and curator Alexander Supartono and the Gallery's curators of photography Gael Newton and Anne O'Hehir. The symposium was well attended by a general public interested in the photography and culture of the region.

Community events

Fiesta was one of the Gallery's major public programs for *Gold and the Incas*. Held over two nights during Canberra's Enlighten festival, Fiesta was enjoyed by an estimated 4500 visitors, including local Peruvian community members. It celebrated Latin American culture through art-making activities, live music by Tigramuna and dance displays by Te Amo Peru. The western facade of the Gallery was illuminated with spectacular projections of works of art from the exhibition, which was open late with special guided tours, 'Illuminations', in the International and Asian art galleries and free film screenings.

NAIDOC Week was celebrated with Tiwi Islands artist Jock Puautjimi speaking about his collaboration with local glass artist Luna Ryan. Puautjimi and Ryan co-presented in the Indigenous galleries in front of their striking glass pukumani poles, to a packed and appreciative audience. The 2013 theme for NAIDOC Week focused on the Yirrkala Bark Petitions, and Senior Indigenous Advisor Franchesca Cubillo delivered a lecture about this fascinating intersection between the history of Indigenous art and Australian society and politics. Continuing this theme was the free film screening of *Mabo*, a critically acclaimed ABC biopic on Eddie Mabo and his struggle for land rights.

The Gallery's annual Big Draw, a day of free artist-led and educator-facilitated drawing workshops engaged with the collection, attracted a crowd of 1500 people of all ages and abilities. The exhibition *William Kentridge: drawn from Africa*, with its compelling demonstration of the expressive power of drawing, formed an additional inspiring backdrop for drawing, digital animation and collage activities this year. As always, this community event strengthened collaborative relationships with local educational institutions, as students from CIT Creative Industries, the ANU School of Art and the University of Canberra Architecture Faculty all assisted in its delivery.

A record 3500 people attended the annual Sculpture Garden Sunday in March. This year, the program was inspired by both the garden environment and *Gold and the Incas*. Long-term supporters National Australia Bank were on hand, and the event also provided the perfect backdrop to

test the Gallery's Eye See ART app. Fifty children and adults tried the app, which incorporates innovative new location-awareness technology.

Workshops

Two two-day masterclasses conducted by Tony Smilbert, Visiting Artist Researcher at Tate Britain, focused on the golden age of British watercolourists and on the watercolour techniques of JMW Turner. The popular Dr Sketchy's burlesque drawing workshops were held in September 2013 and June 2014, continuing the Gallery's ongoing partnership with the Canberra branch of Dr Sketchy's. Workshops programmed during *Gold of the Incas* included a workshop on metal embossing in the style of the Incas.

In October, a new program for children aged eight to twelve was developed and trialled with visitors, 'ASI: Art Scene Investigation', which used elements of theatre, role-play and a classic detective narrative to encourage close observation and interrogation of works of art. The pilot program received positive feedback from participants as an alternative way to engage with the national collection.

Performances

In conjunction with *Turner from the Tate*, the Australian World Orchestra's Hindemith Quintet, comprising five of Europe's most acclaimed wind players, performed Anton Reicha's Wind quintet op 88 and Stravinsky's revolutionary masterpiece *The rite of spring*. *Turner and the sublime* was a unique collaboration between concert pianist Ambre Hammond and watercolour artist and Visiting Artist Researcher at the Tate London Tony Smibert. Hammond performed the music of Chopin and Debussy, which was followed by Smibert demonstrating the evocative watercolour techniques of JMW Turner while Hammond improvised music to reflect the changing moods and emotions of the painting.

Life is a work of art was a processional dance performance created in response to works of art from the national collection. Performed by members of Canberra Dance Theatre's GOLD Company, who are aged fifty-five and over, the procession weaved through the Gallery accompanied by musicians David Pereira and Francis Gilfedder on cello and didgeridoo.

Screenings

Audiences engaged with the Gallery's collection and exhibitions through the popular medium of film, with many screenings highlighting topics related to exhibitions and the collection.

Of special note, the Gallery held the inaugural Winter Film Series, curated by movie critic and former director of the Canberra International Film Festival Simon Weaving, in June and July 2013. The six films in the series explored the theme of perceptions of beauty in contemporary Italy. The series will run again in mid 2014 and will explore the creative genius that lies behind art and culture with films such as *The Picasso gang* (2012) and *Beltracchi: the art of forgery* (2014).

The Latin American Film Festival, presented by the Latin American embassies, celebrated its tenth year. The event continued to strengthen the Gallery's relations with Latin American communities and the diplomatic sector, with full attendances to all twelve evening screenings and strong numbers for afternoon sessions. In total, 3830 people attended the festival.

SPECIAL ACCESS PROGRAMS

The regular program of tours for people living with dementia in partnership with Alzheimer's ACT continues to be highly successful. The rapport established between educators and the participants in the Monday and Wednesday groups has resulted in participants asking to discuss more challenging works of art such as Greg Semu's pigment print *Auto-portrait with twelve disciples* 2010. Participants have reported an increased sense of enjoyment and accomplishment as a result of the program.

The Gallery's Art and Alzheimer's Outreach Program two-day training workshop was delivered largely through the regional gallery network at ten locations, including Gympie, Hervey Bay, Gladstone, Logan, Bundaberg and Mackay in Queensland, Launceston in Tasmania, Sydney (at the Art Gallery of New South Wales's annual Art of Good Health and Wellbeing Conference) and the Blue Mountains in New South Wales and in Canberra (at the National Gallery of Australia).

Adriane Boag, Educator, Youth and Community Programs, was invited to the Museum of Modern Art in New York to participate in three days of professional development and discussion with colleagues working with people living with dementia from Tokyo, Oslo, Dublin, Florence and Amsterdam. Important and valuable international connections were made and the possibility of future collaboration was discussed.

Auslan sign-interpreted programs continued with eight participants in a tour of the Photography gallery and a number of people registering for a tour of *Gold and the Incas*.

VOLUNTARY GUIDES

Voluntary guides delivered national collection tours, school tours and special exhibition tours, including 'Rendezvous with art' and 'A little look at art', to 26 112 visitors this year.

Training and development was offered to the guides throughout the year on collection knowledge, communication and presentation skills, customer service and cross-cultural awareness. This year, the trainee-guide course started in February with thirty-four participants and runs during the academic year for one day a week.

PROMOTION OF PROGRAMS

Marketing and promotional campaigns to drive visitors to the National Gallery of Australia and raise the profile of the exhibitions, public programs and events were ongoing throughout the year. Exhibition marketing and promotional activity focused on *Turner from the Tate: the making of a master*, *Roy Lichtenstein: Pop remix*, *Australia* at the Royal Academy in London, *William Kentridge: drawn from Africa*, *Gold and the Incas: lost worlds of Peru*, *Garden of the East: photography in Indonesia 1850s–1940s*, *Atua: sacred gods from Polynesia* and *Bali: island of the gods*.

The estimated contribution to the ACT economy from visitors to *Turner from the Tate* was $34 million, with an overall attendance of 153 627. The estimated contribution to the ACT economy from visitors to *Gold and the Incas* was $33.5 million, with an overall attendance of 160 647.

For the first time, the Gallery staged three consecutive blockbuster exhibitions as centrepiece events to the Canberra centenary celebrations, commencing with *Toulouse-Lautrec: Paris and the Moulin Rouge*, followed by *Turner from the Tate* and concluding with *Gold and the Incas*. Overall, these three exhibitions attracted 484 475 people to the Gallery and contributed an estimated $104 million to the ACT economy.

Marketing support was also provided for key public programs, travelling exhibitions, commercial operations and membership events throughout the year. Highlights included the National Summer Art Scholarship program, Sculpture Garden Sunday, the Wesfarmers Arts Indigenous Fellowship, the Sculpture Bar and Fiesta held in conjunction with the Enlighten festival.

Media relations

Media relations were integral to the overall profile and promotion of the Gallery throughout the year. In 2013–14, the key media events included the media call for *Roy Lichtenstein: Pop remix* in July and the announcement of the *Gold and the Incas* exhibition in September. Both generated positive national media coverage.

The official opening of *Australia* at the Royal Academy in London in September generated considerable media coverage in the United Kingdom, Europe and Australia. The Gallery's bid to acquire the kangaroo and dingo paintings by artists George Stubbs generated considerable media coverage in both Australia and the United Kingdom in October, and the media call for *William Kentridge: drawn from Africa* in that month generated positive national media coverage. The media event for the launch of the Qantas aircraft painted with Indigenous artist Paddy Bedford's work *Medicine pocket* 2005 from the national collection was held at Canberra airport in November and received broad local media coverage. The aircraft had been displayed at several media events nationally prior to the Canberra engagement. The media call for *Gold and the Incas* in December was well attended by media representatives from television, print, radio and online outlets and received much positive media coverage in Australia and Peru.

Independent research company Media Measures was engaged to calculate the total estimated media dollar values for the *Turner from the Tate* campaign, which was over $23 million, and the *Gold and the Incas* campaign, which was over $19 million. Key partnerships with Nine Network Australia, WIN Network, The Canberra Times, The Age, Sydney Morning Herald, JCDecaux, ABC Local Radio, Ticketek, Qantas In-flight and Qantas Holidays significantly benefited the national campaigns for both exhibitions. A partnership with ABC Radio National was developed and two on-air and online promotions added significant national profile to the marketing campaigns.

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.

Independent research company Repucom International were engaged to conduct online surveys issued to *Turner from the Tate* and *Gold and the Incas* Ticketek ticket buyers. The total number of survey participants contacted for these two exhibitions was 11 976, with a total response of approximately 2900 completed surveys. Key findings for *Turner from the Tate* include: an 8.6 out of 10 overall satisfaction rating, an estimated 70% of visitors travelled from interstate and approximately 83 183 stayed overnight in Canberra due to the exhibition. Key findings for *Gold and the Incas* include: an 8.6 out of 10 overall satisfaction rating, an estimated 68% of visitors travelled from interstate and approximately 83 318 stayed overnight in Canberra due to the exhibition.

Customer satisfaction with the visitor experience continues to rate very high, with approximately 93% of participants either satisfied or very satisfied with their visit.

RESEARCH LIBRARY

The Research Library's four major initiatives for the year were:

- preserving and documenting unique Australian artist files
- preserving and documenting ephemeral and archival material for historical research
- preserving and digitising the Gallery's audiovisual material in obsolete formats
- acquiring significant Australian artist archives and preparing finding aids for online discoverability.

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

Collection growth

The Research Library continued to implement the collection development policy, purchasing material to support research for exhibitions, art acquisitions, curatorial requirements and the visual arts in general. As the premiere library for art research in Australia, there is a strong focus on collecting broadly on Australian publications relating to the visual arts, cultural institutions, conservation and exhibitions.

Virtual collections are also acquired, with twenty-five full-text databases, including Oxford

RESEARCH LIBRARY STATISTICS	2012–13	2013–14
Reference and research requests	4108	4886
Interlibrary loans and exchange	903	1100
Circulation	2565	2842
Acquisitions: monographs	3146	3495
Acquisitions: artist files	8719	9799
Artist files, monographs and serials catalogued	7990	12 975
Serials accessioned	3021	2382

Reference Online, Oxford Art Online, ARTstor image database, Art & Architecture Complete, Arts & Humanities Full Text and JSTOR Museum Collection. They provide access to hundreds of thousands of full-text publications in the visual arts worldwide. In addition, six online auction-catalogue databases support art acquisitions and provenance research.

The Art Obituaries Index on the Gallery website is created by the Research Library and now includes 3000 entries.

Access to the collection

The Research Library facilitates and encourages independent research by Gallery staff and other users. The PRIMO discovery platform links online research resources directly to the library catalogue, giving users access to a wide range of full-text information sources from a single search. Access to the collection has been of critical importance with the refurbishment of the store, resulting in 200 000 items now being housed in commercial storage. These publications will be transferred into the Gallery's compact storage when the refurbishment is completed.

The visibility of the Research Library collections continues to be enhanced through intensive cataloguing of all of the collections. Importantly, 37 500 unique art and artist files have been completely catalogued after a five-year project. Our next focus for documentation will be on the 10 000 Gallery and institutional art and artist files. The records of the collections are exposed through the library catalogue, the Gallery website and the National Library of Australia's Trove.

Internationally, the Research Library's catalogue has been included in the largest resource database in the world through the new Online Computer Library Center and WorldCat Art Discovery Group Catalogue. Collection strengths are now also highlighted on the Gallery's social media accounts.

Three important archival collections are now available for research. Finding aids are now available online for:

- Papers of Frances English: letters regarding the acquisition of *Blue poles*, including letters from artists, historians, authors and curators who responded to an open letter from Frances English to prime minister Gough Whitlam about James Mollison's (Director of the Australian National Gallery, 1977–1989) decision and the Australian Government's subsequent agreement to purchase Jackson Pollock's *Blue poles*
- Papers of the Australian Gallery Directors' Council, including correspondence, financial records, budget statements, press clippings, catalogues, exhibition briefs and proposals
- Papers of Neil Roberts, Australian sculpture and glass artist represented in the national art collection.

The Research Library continues to contribute to the archiving and preservation of visual arts websites through PANDORA in collaboration with ten cultural institutions in Australia. In 2013–14, fifty websites were archived, consisting of 140 000 files. It now includes the websites of the Bundanon Trust, the Drill Hall Gallery, Tim Storrier, Art Atrium, Aboriginal Art & Culture: an American eye and the National Gallery of Australia exhibitions listing.

The Research Library continues to provide books and archives for exhibitions by the Gallery and other institutions. This year, *Garden of the East: photography in Indonesia 1850s–1940s* has been a highlight, displaying a significant selection of items from Library collections.

With the support of the Gallery, the Research Library hosted the 'Art librarians down under study tour', including delegates from Sweden, Finland and the United States of America.

As at 30 June 2014, 1518 outside researchers were registered with the Research Library.

Acquisition highlights

Important archival acquisitions included the papers of Mike Parr and Bert Flugelman, letters of Hans Heysen and archives of John Perceval, Anna Cohn, Robyn Gordon, Dick Watkins (donated by Noela Yuill) and the Megalo Print Studio + Gallery.

Significant rare books acquired include N Adriani's *Geklopte boomschors als kleedingstof op Midden-Celebes: en hare geographische verspreiding in Indonesie* of 1905, Norman Lindsay's *Exhibition of Australian art: special exhibition of Norman Lindsay's paintings, etchings and drawings* of 1934, Charles Blackman's *Drawing dreams* of 1995,

Lynn Hard's *Australia suite: drawings by Garry Shead* of 1998, James Turrell's *James Turrell: a life in light* of 2006 and Roger Butler's (and ten others) *Jörg Schmeisser: a man, who likes to draw* of 2013.

MEMBERSHIP

As at 30 June 2014, the number of financial members of the Gallery totalled 19 253, which is equivalent to 12 188 memberships. This is a decrease from 2012–13, which was 21 165 members and 13 242 memberships.

New members joining for the first time totalled 2643, which is equivalent to 1724 memberships. This is a slight decrease from 2012–13, which totalled 2714 members and 1754 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 fifth Members Acquisition Fund campaign was launched in September 2013 to raise funds for the acquisition of *The Three Sisters, Blue Mountains* c 1922, an important painting by Canberra district's first professional resident artist, Hilda Rix Nicholas. The program yielded a strong response, with over 491 contributions totalling over $76 800. This makes the Members Acquisition Fund 2013–14 the second most successful year for the total amount raised.

GOAL 3 MAXIMISE SUPPORT FOR GALLERY OPERATIONS AND PLANS

KEY STRATEGIES

3.1 Secure and manage the Gallery's financial resources.

3.2 Manage Gallery infrastructure and services.

3.3 Further develop Gallery infrastructure.

3.4 Continuously improve risk management and corporate governance.

3.5 Secure and develop human resources.

3.6 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 2013–14 was $7.599 million, compared with $7.342 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, design or lifestyle 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 extended access to the Gallery's collections and provided a lasting memento of a visit. The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for our exhibitions.

The most popular merchandise continues to be Gallery-developed product, including postcards, greeting cards, magnets, posters, framed prints, place mats, coasters, T-shirts and tea towels.

Exhibition catalogue sales were strong, particularly sales of *Gold and the Incas: lost worlds of Peru*. Sales of *Turner from the Tate: the making of a master* and *Garden of the East: photography in Indonesia 1850s–1940s* were also strong.

Wholesale and distribution

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

Venue hire

Venue hire was popular with corporate clients. Gandel Hall provides a unique and majestic venue for conference and event organisers, with events ranging from working-breakfast seminars to gala corporate dinners. Venue hire was particularly high during the major exhibitions, with corporate clients linking their events to exhibition tours.

Catering

In November 2013, a three-year contract was signed with The Big Group, a Melbourne-based catering provider. The Big Group was previously operating

in the Gallery on a short-term contract from November 2012 to October 2013.

The Big Group provided food and beverage in all the Gallery venues, including the Members Lounge, NGA Cafe, Sculpture Garden Restaurant and Street Cafe, which all continue to be popular destinations for visitors to the Gallery.

During *Turner from the Tate*, a pop-up tearoom sponsored by Wedgwood was very popular. Visitors were able to enjoy a traditional English cream tea and ploughman's lunch. The summer pop-up Sculpture Bar supported by Chandon opened in the Sculpture Garden on Thursday evenings during *Gold and the Incas*. The bar offered a combination of food, drink and music with a Peruvian theme.

The NGA Cafe underwent a refurbishment prior to the opening of *Gold and the Incas*. The cafe is a breakfast, lunch and events space and the refurbishment assisted in increasing the operational capacity of the space and, in particular, addressed issues with queuing during busy visitation periods.

All the venues benefited from the large crowds visiting for the winter exhibition *Turner from the Tate* and summer exhibition *Gold and the Incas*, with revenue from catering operations performing strongly over the exhibition periods.

INFORMATION TECHNOLOGY

A revised business plan and roadmap has been developed to provide a resilient and stable information-technology environment and better compliance. To improve help-desk support, the Gallery is focusing on new infrastructure, software and hardware services, policies and high-level system design and consolidation.

The Gallery increased the provision of high-speed internet service through a cost-neutral solution and provided a wireless network and policy for the public and staff. Security-threat and risk-assessment testing was completed and remediation work is underway.

Digital asset management

The development of Gallery's digital asset management system has progressed significantly with the appointment of an external provider that developed a design, documentation and implementation schedule and commenced the software phase. Installation of the software has occurred, which is being configured to meet the Gallery's requirements. To support the storage needs of this solution and Gallery-wide storage requirements, an investment is being made in long-term storage hardware for centralising our rich content assets. This solution has replaced ageing storage hardware, giving the Gallery a renewed five-year warranty, and will support disaster recovery needs by spreading our digital assets across multiple locations.

Electronic document management

In support of the digital strategy, the Gallery is actively working towards compliance with the *Australian Government Digital Transition Policy* by January 2016 and an electronic document management system by improving our ability to collect, store, search, share and archive information. This will result in better analytics and reporting of information, allowing for better business-intelligence decisions from the Gallery's vast information and knowledge holdings.

An electronic document management system is a high priority in this area as it will manage any kind of information object, including word-processing documents, spreadsheets, presentations, images, databases, emails, audio, video, CAD files and more. It will also deliver immediate workflow benefits for searching and retrieval of digital records.

Importantly, it will preserve in digital format the Gallery's valuable artist and collection paper files, securing vital heritage information at risk of being lost or damaged due to age.

FACILITIES MANAGEMENT

The Gallery has in place a Strategic Asset Management Plan that describes how the Gallery matches its physical assets to the strategic directions expressed in the Gallery's business and strategic plans.

The Strategic Asset Management Plan incorporates a whole-of-lifecycle approach with strategies for the planning, capital investment, maintenance,

operation and eventual disposal of assets. The plan integrates with other Gallery plans to maintain the focus on and enable the delivery of services by integrating into the annual budgeting cycle.

The Gallery's physical assets are maintained in accordance with the maintenance plans managed through the Gallery's computerised maintenance management system. Statutory, preventive, breakdown and deferred maintenance are all managed within the Gallery's computerised maintenance management system.

The Gallery's maintenance management plan ensures that the assets continue to support the service-delivery objectives of the Gallery and, more broadly, enables the delivery of corporate objectives.

HERITAGE MANAGEMENT

In accordance with its obligations under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth), the Gallery has a heritage strategy, which was developed with the assistance of specialist consultants.

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 1999* 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

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwlth), Australian Government agencies are required to include in their annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development.

The following is a summary of the Gallery's activities in 2013–14 in accordance with the *Environment Protection and Biodiversity Conservation Act 1999*.

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

The Gallery worked closely with the Australian Government and with other national cultural institutions in the Attorney-General's portfolio 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 to ensure maximum efficiency is achieved to reduce the total amount of resources used.

The Gallery's tri-generation system, which was installed and operational toward the end of 2010, now generates 50–70% of the electricity requirements of Stage 1, with around 2–3% of free cooling and heating, which is returned to the main circulating loops.

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 collects rainwater from the roof of the Stage 1 building and re-uses waste water from the reverse osmosis plant, via a 600 000 litre storage tank. The stored water is then used for water features, irrigation and 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 2013–14 is 'Increased 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. The Gallery is also implementing energy management strategies that further reduce the Gallery's environmental impact.

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

The Gallery maintains a strong commitment to improving its environmental performance and 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:

- monitoring plant and equipment performance so as to maximise efficiency of operation
- implementing recommendations for energy conservation from an energy audit
- developing an all-encompassing energy strategy that reduces energy demand without deviating outside the current set-point parameters
- developing and testing new control strategies that allow for a wider deviation outside the current set-point parameters without impacting on works of art
- harvesting rainwater for use in water features and bathroom amenities in the building
- installing LED lighting where appropriate
- using variable-speed drives on selected major plant
- adjusting air balance with improved pressurisation of the building
- sending photocopier and printer toner cartridges to Planet Ark for recycling
- setting printers to print in duplex by default
- recycling office paper and cardboard
- 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.

The Gallery is in the early stages of metering all utilities to provide both peak and baseline data so that modifications and changed practices can be introduced to further improve on current practices.

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 undertaken to ensure the health, safety and welfare of workers and visitors, with a strong focus on risk management. Achievements include:

- reviewing and amending thirty-six work health and safety policies
- 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.

Work health and safety outcomes

Work 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 preventive actions implemented to minimise harm within the workplace. There were two notifiable incidents arising out of the conduct of business or undertakings by the Gallery with no investigations conducted during the year.

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	157 workplace inspections were undertaken, with 128 hazards being identified. 38% of the identified hazards have had corrective actions applied with the remainder scheduled for completion when reasonably practicable to do so.	Reduced illness and injury Reduced costs Increased productivity
Work health and safety training	73 staff attended WH&S training. 15 different courses were attended by staff.	
Health programs	The following health programs were made available for staff participation: health checks, influenza vaccinations, yoga and Call of the Beast.	
Workstation assessments	All staff employed for 5 months or more received an ergonomic workstation assessment. A total of 43 ergonomic assessments were undertaken.	
Development of safe work procedures and ongoing risk management strategies	115 incidents were reported, with 1.7% resulting in serious injury. 2 notifiable incidents occurred with the incidence rate being 40%.[1]	
Early intervention for lost-time injuries	The incidence rate of lost-time injury was 0.2%.[2] The target was set at 3%. The rate of average weeks of lost time was 5.2%.[3] The target was set at 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*. During 2013–14, twelve ongoing staff resigned, four retired, one accepted voluntary redundancy and two died. This represents a turnover rate of ongoing staff of 8.9%. On 30 June 2014, the Gallery employed 313 staff, made up of 214 ongoing staff (85 male and 129 female), 41 non-ongoing staff (9 male and 32 female) and 58 casual employees (13 male and 45 female). The 214 ongoing staff, an increase from 206 in 2012–13, comprised 189 full-time and 25 part-time employees.

The average staffing level during the year was 257.93 full-time equivalent, including staff engaged to service major exhibitions, which was an increase from 252.19 in 2012–13.

Senior Executive Service

On 30 June 2014, the Gallery had five Senior Executive Service equivalent officers. The Director is Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent and the four Assistant Director positions are APS SES Band 1 equivalent.

Enterprise Agreement

The nominal expiry date of the existing *National Gallery of Australia Enterprise Agreement 2011–2014* was 30 June 2014. A replacement agreement has not yet been negotiated, and the existing Enterprise Agreement remains in effect until a new agreement is approved by Fair Work Australia.

Australian Workplace Agreements and Common Law Agreements

Two Australian Workplace Agreements and two Common Law Agreements were current at 30 June 2014 with only SES staff remaining on these agreements. All other staff are covered by the conditions of the Enterprise Agreement.

Performance pay

Performance bonuses totalling $90 398 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 identify 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 Raisers Edge, Disaster Awareness, Caring for the Collection, Aurion Timekeeper, Public Interest Disclosure Act and Creating Risk Champions.

General learning and development activities covered a wide range of programs, including information technology, communication and writing, financial management and 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 $147 443.

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 Ministry for the Arts, Attorney-General's Department and other portfolio agencies and continues to consult and act collaboratively.

Gallery representatives attended meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum and worked collaboratively and cooperatively with other agencies. 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.

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 AM 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 received cash donations in support of a number of campaigns, including the Foundation Fundraising Gala Dinner and Weekend Fund, Masterpieces for the Nation Fund, Members Acquisition Fund and 100 Works for 100 Years.

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

The Gallery's Council and Foundation Board have unique giving programs supported by Council members and Foundation Board directors. The National Gallery of Australia Council Exhibitions Fund, established in 2006, supports the temporary exhibition program. The Foundation Board Publishing Fund, established in 2011, supports the production of scholarly publications and online publishing initiatives focused on artists and works of art held in the national art collection.

The support of private foundations and grant-funding bodies was instrumental in helping the Gallery to present a comprehensive exhibition program and associated events. Of particular note is the Yulgilbar Foundation, which has supported the delivery of six family activity rooms to accompany major exhibitions, including *Gold and the Incas*.

The *National Gallery of Australia Foundation Annual Report 2013–14* 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.

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 and Marabeth Cohen-Tyler and Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation.

FINANCIAL STATEMENTS

Australian National
Audit Office

INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Report on the Financial Statements

I have audited the accompanying financial statements of the National Gallery of Australia and controlled entities for the year ended 30 June 2014, which comprise: the Statement by the Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Statement of Financial Position; 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.

Directors' Responsibility for the Financial Statements

The directors 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 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

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reasonableness of accounting estimates made by the directors, 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 National Gallery of Australia and the controlled entities' financial positions as at 30 June 2014 and their financial performance and cash flows for the year then ended.

Australian National Audit Office

Sean Benfield
Senior Director
Delegate of the Auditor-General

Canberra
15 September 2014

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2014 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.

Allan Myers AO, QC
Chairman
11 September 2014

Ron Radford AM
Director
11 September 2014

Noel Florian
Chief Financial Officer
11 September 2014

STATEMENT OF COMPREHENSIVE INCOME FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2014

	Note	CONSOLIDATED 2014 $'000	CONSOLIDATED 2013 $'000	NGA 2014 $'000	NGA 2013 $'000
EXPENSES					
Employee benefits	3A	21,393	20,321	21,393	20,321
Supplier expenses	3B	26,790	25,357	26,685	25,366
Depreciation and amortisation	3C	19,714	19,073	19,714	19,073
Write-down and impairment of assets	3D	6,428	493	6,286	305
Losses from asset sales	3E	-	199	-	199
Total expenses		74,325	65,443	74,078	65,264
OWN-SOURCE INCOME					
Own-source revenue					
Sale of goods and rendering of services	4A	11,352	10,881	11,352	10,881
Contributions	4B	7,027	6,061	8,172	6,488
Interest	4C	594	837	448	667
Works of art – gifts	4D	8,446	3,611	8,515	3,648
Other revenue	4E	2,290	1,754	2,275	1,767
Total own-source revenue		29,709	23,144	30,762	23,452
Gains					
Other gains	4F	318	429	-	-
Total gains		318	429	-	-
Total own-source income		30,027	23,573	30,762	23,452
Net cost of services		(44,298)	(41,870)	(43,316)	(41,812)
Revenue from Government	4G	33,162	32,827	33,162	32,827
Deficit attributable to the Australian Government		(11,136)	(9,043)	(10,154)	(8,985)
OTHER COMPREHENSIVE INCOME					
Changes in asset revaluation reserves		226,698	32,714	226,698	32,714
Total other comprehensive income		226,698	32,714	226,698	32,714
Total comprehensive income attributable to the Australian Government		215,562	23,671	216,544	23,729

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

STATEMENT OF FINANCIAL POSITION FOR NOT-FOR-PROFIT REPORTING ENTITIES

As at 30 June 2014

		CONSOLIDATED		NGA	
	Note	2014	2013	2014	2013
		$'000	$'000	$'000	$'000
ASSETS					
Financial assets					
Cash and cash equivalents	6A	4,885	12,490	2,805	9,213
Trade and other receivables	6B	1,232	721	1,160	625
Other investments	6C	1,705	1,483	-	-
Other	6D	79	345	52	333
Total financial assets		7,901	15,039	4,017	10,171
Non-financial assets					
Land and buildings	7A/E	293,750	297,650	293,750	297,650
Property, plant and equipment	7B/E	3,230	2,784	3,230	2,784
Heritage and cultural assets	7C/E	4,891,485	4,651,358	4,891,485	4,651,358
Intangibles	7D/E	428	480	428	480
Inventories	7F	849	1,634	849	1,634
Other	7G	12	39	12	39
Total non-financial assets		5,189,754	4,953,945	5,189,754	4,953,945
Total assets		5,197,655	4,968,984	5,193,771	4,964,116
LIABILITIES					
Payables					
Suppliers	8A	(2,050)	(5,728)	(2,043)	(5,719)
Other	8B	(1,983)	(1,909)	(1,983)	(1,909)
Total payables		(4,033)	(7,637)	(4,026)	(7,628)
Provisions					
Employee provisions	9A	(6,386)	(6,126)	(6,386)	(6,126)
Total provisions		(6,386)	(6,126)	(6,386)	(6,126)
Total liabilities		(10,419)	(13,763)	(10,412)	(13,754)
Net assets		5,187,236	4,955,221	5,183,359	4,950,362
EQUITY					
Contributed equity		249,005	232,552	249,005	232,552
Reserves		4,287,696	4,060,998	4,287,696	4,060,998
Retained surplus		650,535	661,671	646,658	656,812
Total equity		5,187,236	4,955,221	5,183,359	4,950,362

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

STATEMENT OF CHANGES IN EQUITY FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2014

CONSOLIDATED

	Retained surplus		Reserves		Contributed equity		Total equity	
	2014	2013	2014	2013	2014	2013	2014	2013
	$'000	$'000	$'000	$'000	$'000	$'000	$'000	$'000
Opening balance								
Balance carried forward from previous period	661,671	670,713	4,060,998	4,028,284	232,552	216,160	4,955,221	4,915,157
Adjustment for changes in accounting policies								
Adjusted opening balance	661,671	670,713	4,060,998	4,028,284	232,552	216,160	4,955,221	4,915,157
Comprehensive income								
Other comprehensive income	-	-	226,698	32,714	-	-	226,698	32,714
Deficit for the period	(11,136)	(9,043)	-	-	-	-	(11,136)	(9,043)
Total comprehensive income	650,535	661,671	4,287,696	4,060,998	232,552	216,160	5,170,783	4,938,829
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	16,453	16,392	16,453	16,392
Sub-total transactions with owners	-	-	-	-	16,453	16,392	16,453	16,392
Closing balances as at 30 June	650,535	661,671	4,287,696	4,060,998	249,005	232,552	5,187,236	4,955,221

NGA

	Retained surplus		Reserves		Contributed equity		Total equity	
	2014	2013	2014	2013	2014	2013	2014	2013
	$'000	$'000	$'000	$'000	$'000	$'000	$'000	$'000
Opening balance								
Balance carried forward from previous period	656,812	665,797	4,060,998	4,028,284	232,552	216,160	4,950,362	4,910,241
Adjustment for changes in accounting policies								
Adjusted opening balance	656,812	665,797	4,060,998	4,028,284	232,552	216,160	4,950,362	4,910,241
Comprehensive income								
Other comprehensive income	-	-	226,698	32,714	-	-	226,698	32,714
Deficit for the period	(10,154)	(8,985)	-	-	-	-	(10,154)	(8,985)
Total comprehensive income	646,658	656,812	4,287,696	4,060,998	232,552	216,160	5,166,906	4,933,970
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	16,453	16,392	16,453	16,392
Sub-total transactions with owners	-	-	-	-	16,453	16,392	16,453	16,392
Closing balances as at 30 June	646,658	656,812	4,287,696	4,060,998	249,005	232,552	5,183,359	4,950,362

CASHFLOW STATEMENT FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2014

	Note	CONSOLIDATED 2014 $'000	CONSOLIDATED 2013 $'000	NGA 2014 $'000	NGA 2013 $'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		18,353	17,368	14,880	14,695
Receipts from Government		33,162	29,827	33,162	29,827
Interest		605	823	475	661
Net GST received		4,684	101	4,678	94
Total cash received		56,804	48,119	53,195	45,277
Cash used					
Employees		(26,101)	(24,318)	(25,703)	(24,318)
Suppliers		(27,217)	(19,816)	(22,855)	(16,566)
Net GST paid		(4,628)	(237)	(4,628)	(237)
Total cash used		(57,946)	(44,371)	(53,186)	(41,121)
Net cash from/(used by) operating activities	10	(1,142)	3,748	9	4,156
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant and equipment		-	10	-	10
Proceeds from sale of shares		176	-	-	-
Total cash received		176	10	-	10
Cash used					
Payments for property, plant and equipment		(7,157)	(3,918)	(7,157)	(3,918)
Payments for collection assets		(15,713)	(15,659)	(15,713)	(15,659)
Payments for shares		(222)	-	-	-
Total cash used		(23,092)	(19,577)	(22,870)	(19,577)
Net cash used by investing activities		(22,916)	(19,567)	(22,870)	(19,567)
FINANCING ACTIVITIES					
Cash received					
Contributed equity		16,453	16,392	16,453	16,392
Total cash received		16,453	16,392	16,453	16,392
Net cash from financing activities		16,453	16,392	16,453	16,392
Net increase/(decrease) in cash held		(7,605)	573	(6,408)	981
Cash and cash equivalents at the beginning of the reporting period		12,490	11,917	9,213	8,232
Cash and cash equivalents at the end of the reporting period	6A	4,885	12,490	2,805	9,213

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

SCHEDULE OF COMMITMENTS

As at 30 June 2014

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
BY TYPE				
Commitments receivable				
Net GST recoverable on commitments	71	16	71	16
Total commitments receivable	71	16	71	16
Commitments payable				
Capital commitments				
Works of art[1]	(602)	(2,000)	(602)	(2,000)
Total capital commitments	(602)	(2,000)	(602)	(2,000)
Other commitments				
Operating leases[2]	(64)	(33)	(64)	(33)
Other commitments[3]	(732)	(984)	(732)	(984)
Total other commitments	(796)	(1,017)	(796)	(1,017)
Net commitments by type	(1,327)	(3,001)	(1,327)	(3,001)
BY MATURITY				
Commitments receivable				
One year or less	69	16	69	16
From one to five years	2	-	2	-
Total commitments receivable	71	16	71	16
Commitments payable				
Capital commitments				
One year or less	(602)	(2,000)	(602)	(2,000)
Total capital commitments	(602)	(2,000)	(602)	(2,000)
Operating lease commitments				
One year or less	(38)	(33)	(38)	(33)
From one to five years	(26)	-	(26)	-
Total operating lease commitments	(64)	(33)	(64)	(33)
Other commitments				
One year or less	(280)	(984)	(732)	(984)
From one to five years	(452)	-	-	-
Total other commitments	(732)	(984)	(732)	(984)
Net commitments by maturity	(1,327)	(3,001)	(1,327)	(3,001)

Commitments are GST inclusive where relevant.

Notes

1. Work of art commitments are primarily works where an invoice has been received before the work has been received and the Gallery is committed to the purchase.
2. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
3. Other commitments include purchase orders raised as at 30 June 2014 where the goods or services have not been provided.

SCHEDULE OF CONTINGENCIES

As at 30 June 2014

	CONSOLIDATED		NGA	
	2014	2013	**2014**	2013
	$'000	$'000	**$'000**	$'000
Contingent assets				
Balance from previous period	**970**	935	**970**	935
New	**30**	35	**30**	35
Total contingent assets	**1,000**	970	**1,000**	970
Contingent liabilities				
Balance from previous period	-	-	-	-
New	-	-	-	-
Total contingent liabilities	-	-	-	-
Net contingent assets	**1,000**	970	**1,000**	970

Details of each class of contingent liabilities and assets are shown in Note 11: Contingent assets and liabilities.

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 2014

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 and not-for-profit 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 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 Statement of Financial Position for Not-For-Profit Reporting Entities 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 financial statements of the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are prepared for the period 1 July 2013 to 30 June 2014 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.

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 New Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

During the financial year, the National Gallery of Australia adopted AASB 13. AASB 13 Fair Value Measurement is a new Accounting Standard that provides guidance for measuring fair value and includes disclosure requirements about fair value measurement. AASB 13 includes a fair value hierarchy that prioritises the inputs in a fair value measurement.

Level 1: quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.

Level 2: inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: unobservable inputs for the asset or liability.

The Gallery has reviewed fair value using AASB 13.

No Accounting Standard has been adopted earlier than the application date as stated in the standard. The new, 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, 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 did not have a material financial impact and are not expected to have a future material financial impact on the entity.

Future Australian Accounting Standards requirements

The following new, revised or amended accounting standards and interpretations were issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer and are not expected to have a material financial impact on the National Gallery of Australia for future reporting periods but will effect disclosure:

- AASB 9 Financial Instruments
- AASB 1055 Budgetary Reporting
- AASB 10 Consolidated Financial Statements

Other new, revised or amended accounting standards and interpretations issued prior to the date of signing and applicable to the future reporting period are not expected to have a future material financial impact on the National Gallery of Australia.

1.5 Revenue

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

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- the seller retains 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.

1.6 Gains

Sale of assets

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 for Not-For-Profit Reporting Entities in the year of receipt at fair value.

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

1.7 Transactions with the Government as owner

Equity injections

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

1.8 Employee benefits

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

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

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

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

Leave

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

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

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

Separation and redundancy

Provision is made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it has 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 2014 represents outstanding contributions for the final fortnight of the year.

1.9 Leases

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

1.10 Borrowing costs

All borrowing costs are expensed as incurred.

1.11 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.

1.12 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 Statement of Financial Position for Not-For-Profit Reporting Entities 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. The gain or loss is recognised in the Statement of Comprehensive Income for Not-For-Profit Reporting Entities.

1.13 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).

1.14 Contingent liabilities and contingent assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position for Not-For-Profit Reporting Entities 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.

1.15 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.

1.16 Property, plant and equipment

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position for Not-For-Profit Reporting Entities, 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 that are significant in total).

All heritage and cultural assets are recognised initially at cost in the Statement of Financial Position for Not-For-Profit Reporting Entities.

Revaluations

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

Asset class	Fair value measured at
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, plant 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 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:

	2013–14	2012–13
Buildings	10 to 200 years	10 to 200 years
Infrastructure, plant and equipment	3 to 20 years	3 to 20 years
Heritage and cultural assets	20 to 480 years	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 2014. 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 National Gallery of Australia has a significant collection of heritage and cultural assets, comprising sculpture, objects, paintings, drawings, prints, books and photography. The National Gallery of Australia has classified these assets 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, which 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> and <nga.gov.au/conservation/paintings/index.cfm>.

1.17 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 (30 June 2013: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2014.

1.18 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.

1.19 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.

1.20 Restricted assets

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

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

The carrying amount of these funds as at 30 June 2014 is $1,484,479 (30 June 2013: $4,825,031) and further details are provided at Note 15A.

2. EVENTS AFTER THE REPORTING PERIOD

There are no events that occurred after balance date that have an impact on the 2013–14 financial statements.

However, with the commencement of the *Public Governance, Performance and Accountability Act 2013* on 1 July 2014, the *Commonwealth Authorities and Companies Act 1997* and the Commonwealth Authorities and Companies Regulations 1997 have been repealed.

On 1 July 2014, Commonwealth authorities became corporate Commonwealth entities.

	CONSOLIDATED		NGA	
	2014 $'000	2013 $'000	2014 $'000	2013 $'000
3. EXPENSES				
3A Employee benefits				
Wages and salaries	(15,145)	(14,651)	(15,145)	(14,651)
Superannuation				
Defined benefit plans	(1,775)	(1,775)	(1,775)	(1,775)
Defined contribution plans	(1,777)	(1,404)	(1,777)	(1,404)
Leave and other entitlements	(2,102)	(1,922)	(2,102)	(1,922)
Separation and redundancies	-	-	-	-
Other employee benefits	(364)	(363)	(364)	(363)
Total employee benefits	(21,163)	(20,115)	(21,163)	(20,115)
Council fees	(230)	(206)	(230)	(206)
Total employee benefits	(21,393)	(20,321)	(21,393)	(20,321)
3B Suppliers				
Goods and services				
Insurance	(1,088)	(1,272)	(1,088)	(1,272)
Workers compensation premiums	(396)	(476)	(396)	(476)
Operating lease expenses	(87)	(98)	(87)	(98)
Freight and travel	(2,750)	(2,254)	(2,750)	(2,254)
Advertising	(2,052)	(2,705)	(2,052)	(2,705)
Cost of goods sold	(1,677)	(1,661)	(1,677)	(1,661)
Utilities	(3,621)	(3,441)	(3,619)	(3,441)
Repairs and maintenance	(1,149)	(917)	(1,149)	(917)
Information technology	(918)	(1,016)	(918)	(1,016)
Exhibition services	(1,516)	(2,516)	(1,516)	(2,516)
Other goods and services*	(11,536)	(9,001)	(11,433)	(9,010)
Total goods and services	(26,790)	(25,357)	(26,685)	(25,366)
Goods from:				
external entities	(5,358)	(5,071)	(5,337)	(5,073)
Total goods received	(5,358)	(5,071)	(5,337)	(5,073)
Services from:				
related entities	(1,484)	(1,749)	(1,484)	(1,749)
external entities	(19,948)	(18,537)	(19,864)	(18,544)
Total services received	(21,432)	(20,286)	(21,348)	(20,293)
Total goods and services	(26,790)	(25,357)	(26,685)	(25,366)
3C Depreciation and amortisation				
Depreciation				
Property, plant and equipment	(794)	(613)	(794)	(613)
Buildings	(5,455)	(5,259)	(5,455)	(5,259)
Works of art	(13,131)	(12,842)	(13,131)	(12,842)
Library collection	(158)	(154)	(158)	(154)
Amortisation				
Intangibles	(176)	(205)	(176)	(205)
Total depreciation and amortisation	(19,714)	(19,073)	(19,714)	(19,073)
3D Write-down of assets				
Provision for slow-moving and obsolete stock	(157)	(211)	(157)	(211)
Write-down from seizure of heritage and cultural assets	(6,000)	-	(6,000)	-
Bad debt expense	(129)	(94)	(129)	(94)
Net loss from remeasuring financial assets held at fair value	(142)	(188)	-	-
Total write-down of assets	(6,428)	(493)	(6,286)	(305)
3E Losses from sale of assets				
Property, plant and equipment				
Proceeds from Sale	(1)	11	(1)	11
Carrying value of assets sold	1	(194)	1	(194)
Selling expense	-	(16)	-	(16)
Net loss from sale of assets	-	(199)	-	(199)

* Other goods and services include office supplies, printing costs, minor equipment, security charges, bank fees, loan fees and catering expenses.

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
3F Operating expenditure for heritage and cultural assets				
Operating expenditure	(6,854)	(6,123)	(6,854)	(6,123)
Total	(6,854)	(6,123)	(6,854)	(6,123)
4. OWN-SOURCE REVENUE				
4A Sale of goods and rendering of services				
Admissions	3,753	3,539	3,753	3,539
Membership	734	683	734	683
Catering	3,691	2,959	3,691	2,959
Merchandising	3,174	3,700	3,174	3,700
Total sale of goods and rendering of services	11,352	10,881	11,352	10,881
Provision of goods to:				
external entities	3,174	3,700	3,174	3,700
Total sale of goods	3,174	3,700	3,174	3,700
Rendering of services to:				
external entities	8,178	7,181	8,178	7,181
Total rendering of services	8,178	7,181	8,178	7,181
Total sale of goods and rendering of services	11,352	10,881	11,352	10,881
4B Contributions				
Donations (excluding works of art – gifts)	3,349	3,034	4,594	3,556
Sponsorship	3,578	2,932	3,578	2,932
Dividends and distributions	100	95	-	-
Total of contributions	7,027	6,061	8,172	6,488
4C Interest				
Deposits	594	837	448	667
Total interest	594	837	448	667
4D Works of art – gifts				
Works of art – gifts	8,446	3,611	8,515	3,648
Total of works of art – gifts	8,446	3,611	8,515	3,648

Donations for collection development totalling $11,763,953 (2012–13: $5,268,955) were received by the National Gallery of Australia in 2013–14, comprising $3,248,719 in donations of cash and $8,515,235 in donations of works of art. This sum, which is recognised as operating revenue, must be applied to capital purposes.

4E Other revenue				
Other	887	810	872	823
Grants and subsidies	937	876	937	876
Exhibition management	466	68	466	68
Total other revenue	2,290	1,755	2,275	1,767
4F Other gains				
Net gains from revaluation of financial assets	318	429	-	-
Total other gains	318	429	-	-
4G Revenues from Government				
Revenues from Government	33,162	32,827	33,162	32,827
Total revenues from Government	33,162	32,827	33,162	32,827

5. FAIR VALUE MEASUREMENTS

The following tables provide analysis of assets and liabilities measured at fair value. The different levels of the fair value hierarchy are defined below.

Level 1 quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.

Level 2: inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: unobservable inputs for the asset or liability.

5A Fair value measurements

Fair value measurements at the end of the reporting period by hierarchy for assets and liabilities in 2014

		Fair value measurements at the end of the reporting period using:		
	Fair value	Level 1 inputs	Level 2 inputs	Level 3 inputs
	$'000	$'000	$'000	$'000
Financial assets				
Cash and cash equivalents	4,885	4,885	-	-
Trade and other receivables	1,232	1,232	-	-
Other investments	1,705	1,705	-	-
Other	79	79	-	-
Total financial assets	7,901	7,901	-	-
Non-financial assets				
Land and buildings	293,750	-	293,750	-
Property, plant and equipment	3,230	-	3,230	-
Heritage and cultural assets	4,891,485	-	4,891,485	-
Intangibles	428	-	428	-
Inventories	849	849	-	-
Other	12	-	12	-
Total non-financial assets	5,189,754	849	5,188,905	-
Total fair value measurements of assets in the Statement of Financial Position for Not-For-Profit Reporting Entities	5,197,655	8,750	5,188,905	-
Financial liabilities				
Suppliers	2,050	2,050	-	-
Other	1,983	1,983	-	-
Total financial liabilities	4,033	4,033	-	-
Total fair value measurements of liabilities in the Statement of Financial Position for Not-For-Profit Reporting Entities	4,033	4,033	-	-

Fair value measurements—highest and best use differs from current use for non-financial assets

The Gallery's non-financial assets are held for the purposes of increasing knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally and are not held for the purposes of deriving profit. The current use of the Gallery's non-financial assets are considered to be their highest and best use.

5B Level 1 and Level 2 transfers for recurring fair value measurements

There were no transfers between Level 1 and Level 2 throughout the financial year.

5C Valuation technique and inputs for Level 2 and Level 3 fair value measurements

Level 2 and 3 fair value measurements – valuation technique and the inputs used for assets and liabilities in 2014

	Category (Level 2 or Level 3)	Fair value	Valuation technique(s)[1]	Inputs used	Range (weighted average)[2]
		$'000			
Non-financial assets					
Land and buildings	Level 2	293,750	Market comparables	Sale prices of comparable land and buildings (price per square metre), land size, long-term land appreciation rate	N/A
Property, plant and equipment	Level 2	3,230	Market comparables	Sales of similar assets	N/A
Heritage and cultural assets	Level 2	4,891,485	Market comparables	Private sales of similar – works of art, professional appraisals of similar – works of art	N/A
Intangibles	Level 2	428	Market comparables	Market analysis	N/A
Other	Level 2	12	Market comparables	Market analysis	N/A

Notes
1. No change in valuation technique occurred during the period.
2. Significant unobservable inputs only. Not applicable for assets or liabilities in the Level 2 category.

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
6. FINANCIAL ASSETS				
6A Cash and cash equivalents				
Cash on hand or on deposit	4,885	12,490	2,805	9,213
Total cash and cash equivalents	4,885	12,490	2,805	9,213
6B Trade and other receivables				
Goods and services receivables in connection with:				
related entities	21	17	21	17
external parties	969	364	968	316
	990	381	989	333
Other receivables				
GST receivable from Australian Taxation Office	268	389	268	389
Withholding tax receivable	72	49	-	-
Total other receivables	340	438	268	389
Total trade and other receivables (gross)	1,329	818	1,257	722
Less impairment allowance:				
goods and services	(97)	(97)	(97)	(97)
Total trade and other receivables (net)	1,232	721	1,160	625
Trade and other receivables (gross) are aged as follows:				
Not overdue	1,040	710	968	614
Overdue by:				
less than 30 days	73	41	73	41
31 to 60 days	13	16	13	16
61 to 90 days	203	51	203	51
More than 90 days	-	-	-	-
Total trade and other receivables (gross)	1,329	818	1,257	722
Impairment allowance aged as follows:				
Overdue by:				
more than 90 days	(97)	(97)	(97)	(97)
Total impairment allowance	(97)	(97)	(97)	(97)

All receivables are current.

Reconciliation of the impairment allowance				
Total goods and services				
Opening balance	(97)	(10)	(97)	(10)
Amounts written off	129	7	129	7
Decrease recognised in net surplus	(129)	(94)	(129)	(94)
Closing balance	(97)	(97)	(97)	(97)
6C Other investments				
Shares	1,705	1,483	-	-
Total investments	1,705	1,483	-	-

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

6D Other – financial assets				
Accrued income	79	345	52	333
Total other financial assets	79	345	52	333

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

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000

7. NON-FINANCIAL ASSETS

7A Land and buildings

Land				
Fair value	21,275	20,875	21,275	20,875
Total land	21,275	20,875	21,275	20,875
Buildings				
Fair value	272,475	276,775	272,475	276,775
Accumulated depreciation	-	-	-	-
Total buildings	272,475	276,775	272,475	276,775
Total land and buildings	293,750	297,650	293,750	297,650

An independent valuation of land and buildings was carried out by Colliers International to provide a fair value as at 30 June 2014. Revaluation decrement of $4,637,000 for buildings (2012–13: decrement $5,223,499) and increment of $400,000 for land (2012–13: increment $875,000) were credited to the asset revaluation reserve by asset class and included in the 'Equity' section of the Statement of Financial Position for Not-For-Profit Reporting Entities.

No indicators of impairment were found for land and buildings in 2013–14.

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

7B Property, plant and equipment

Property, plant and equipment				
Fair value	6,422	5,833	6,422	5,833
Accumulated depreciation	(3,192)	(3,049)	(3,192)	(3,049)
Total property plant and equipment	3,230	2,784	3,230	2,784

No indicators of impairment were found for property, plant and equipment in 2013–14.

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

7C Heritage and cultural assets

Works of art				
Fair value	4,855,964	4,616,105	4,855,964	4,616,105
Accumulated depreciation	-	-	-	-
Total works of art	4,855,964	4,616,105	4,855,964	4,616,105
Library				
Fair value	35,679	35,407	35,679	35,407
Accumulated depreciation	(158)	(154)	(158)	(154)
Total library	35,521	35,253	35,521	35,253
Total heritage and cultural assets (non-current)	4,891,485	4,651,358	4,891,485	4,651,358

In accordance with Note 1.16, an independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2014. Revaluation increment of $230.935 million for heritage and cultural assets (2012–13: $38.812 million) were credited to the asset revaluation reserve by asset class and included in the 'Equity' section of the Statement of Financial Position for Not-For-Profit Reporting Entities.

No indicators of impairment were found for heritage and cultural assets in 2013–14.

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

The Gallery had one asset seized under subsection 34 of the *Protection of Movable Cultural Heritage Act 1986*. The Gallery has lodged an insurance claim for this item.

7D Intangible assets

Computer software at cost	2,757	2,677	2,757	2,677
Accumulated amortisation	(2,329)	(2,197)	(2,329)	(2,197)
Total intangibles (non-current)	428	480	428	480

No indicators of impairment were found for intangible assets in 2013–14.

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

7E 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 2014

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
As at 1 July 2013	$'000	$'000	$'000	$'000	$'000	$'000	$'000
Gross book value	20,875	276,775	297,650	5,833	4,651,358	2,677	4,957,517
Accumulated depreciation/amortisation	-	-	-	(3,049)	-	(2,197)	(5,245)
Net book value 1 July 2013	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272
Additions							
By purchase*	-	5,792	5,792	1,240	19,966	124	27,122
By donation/gift	-	-	-	-	8,515	-	8,515
Revaluation and impairment increment/(decrement)	400	(4,637)	(4,237)	-	230,935	-	226,698
Depreciation/amortisation expense	-	(5,455)	(5,455)	(794)	(13,289)	(176)	(19,714)
Other movements	-	-	-	652	-	44	696
Disposals							
Other	-	-	-	(652)	(6,000)	(44)	(6,696)
Net book value 30 June 2014	21,275	272,475	293,750	3,230	4,891,485	428	5,188,893
Net book value as of 30 June 2014 represented by:							
Gross book value	21,275	272,475	293,750	6,422	4,891,643	2,757	5,194,572
Accumulated depreciation/amortisation	-	-	-	(3,192)	(158)	(2,329)	(5,679)
Net book value	21,275	272,475	293,750	3,230	4,891,485	428	5,188,893

TABLE B – Reconciliation of the opening and closing balances
For the year ended 30 June 2013

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
As at 1 July 2012	$'000	$'000	$'000	$'000	$'000	$'000	$'000
Gross book value	21,750	285,100	306,850	4,693	4,602,056	2,453	4,916,051
Accumulated depreciation/amortisation	-	-	-	(2,635)	-	(1,992)	(4,627)
Net book value 1 July 2012	21,750	285,100	306,850	2,058	4,602,056	461	4,911,424
Additions							
By purchase	-	2,157	2,157	1,528	19,839	224	23,748
By donation/gift	-	-	-	-	3,648	-	3,648
Revaluation and impairment increment/(decrement)	(875)	(5,223)	(6,098)	-	38,812	-	32,714
Depreciation/amortisation expense	-	(5,259)	(5,259)	(613)	(12,996)	(205)	(19,073)
Other movements	-	-	-	5	-	-	5
Disposals							
Other	-	-	-	(194)	-	-	(194)
Net book value 30 June 2013	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272
Net book value as of 30 June 2013 represented by:							
Gross book value	20,875	276,775	297,650	5,833	4,651,512	2,677	4,957,671
Accumulated depreciation/amortisation	-	-	-	(3,049)	(154)	(2,197)	(5,399)
Net book value	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272

* Purchases of heritage and cultural assets include capitalisation of salary expenses that are not included in the cashflow.

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
7F Inventories				
Inventories held for sale				
Finished goods	1,396	2,848	1,396	2,848
Less: provision for slow-moving and obsolete inventory	(547)	(1,214)	(547)	(1,214)
Total inventories held for sale	849	1,634	849	1,634
Total inventories	849	1,634	849	1,634

During 2013–14 $1,677,062 of inventory was recognised as an expense (2012–13: $1,660,835).

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

7G Other – non-financial assets				
Pre-payments	12	39	12	39
Total other non-financial assets	12	39	12	39

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

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
8. PAYABLES				
8A Suppliers				
Creditors – art acquisitions	-	(425)	-	(425)
Trade creditors and accruals	(1,905)	(5,098)	(1,899)	(5,090)
Other creditors	(145)	(205)	(144)	(204)
Total supplier payables	(2,050)	(5,728)	(2,043)	(5,719)
Supplier payables expected to be settled within twelve months				
External parties	(2,050)	(5,728)	(2,043)	(5,719)
Total	(2,050)	(5,728)	(2,043)	(5,719)
Supplier payables expected to be settled in greater than twelve months				
External parties	-	-	-	-
Total	-	-	-	-
Total supplier payables	(2,050)	(5,728)	(2,043)	(5,719)

Settlement is usually made net thirty days.

8B Other payables				
Salaries and wages	(673)	(564)	(674)	(564)
Unearned income	(1,309)	(1,345)	(1,309)	(1,345)
Total other payables	(1,983)	(1,909)	(1,983)	(1,909)
Total other payables are expected to be settled in:				
less than twelve months	(1,983)	(1,815)	(1,895)	(1,815)
more than twelve months	-	(94)	(88)	(94)
Total other payables	(1,983)	(1,909)	(1,983)	(1,909)

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
9. PROVISIONS				
9A Employee provisions				
Leave	(2,148)	(2,031)	(2,148)	(2,031)
Long-service leave	(4,238)	(4,095)	(4,238)	(4,095)
Other	-	-	-	-
Total employee provisions	(6,386)	(6,126)	(6,386)	(6,126)
Employee provisions are expected to be settled in:				
less than twelve months	(5,486)	(5,280)	(5,486)	(5,280)
more than twelve months	(900)	(846)	(900)	(846)
Total employee provisions	(6,386)	(6,126)	(6,386)	(6,126)

10. CASHFLOW RECONCILIATION

Reconciliation of cash and cash equivalents as per Statement of Financial Position for Not-For-Profit Reporting Entities to Cashflow Statement for Not-For-Profit Reporting Entities

Cash and cash equivalents as per:				
Cashflow Statement for Not-For-Profit Reporting Entities	4,885	12,490	2,805	9,213
Statement of Financial Position for Not-For-Profit Reporting Entities	4,885	12,490	2,805	9,213
Difference	-	-	-	-
Reconciliation of net cost of services to net cash from operating activities				
Net cost of services	(44,298)	(41,870)	(43,316)	(41,812)
Add revenue from Government	33,162	32,827	33,162	32,827
Adjusted for non-cash items				
Depreciation and amortisation	19,714	19,073	19,714	19,073
Loss on sale of non-financial assets	6,000	199	6,000	199
Bad debt expense	-	94	-	94
Write-down of inventory	-	211	-	211
Net gain on market revaluation of shares	(176)	(241)	-	-
Gifts of works of art	(8,446)	(3,611)	(8,515)	(3,648)
Capitalisation of salary costs	(4,678)	(4,113)	(4,678)	(4,113)
Decrease in loans	-	(3,000)	-	(3,000)
Change in assets and liabilities				
Increase in receivables	(352)	375	(352)	428
(Increase)/Decrease in inventories	785	(411)	785	(411)
(Increase)/Decrease in other assets and liabilities	63	(274)	57	(266)
Increase/(Decrease) in creditors	(3,250)	4,357	(3,181)	4,443
Increase in other provisions	(35)	131	(35)	131
Increase in provisions for employee entitlements	369	-	369	-
Net cash from/(used by) operating activities	(1,142)	3,748	9	4,156

11. CONTINGENT ASSETS AND LIABILITIES

	Lands and buildings		Total	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
Contingent assets				
Balance from previous period	970	935	970	935
New	30	35	30	35
Remeasurement	-	-	-	-
Assets recognised	-	-	-	-
Expired	-	-	-	-
Total contingent assets	1000	970	1000	970

	Indemnities		Total	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
Contingent liabilities				
Balance from previous period	-	-	-	-
New	-	-	-	-
Remeasurement	-	-	-	-
Liabilities recognised	-	-	-	-
Expired	-	-	-	-
Total contingent liabilities	-	-	-	-
Net contingent assets	1000	970	1000	970

At 30 June 2014, the National Gallery of Australia has not identified any quantifiable contingencies, unquantifiable contingencies or significant remote contingencies.

12. SENIOR EXECUTIVE REMUNERATION

12A Senior executive remuneration expense for the reporting period

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$	$	$	$
Short-term employee benefits				
Salary	(975,955)	(1,078,839)	(975,955)	(1,078,839)
Annual leave accrued	(66,828)	(82,392)	(66,828)	(82,392)
Performance bonuses	(70,288)	(86,130)	(70,288)	(86,130)
Reportable allowance and benefits*	-	-	-	-
Total short-term employee benefits	(1,113,071)	(1,247,361)	(1,113,071)	(1,247,361)
Post-employment benefits				
Superannuation	(140,049)	(156,975)	(140,049)	(156,975)
Total post-employment benefits	(140,049)	(156,975)	(140,049)	(156,975)
Other long-term employee benefits				
Long-service leave	(30,073)	(37,076)	(30,073)	(37,076)
Total other long-term employee benefits	(30,073)	(37,076)	(30,073)	(37,076)
Termination benefits	-	-	-	-
Total	(1,283,193)	(1,441,413)	(1,283,193)	(1,441,413)

* Reportable allowance and benefits comprise allowances required to be reported separately on employee income summaries, mainly related to motor-vehicle and other allowances paid in relation to services provided to the Gallery.

Notes
1. Note 12A was prepared on an accruals basis; therefore, expenses diclosed above may differ from cash payments diclosed in Note 12B.
2. Note 12A excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than $195,000.
3. Annual leave and long-service leave accrued is the amount of leave entitlements earned during the financial year regardless of whether the leave has been taken.
4. The 2013–14 FMOs changed the reporting thresholds for senior executive remuneration from $180,000 to $195,000; however, this change has not effected the balance of comparatives.

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

	Number of substantive senior executives	Reportable salary[2, 6]	Contributed superannuation[3, 6]	Reportable allowances[4]	Bonus paid[5]	Total reportable remuneration
		$	$	$	$	$
2013–14						
Total reportable remuneration[1]						
Less than $195,000	3	78,060	10,102	-	6,703	94,865
$195,000 to $224,999	1	185,293	25,773	-	-	211,067
$225,000 to $254,999	2	198,249	31,446	-	9,131	238,826
$495,000 to $524,999	1	394,163	51,385	-	52,027	497,574
Total number of substantive senior executives	7					
2012–13						
Total reportable remuneration[1]						
Less than $195,000	-	-	-	-	-	-
$195,000 to $224,999	2	180,931	27,988	-	8,952	217,871
$225,000 to $254,999	1	187,932	28,130	-	8,952	225,014
$255,000 to $284,999	1	222,941	33,608	-	8,769	265,318
$375,000 to $404,999	1	306,104	39,260	-	50,506	395,870
Total number of substantive senior executives	5					

Notes
1. 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.
2. Reportable salary includes:
   a) gross payments (less any bonuses paid, which are separated out and disclosed in the 'Bonus paid' column)
   b) reportable fringe benefits (at the net amount prior to grossing up to account for tax benefits)
   c) reportable employer superannuation contributions
   d) exempt foreign employment income.
3. The 'contributed superannuation' amount is the average cost to the entity for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.
4. 'Reportable allowances' are the average actual allowances paid as per the 'Total allowances' line on individuals' payment summaries.
5. '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.
6. 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.
7. Comparatives have been restated in line with the change in reporting thresholds for senior executive remuneration reporting required in the 2013–14 FMOs from $180,000 to $195,000.

13. REMUNERATION OF COUNCIL MEMBERS

Total remuneration received or due and receivable by Council members of the National Gallery of Australia was $190,371 in 2013–14 (2012–13: $165,092).

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

	2014	2013
	Number	Number
$Nil–$29,999	9	9
$30,000–$59,999	1	1
	10	10

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

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$	$	$	$
14. REMUNERATION OF AUDITORS				
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	(68,400)	(64,300)	(60,500)	(64,300)
Total fair value of services provided	(68,400)	(64,300)	(60,500)	(64,300)

Ernst & Young has 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.

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.

	2014	2013
	$'000	$'000
Balance at 1 July	4,825	6,122
Income		
Donations	861	2,177
Interest	120	226
	5,806	8,525
Expenditure		
Acquisition of works of art	1,580	2,859
Other expenses and movements	2,741	841
Balance at 30 June	1,485	4,825

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 $609,397 (2012–13: $487,900), 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 $4,025,158 (2012–13: $2,948,329) 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 $69,110 (2012–13: $36,912) 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 Allan Myers AO, QC (Chairman)	11/10/12	
Mr T Fairfax AC (Deputy Chairman)	10/03/11	
Mr J Calvert-Jones AM	01/08/06	
The Hon Mrs A Dawson-Damer	22/04/05	15/06/14
Mrs Catherine Harris AO, PSM	24/05/12	
Mr W Hemsley	13/12/06	
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Mr C Morton	14/05/09	
Mrs 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*.

16. FINANCIAL INSTRUMENTS

	CONSOLIDATED		NGA	
	2014	2013	2014	2013
	$'000	$'000	$'000	$'000
16A Categories of financial instruments				
Financial assets				
Fair value through the profit and loss				
Investments	1,705	1,483	-	-
Loans and receivables				
Cash and cash equivalents	4,885	12,490	2,805	9,213
Receivables for goods and services	990	381	989	333
Other	79	345	52	333
Carrying amount of financial assets	7,659	14,699	3,846	9,879
Financial liabilities				
At amortised cost:				
Suppliers	(2,050)	(5,728)	(2,043)	(5,719)
Loans	-	-	-	-
Carrying amount of financial liabilities	(2,050)	(5,728)	(2,043)	(5,719)
16B Net income and expense from financial assets				
Loans and receivables				
Interest revenue	594	837	448	667
Net gain from loans and receivables	594	837	448	667
Fair value through profit and loss				
Dividend and distribution revenue	100	95	-	-
Change in fair value	176	241	-	-
Gain/(Loss) on sale	-	-	-	-
Net gain though profit and loss	276	336	-	-
Net gain from financial assets	870	1,173	448	667

The net income from financial assets not at fair value from profit and loss is $448,000.

16C Net income and expense from financial liabilities				
Financial liabilities – at amortised cost				
Interest expense	-	(157)	-	(157)
Net loss financial liabilities – at amortised cost	-	(157)	-	(157)
Net loss from financial liabilities	-	(157)	-	(157)

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 2013–14 of $865,981 (2012–13: $317,865). The National Gallery of Australia has assessed the risk of the default on payment and has allocated in 2013–14 the amount of $97,010 (2012–13: $97,010) 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**
	2014	2013	**2014**	2013
	$'000	$'000	**$'000**	$'000
Cash and cash equivalents	**4,885**	12,490	**-**	-
Receivables for goods and services	**1,040**	710	**289**	108
Total	**5,925**	13,200	**289**	108

Ageing of financial assets that are past due but not impaired for 2014

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	**Total**
	$'000	$'000	$'000	$'000	$'000
Receivables for goods and services	73	13	203	-	289
Total	73	13	203	-	289

Ageing of financial assets that are past due but not impaired for 2013

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	**Total**
	$'000	$'000	$'000	$'000	$'000
Receivables for goods and services	41	16	51	-	108
Total	41	16	51	-	108

	NGA			
	Not past due nor impaired	**Not past due nor impaired**	**Past due or impaired**	**Past due or impaired**
	2014	2013	**2014**	2013
	$'000	$'000	**$'000**	$'000
Cash and cash equivalents	**2,805**	9,213	**-**	-
Receivables for goods and services	**968**	614	**289**	108
Total	**3,773**	9,827	**289**	108

Ageing of financial assets that are past due but not impaired for 2014

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	**Total**
	$'000	$'000	$'000	$'000	$'000
Receivables for goods and services	73	13	203	-	289
Total	73	13	203	-	289

Ageing of financial assets that are past due but not impaired for 2013

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	**Total**
	$'000	$'000	$'000	$'000	$'000
Receivables for goods and services	41	16	51	-	108
Total	41	16	51	-	108

16E Fair values of financial instruments

		CONSOLIDATED			
		Total carrying amount	**Fair value**	**Total carrying amount**	**Fair value**
	Note	2014	2014	2013	2013
		$'000	$'000	$'000	$'000
Financial assets					
Cash and cash equivalents	6A	4,885	4,885	12,490	12,490
Trade and other receivables	6B	990	990	381	381
Other investments	6C	1,705	1,705	1,483	1,483
Other	6D	79	79	345	345
Total financial assets		7,659	7,659	14,699	14,699
Financial liabilities					
Suppliers	8A	(2,050)	(2,050)	(5,728)	(5,728)
Total financial liabilities		(2,050)	(2,050)	(5,728)	(5,728)

		NGA			
		Total carrying amount	**Fair value**	**Total carrying amount**	**Fair value**
	Note	2014	2014	2013	2013
		$'000	$'000	$'000	$'000
Financial assets					
Cash and cash equivalents	6A	2,805	2,805	9,213	9,213
Trade and other receivables	6B	989	989	333	333
Other investments	6C	-	-	-	-
Other	6D	52	52	333	333
Total financial assets		3,846	3,846	9,879	9,879
Financial liabilities					
Suppliers	8A	(2,043)	(2,043)	(5,719)	(5,719)
Total financial liabilities		(2,043)	(2,043)	(5,719)	(5,719)

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 (eg 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
2014					
Suppliers	-	2,050	-	-	2,050
Total	-	2,050	-	-	2,050
2013					
Suppliers	-	5,728	-	-	5,728
Total	-	5,728	-	-	5,728

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 National Gallery of Australia has assessed nil interest-rate risk as it does not hold any debt.

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 2014. The fair value of the investment portfolio as at 30 June 2014 amounted to$1,706,247. A hypothetical 6% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of $102,375 (such a gain/(loss) would be recognised through the Statement of Comprehensive Income for Not-For-Profit Reporting Entities).

17. COMPENSATION AND DEBT RELIEF

The National Gallery of Australia made no payments in relation to compensation and debt relief in 2013–14 (2012–13: 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	
	2014	2013
	$'000	$'000
Expenses	(74,078)	(65,264)
Total own-source income	30,762	23,452
Net contribution of outcome	(43,316)	(41,812)

		CONSOLIDATED		NGA	
	Note	2014	2013	2014	2013
		$'000	$'000	$'000	$'000
19. NET CASH APPROPRIATION ARRANGEMENTS					
Total comprehensive income less depreciation expenses previously funded through revenue appropriations		228,851	36,667	229,833	36,725
Plus: depreciation expenses previously funded through revenue appropriation		(13,289)	(12,996)	(13,289)	(12,996)
Total comprehensive income as per Statement of Comprehensive Income for Not-For-Profit Reporting Entities		215,562	23,671	216,544	23,729

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 RECONCILATION					
Total financial assets as per Statement of Financial Position for Not-For-Profit Reporting Entities		7,901	15,039	4,017	10,171
Less non-financial instrument components:					
GST receivable from Australian Taxation Office	6B	268	389	268	389
Withholding tax receivable	6B	72	49	-	-
Impairment allowance (goods and services)	6B	(97)	(97)	(97)	(97)
Total non-financial instrument components		243	341	171	292
Total financial assets as per note on financial instruments		7,658	14,699	3,846	9,879

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 2014. The Council, Finance, Risk Management and Audit Committee, Building Committee and Acquisitions Committee all met on five occasions during the year.

COUNCIL

Mr Allan Myers AO, QC (Chairman)

Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program

Member, University of Melbourne Campaign Advisory Board

Chairman, University of Melbourne Foundation for the Humanities

Member, Oxford University Law Foundation

Member, Oxford University Law Foundation Advisory Council

Director, Dunkeld Pastoral Co

Trustee, Ian Potter Cultural Trust

Governor, Ian Potter Foundation

Director, Grattan Institute

Member, National Gallery of Australia Foundation

Member, Peter MacCallum Cancer Foundation

Mr Tim Fairfax AC **(Deputy Chairman)**

Honorary Doctorate, University of the Sunshine Coast

Grazier and Company Director

Chairman, Tim Fairfax Family Foundation

Chairman, Vincent Fairfax Family Foundation

Chancellor, Queensland University of Technology

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, Australian Philanthropic Services

Honorary Councillor, Australia Business Arts 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; Honorary Doctorates, RMIT University and University of South Australia

Member, National Gallery of Australia Foundation

Mr John Calvert-Jones AM

Chairman, Seafirst Australia

Trustee, Calvert-Jones Foundation

Director, Kimberley Foundation Australia

Trustee, McClelland Gallery

The Hon Mrs Ashley Dawson-Damer AM

Bachelor of Economics, University of Sydney; Diploma of Decorative Arts, Dr Anna Clark's School of Decorative Arts, Sydney

Director, Yuills Group of Companies

Director, Ashdel Properties

Director, Opera Australia Capital Fund Council

Member, National Gallery of Australia Foundation

Director, Sydney Festival Board

Director, Pemberley Press

Trustee, Art Gallery of New South Wales Trust

Councillor, Art Gallery Society of New South Wales

Mrs Catherine Harris AO, PSM

Bachelor of Commerce, University of New South Wales

Chair, Harris Farm Markets

Director, University of New South Wales Australian School of Business

Director, Oz Naturally

Director, University of New South Wales Foundation

Commissioner, Australian Rugby League Commission

Director, Australian Ballet

Governor, University Notre Dame

Honorary Consul, Bhutan

Mr Warwick Hemsley

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

Certified Practising Accountant (Australia)

Chairman, Chamber of Arts and Culture, Western Australia

Chairman, West Australian Opera Company

Member, Winston Churchill Memorial Trust National Board and Investment and Audit Committee

Member, Curtin Business School Advisory Board

Member, Australian Major Performing Arts Group

Member, Cultural Chairs Group

Director, Redfield Holdings

Director, Westrade Management

Director, Hemsley Nominees

Member, New Century Campaign Committee of the University of Western Australia

Director, Qwest Valuations

Mr John Hindmarsh AM

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, Hands Across Canberra

Deputy Chairman, Boundless

Chairman, (Canberra) Cultural Facilities Corporation

Mrs Jane Hylton

Diploma of Fine Arts (Painting), SA School of Art

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

Member, Ranters Theatre Company

Mrs Jeanne Pratt AC

Honorary Doctorate, Swinburne University of Technology

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

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 2013–14

Mrs Jane Hylton (Chair)

Mr John Calvert-Jones AM (from 24/4/14)

The Hon Mrs Ashley Dawson-Damer AM (to 15/6/14)

Mr Tim Fairfax AC

Mrs Catherine Harris AO, PSM

Mr Warwick Hemsley

Mr John Hindmarsh AM

Mr Callum Morton

Mr Allan Myers AO, QC

Mrs Jeanne Pratt AC

Building Committee

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

Members 2013–14

Mr John Hindmarsh AM (Chair)

Mr Warwick Hemsley

Mr Callum Morton

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 2013–14

Mr Warwick Hemsley (Chair)

Mr John Calvert-Jones AM (from 25/6/14)

The Hon Mrs Ashley Dawson-Damer AM (to 15/6/14)

Mr John Hindmarsh AM

Mr Allan Myers AO, QC (Ex-officio)

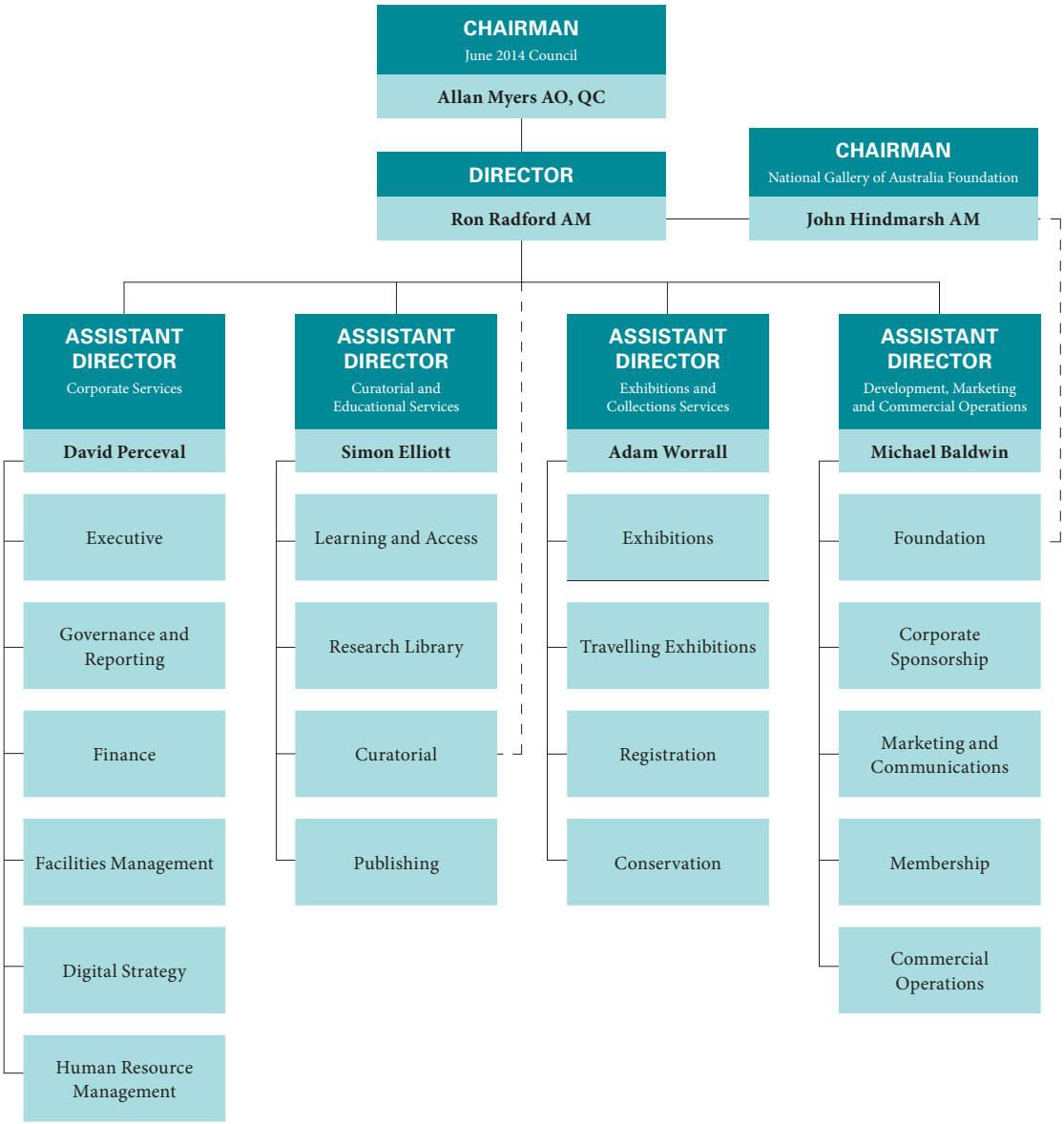
APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	eligible to attend	attended	eligible to attend	attended
Mr Allan Myers AO, QC* 11/10/12 – 10/10/15	5	5	10	10
Mr Tim Fairfax AC 10/3/11 – 9/3/14	3	3	3**	3
Dr Ron Radford AM (Director) 20/12/04 – 19/12/09 20/12/09 – 19/1/13 20/4/12 – 30/9/14	5	5	15	15
Mr John Calvert-Jones AM 1/8/06 – 31/7/09 29/10/09 – 28/10/12 24/4/14 – 23/4/17	2	1	-	-
The Hon Mrs Ashley Dawson-Damer AM 22/4/05 – 21/4/08 30/5/08 – 29/5/11 16/6/11 – 15/6/14	4	4	8	8
Mrs Catherine Harris AO, PSM 24/5/12 – 23/5/15	5	5	5	5
Mr Warwick Hemsley 13/12/06 – 12/12/09 14/4/10 – 13/4/13 30/5/13 – 29/5/16	5	5	15	15
Mr John Hindmarsh AM 10/3/11 – 9/3/14	3	3	9**	9
Ms Jane Hylton 15/6/10 – 14/6/13 25/7/13 – 24/7/16	5	5	5	5
Mr Callum Morton 14/5/09 – 13/5/12 24/5/12 – 23/5/15	5	4	10	6
Mrs Jeanne Pratt AC 14/9/11 – 13/9/14	5	4	5	4

* Chairman from 11/10/12

** Mr Fairfax and Mr Hindmarsh attended two Council meeting as an observer

APPENDIX 2 MANAGEMENT STRUCTURE

The following details management structure as at 30 June 2014.



APPENDIX 3 EXHIBITIONS AND NEW DISPLAYS

EXHIBITIONS AT THE NATIONAL GALLERY OF AUSTRALIA

Creating worlds

23 February – 4 August 2013

This exhibition explores artists' responses to issues of sustainability, the natural environment and the interconnectedness of ecological systems.

Turner from the Tate the making of a master

1 June – 15 September 2013

JMW Turner is one of Britain's greatest artists and a key figure of the Romantic generation. He is celebrated as a highly modern painter and his work much admired for its experimental character. *Turner from the Tate* included many of the artist's most famous paintings and offered fresh perspectives on an artist who was valued as a master in his own time and whose impact was felt as far away as Australia. It provided a comprehensive overview of Turner's monumental landscapes and atmospheric, light-filled seascapes, while offering extraordinary insights into his working life and practices.

Roy Lichtenstein Pop remix

20 July 2013 – 27 January 2014

Drawn from the extensive collection of Roy Lichtenstein's prints at the National Gallery of Australia, this exhibition traced the artist's print projects from the 1950s to the 1990s, exploring how he appropriated, transformed and remixed numerous art historical sources.

Toyshop

17 August 2013 – 6 April 2014, children's exhibition

This exhibition for children explored toys and artists' use of toys in creating works of art that inspire fun and imagination for children and a sense of nostalgia for adults.

William Kentridge drawn from Africa

5 October – 3 November 2013

This exhibition revealed the breadth of the Gallery's holdings of works by William Kentridge, a major figure in contemporary art who has established an international reputation as a gifted figurative artist. His works are often inspired by some of the most topical subjects in South African society and politics.

Gold and the Incas lost worlds of Peru

6 December 2013 – 21 April 2014

Gold and the Incas was the first exhibition of Peruvian art ever staged in Australia. Australian audiences encountered the aesthetic depth, drama and beauty of the famous Incan empire and its predecessors. As well as being highly skilled metalworkers, potters, carvers and weavers, the artisans of Peru incorporated religious and political ideas based on the natural world. Lively depictions of gods, animals, birds and fish decorate the works of art. The exhibition marked the fiftieth anniversary of Australian–Peruvian diplomatic relations and was organised in cooperation with the Peruvian Ministry of Culture.

Garden of the East photography in Indonesia 1850s–1940s

21 February – 22 June 2014

The exhibition included over two hundred and fifty photographs, albums and illustrated books of the photography of the last century of colonial rule in Indonesia. It provided a unique insight into the people, life and culture of Indonesia at the time and marked the fortieth anniversary of dialogue relations between Australia and the Association of Southeast Asian Nations.

Light moves Australian contemporary video art

18 April – 20 July 2014

This display highlighted some of the newer additions to the national art collection as well as the extensive video holdings collected over the past forty years with monthly screenings of video art from the collection for the duration of the display. The exhibition included works by David Rosetzky, Daniel Crooks, Shaun Gladwell and Julie Rrap.

Atua sacred gods from Polynesia

23 May – 3 August 2014

The exhibition explored the relationship between *atua* and art, between spirits and sculpture, between gods and priests, between women and men. It looked at some of the most unique works of art in the Polynesian world and tried to make sense of an enduring mystery surrounding religious objects and their association with belief in gods.

Bali island of the gods

13 June – 3 August 2014

The arts of the Indonesian island of Bali have captured and charmed visitors for centuries. The wide range of works—sculpture, textiles, paintings, architectural elements and ritual objects—in this exhibition of Balinese art excited and surprised visitors, even those who have journeyed to the exotic island.

NEW DISPLAYS AT THE NATIONAL GALLERY OF AUSTRALIA

Present history a selection of photographs of New Zealand 1960s to the present

28 June – 15 December 2013

New Zealand's history is rich with tradition and culture, though at times turbulent and bloody. Over recent decades, photographers have reflected on the meaning and ramifications of nationhood, often grounding their enquiries in personal and wider histories.

Trent Parke The Christmas Tree Bucket

21 December 2013 – 23 February 2014

A display of Trent Parke's series *The Christmas tree bucket: Trent Parke's family album*, a candid portrayal of Parke's immediate family and relatives tied together with the recurring leitmotif of the Christmas get-together.

Finding your place in the world Asian photomedia

25 February – 10 August 2014

A selection of work by artists from Indonesia, Malaysia, Thailand, Tibet and India, including FX Harsono, Melati Suryodarmo, Mella Jaarsma, Yee I-Lann, Manit Sriwanichpoom, Gonkar Gyatso, Dayanita Singh and Pushpamala N.

TRAVELLING EXHIBITIONS NATIONALLY AND INTERNATIONALLY

Stars of the Tokyo stage Natori Shunsen's kabuki actor prints

This exhibition explores the dynamic world of Japan's kabuki theatre through the striking actor prints of Natori Shunsen (1886–1960).

Regional Gallery, Tamworth, NSW, 15 June – 20 July 2013

Cowra Regional Art Gallery, Cowra, NSW, 10 August – 29 September 2013

unDisclosed 2nd National Indigenous Art Triennial

This exhibition is a snapshot of contemporary Indigenous Australian art made since 2007.

Anne & Gordon Samstag Museum of Art, Adelaide, SA, 3 May – 7 July 2013

Western Plains Cultural Centre, Dubbo, NSW, 3 August – 6 October 2013

Cairns Regional Gallery, Cairns, Qld, 26 October 2013 – 5 January 2014

Capital and country the Federation years 1900–1914

Capital and country highlights the richness of Australian art of the Federation era. The exhibition will tour almost every state and territory in Australia as the National Gallery of Australia's centenary gift to the nation.

Museum and Art Gallery of the Northern Territory, Darwin, NT, 4 May – 29 September 2013

Art Gallery of Ballarat, Ballarat, Vic, 26 October 2013 – 19 January 2014

Tasmanian Museum and Art Gallery, Hobart, Tas, 14 March – 11 May 2014

Carol Jerrems photographic artist

Carol Jerrems's gritty, poetic and elusive images have come to define the 1970s in Australia.

Monash Gallery of Art, Melbourne, Vic, 6 July – 29 September 2013

Casula Powerhouse, Liverpool, NSW, 5 April – 18 May 2014

Bodywork Australian jewellery 1970–2012

The work of forty contemporary Australian jewellers exploring the relationship of jewellery to the body.

Moree Plains Gallery, Moree, NSW,
7 September – 3 November 2013

Glasshouse, Port Macquarie, NSW,
22 November 2013 – 2 February 2014

Port Pirie Regional Art Gallery, Port Pirie, SA,
28 February – 4 May 2014

Ballets Russes the art of costume

A major exhibition of the Gallery's renowned collection of Ballets Russes costumes by artists Pablo Picasso, Henri Matisse and Giorgio de Chirico.

National Art Centre, Tokyo, Japan,
18 June – 1 September 2014

ELAINE AND JIM WOLFENSOHN GIFT SUITCASE KITS

Blue Case Technology

Shellharbour Council Exhibition Space, Shellharbour, NSW, 8 June – 18 July 2013

Tasmanian Museum and Art Gallery, Hobart, Tas,
21 August – 25 September 2013

Burnie Regional Art Gallery, Burnie, Tas,
27 September – 24 October 2013

Riverina Regional Library, Wagga Wagga, NSW,
29 October – 25 November 2013

Port Lincoln Region Arts, Port Lincoln, SA,
12 February – 14 April 2014

Bay Discovery Centre, City of Holdfast Bay, Adelaide, SA,
16–28 April 2014

Disability Information & Resource Centre (DIRC),
Adelaide, SA, 29 April – 1 May 2014

Mercedes College, Adelaide, SA, 2 May – 1 July 2014

Red Case Myths and Rituals and **Yellow Case** Form, Space and Design

Bay Discovery Centre, City of Holdfast Bay, Adelaide, SA,
18 June – 15 July 2013

Lindsay Gardens Aged Care Facility, Newcastle, NSW,
14 August – 18 September 2013

Muscular Dystrophy NSW, Sydney, NSW,
19 September – 3 October 2013

Adventist Aged Care, Sydney, NSW,
3 October – 5 November 2013

Gympie Regional Gallery, Gympie, Qld,
12 February – 25 March 2014

Artspace Mackay, Mackay, Qld, 28 April – 5 May 2014

Cairns Regional Gallery, Cairns, Qld, 8 May – 2 June 2014

Community Arts Network WA, Perth, WA,
6 June – 8 July 2014

The 1888 Melbourne Cup

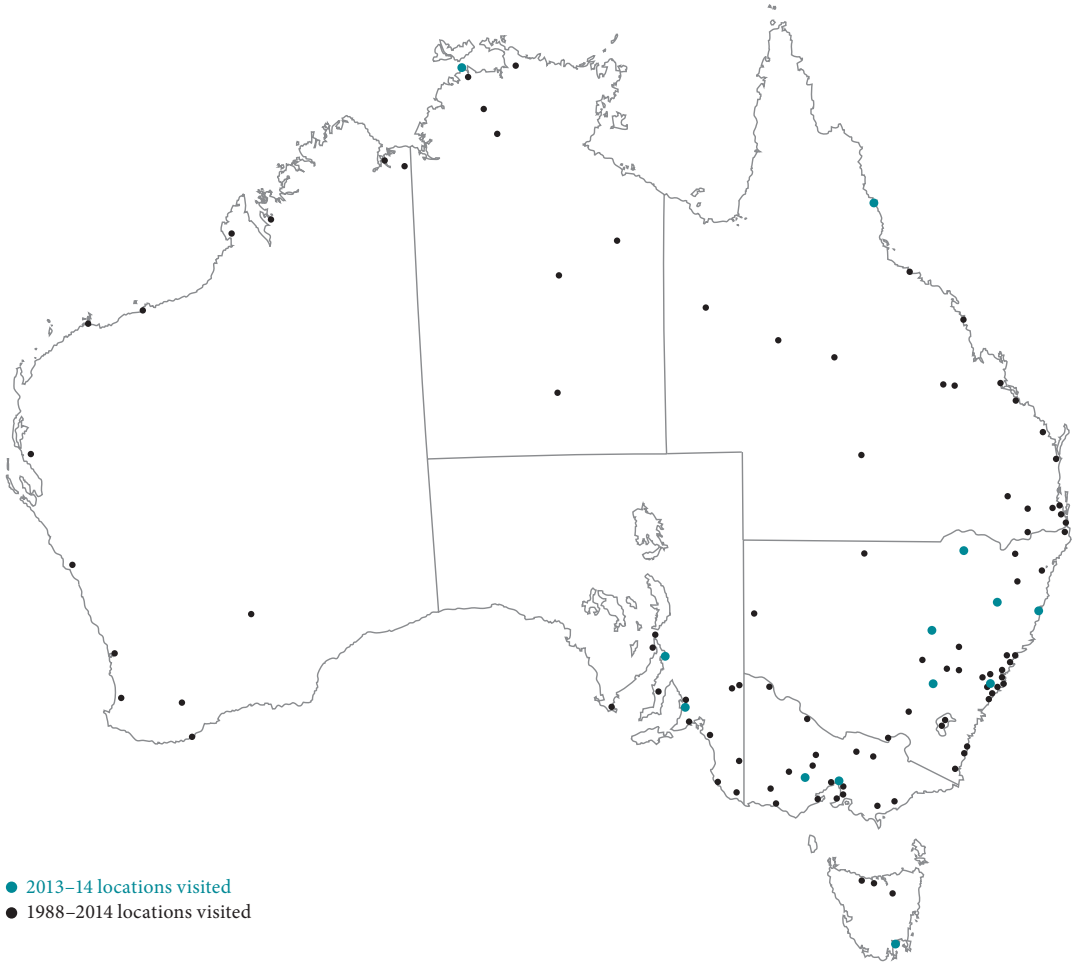
National Sports Museum, Melbourne, Vic,
15 January – 16 September 2013

Geelong Gallery, Geelong, Vic,
19 September – 19 November 2013

Albury Regional Museum and Art Gallery, Albury, NSW,
12 February – 1 April 2014

Wangaratta Art Gallery, Wangaratta, Vic,
2 April – 14 May 2014

LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2014



● 2013–14 locations visited
● 1988–2014 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
Cowra x 1
Dubbo x 5
Eden x 1
Gosford x 1
Grafton x 1
Gymea x 3
Lake Macquarie x 5
Liverpool x 1
Moree x 5
Moruya x 1
Mosman x 1
Mudgee x 1
Murwillumbah x 4
Newcastle x 14
Orange x 6
Parkes x 1
Penrith x 2
Port Macquarie x 1
Sydney x 34
Tamworth x 7
Wagga Wagga x 5
Wallaga Lake x 1
Windsor x 1
Wollongong x 5

NT
Alice Springs x 14
Brunette Downs x 1
Darwin x 19
Jabiru x 1
Katherine x 2
Palmerston x 1
Pine Creek x 1
Tennant Creek x 2

QLD
Barcaldine x 1
Blackwater x 1
Brisbane x 36
Bundaberg x 1
Cairns x 10
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 6
Stanthorpe x 2
Surfers Paradise x 7
Toowoomba x 4
Townsville x 13
Winton x 1

SA
Adelaide x 32
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 6
Renmark x 2
Whyalla x 3

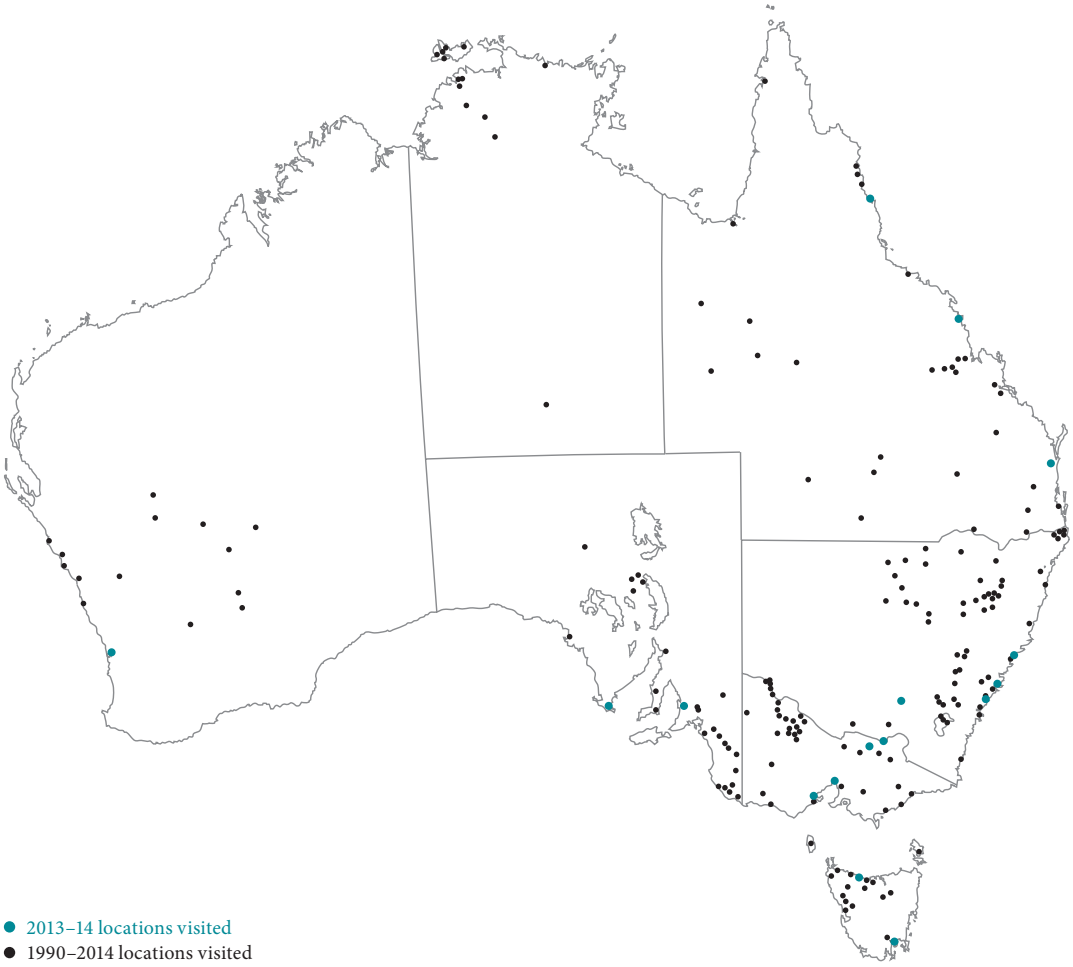
TAS
Burnie x 1
Devonport x 1
Hobart x 25
Launceston x 17

VIC
Ararat x 1
Ballarat x 10
Benalla x 3
Bendigo x 10
Castlemaine x 1
Geelong x 9
Hamilton x 3
Langwarrin x 2
Melbourne x 36
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
Wheelers 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, Malaysia x 1
St Petersburg, Russia x 1
Tokyo, Japan x 1
Washington DC, USA x 2
Wellington, NZ x 4

LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1990–2014



- 2013–14 locations visited
- 1990–2014 locations visited

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
Bunaloo
Bundanoon
Byrock
Campbelltown
Cartwright
Cessnock
Cobar
Coffs Harbour
Coleambally
Conargo
Condong
Coolabah
Coolah
Coonabarabran
Coonamble
Coraki
Cowra
Cudgen
Culcairn
Darlington Point
Deniliquin
Dubbo
Dunedoo
Dungowan
Eglinton
Euabalong
Eumungerie
Finley
Ganmain
Gilgandra
Glen Innes
Goulburn
Grafton
Griffith
Gumly Gumly
Gundaroo
Hay
Henty
Hill End
Huskisson
Ilabo
Inverell
Junee
Kelso
Kentucky
Kingscliff
Kirkconnell
Kootingal
Laggan
Lake Cargelligo
Lake Macquarie
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
Augathella
Bli Bli
Bloomfield River
Boulia
Brisbane
Buderim
Bundaberg
Caboolture
Cairns
Caloundra
Charleville
Childers
Cleveland
Cooktown
Cunnamulla
Dows Creek
Eton
Eungella
Gargett
Gin Gin
Gladstone
Glenview
Gold Coast
Goondiwindi
Gympie
Imbil
Kilkivan
Macleay Island
Mackay
Maleny
Marian
McKinlay
Mirani
Montville
Moura
Mt Charlton
Mt Isa
Murgon
Normanton
Oakey
Peachester
Pinnacle
Quilpie
Rockhampton
Roma
Rossville
Septimus
Surat
Thursday Island
Tin Can Bay
Toowoomba
Townsville
Warwick
Weipa
Winton

SA
Adelaide
Airdale
Andamooka
Balhannah
Beachport
Berri
Bordertown
Coober Pedy
Coomandook
Coonalpyn
Glossop
Kangaroo Island
Karcultaby
Keith
Leigh Creek
Maitland
Meningie
Millicent
Mount Burr
Mount Gambier
Murray Bridge
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
Mt Beauty
Murrayville
Nullawil
Orbost
Ouyen
Pomona
Queenscliff
Redcliffs
Robinvale
Rutherglen
Sale
Sealake
Shepparton
Springvale
Stanley
Sunnyclifs
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, Malaysia
Washington DC, USA

APPENDIX 4 PUBLICATIONS

BOOK TITLES

Book titles are available from the NGA Shop, via email <ecom@nga.gov.au> and at <ngashop.com.au> and are distributed in Australia through New South Books and in the United States of America by University of Washington Press.

Gold and the Incas lost worlds of Peru

Edited by Christine Dixon

December 2013, 304 pages, paperback, RRP $49.95

This publication reveals the splendour of the ancient cultures of Peru. More than two hundred objects show the aesthetic depth, drama and beauty of the famous Incan empire and its predecessors. As well as deities, lively depictions of animals decorate the works. Treasures from the Museo Nacional de Arqueología, Antropología e Historia del Perú, Museo Arqueologico Rafael Larco Herrera, Fundacion Museo Amano, Museo Oro del Perú and the National Gallery of Australia are discussed and illustrated in colour. The book includes essays by Peruvian and Australian scholars, maps and a timeline.

Our land

Eric Meredith

December 2013, 24 pages, hardback, RRP $24.95

Aboriginal and Torres Strait Islander people are advised that this publication contains names of deceased people.

This fun and educational book introduces preschoolers to the art of Indigenous Australians and the idea of sharing and caring for our land. Children will develop their observation, manual-dexterity and coordination skills as they piece together ten 16-piece jigsaw puzzles of works of art in the national art collection.

Raining cats and dogs

Kirsty Morrison

December 2013, 48 pages, hardback, RRP $14.95

This book playfully pairs works of art featuring those most familiar of family pets, cats and dogs, with onomatopoeia and graphics as a fun way to introduce preschoolers to art. Children will develop early word-recognition skills and learn how to visually read works of art and the world around them.

I went with my granny to a place called Peru

Jane Glasson and Suzie Campbell

December 2013, 36 pages, hardback, RRP $19.95

This charming story of a child and his granny introduces children to the splendour of Peru and to the excitement, mystery and adventure that can be had in discovering new cultures. *I went with my granny to a place called Peru* is beautifully realised with illustratiuons by Alice Carroll.

Peter and the wolf

December 2013, 40 pages, hardback, RRP $24.95

Peter and the wolf is a Russian folk tale that has entranced children and adults for generations. Sixteen of Danila Vassilieff's illustrations for the story are featured in this delightful book. The works will rarely be on public display because of their fragility, so this book brings to a wider audience this charming aspect of Vassilieff's work and the joy of the story of Peter and the wolf.

Garden of the East photography in Indonesia 1850s–1940s

Gael Newton

with essays by Susie Protschky, Alexander Supartono, Matt Cox, Vigen Galstyan, Ann Maxwell, Anneke Groenveld, Annabelle Lacour

February 2014, 176 pages, hardback, RRP $29.95

This book captures the work of the earliest photographers travelling from Europe to Indonesia in the last century of colonial rule as well as the ascent of Indonesia's own photographers, including those indigenous to the country. And it does so in the context of the growth of international interests in Indonesia as a destination, as an Eden of sorts, as the Garden of the East. The photographs illustrated in *Garden of the East* are from the National Gallery of Australia's large photographic archive of the Dutch East Indies, a rich cultural heritage resource for regional scholars, researchers, historians and Indonesian diaspora.

Atua sacred gods from Polynesia

Edited by Michael Gunn

May 2014, 256 pages, paperback, RRP $49.95

The Polynesian concept of *atua*—of gods, figurative objects and associated beliefs—developed over thousands of years and spread throughout the region. The superb examples of sculpture illustrated in this book provide an island-by-island insight into this rich and intriguing heritage. Among the *atua* were the deified spirits of human ancestors, particularly those famous for their invincibility, political strength or navigation skills.

Bali island of the gods

Robyn Maxwell, Niki van den Heuvel, Melanie Eastburn, Lucie Folan

June 2014, 176 pages, paperback, RRP $39.95

The pantheon of Hindu deities and the great epic tales of the Ramayana and Mahabharata are of paramount importance in Balinese art and the many temple festivals across the island demand the display of magnificent works of art. *Bali: island of the gods* elucidates the art of Bali and features some of the finest examples of textiles, objects, architectural features and manuscripts.

Collection highlights

Edited by Ron Radford

June 2014, 358 pages, paperback and hardback, RRP $49.95 and $69.95

Collection highlights is a concise and accessible introduction to the nation's greatest visual arts treasures held by the National Gallery of Australia in Canberra. Just over 300 works of art have been thoughtfully selected from the collection and are beautifully illustrated with engaging texts written by Australia's experts in Aboriginal and Torres Strait Islander art, nineteenth-century Australian art, twentieth-century Australian art, Pacific art, Asian art and European and American art.

ARTONVIEW

Published quarterly, 64–80 pages, paperback, RRP $9.95/free to members

Artonview previews the Gallery's exhibitions and displays nationally and internationally. It also provides in-depth focus on the national art collection, including important works newly acquired for the collection, and a wealth of information on the Gallery's learning and access programs and education and fundraising initiatives.

No 75, spring 2013

September 2013, 80 pages

Featured: *Gold and the Incas*, *William Kentridge*, *Toyshop*, *Garden of the East*, *Bodywork*, Members Acquisition Fund 2013–14, conservation and display of Yao paintings, fiftieth anniversary of Yirrkala Bark Petition, Fijian bark cloth reuniting family, visit by Tate's Senior Conservation Scientist Dr Joyce Townsend, Farewell to Allan Froud

Contributors: Robert Bell, Francesca Cubillo, Christine Dixon, Simon Elliott, Michelle Fracaro, Anne Gray, Deborah Hart, Niki van den Heuval, Crispin Howarth, Jane Kinsman, Gael Newton, Ron Radford, Daniel Thomas, Debbie Ward, James Ward

No 76, summer 2013

December 2013, 76 pages

Featured: *Roy Lichtenstein*, *Gold and the Incas*, *Trent Parke*, *Garden of the East*, *Capital and country*, sculptural highlights of the collection, Qantas 747 painted with Paddy Bedford work, Art and Alzheimer's program

Contributors: Jaklyn Babington, Tina Baum, Adriane Boag, Bronwyn Campbell, Christine Dixon, Simon Elliott, Gael Newton, Anne O'Hehir

No 77, autumn 2014

March 2013, 64 pages

Featured: *Gold and the Incas*, *Garden of the East*, *Finding your place*, *Bali*, *Atua*, newly acquired early colonial works, Masterpieces of the Nation Fund 2014, the painting, print and tankard in the collection with a shared connection

Contributors: Robert Bell, Roger Butler, Anne Gray, Michael Gunn, Robyn Maxwell, Simeran Maxwell, Gael Newton

No 78, winter 2014

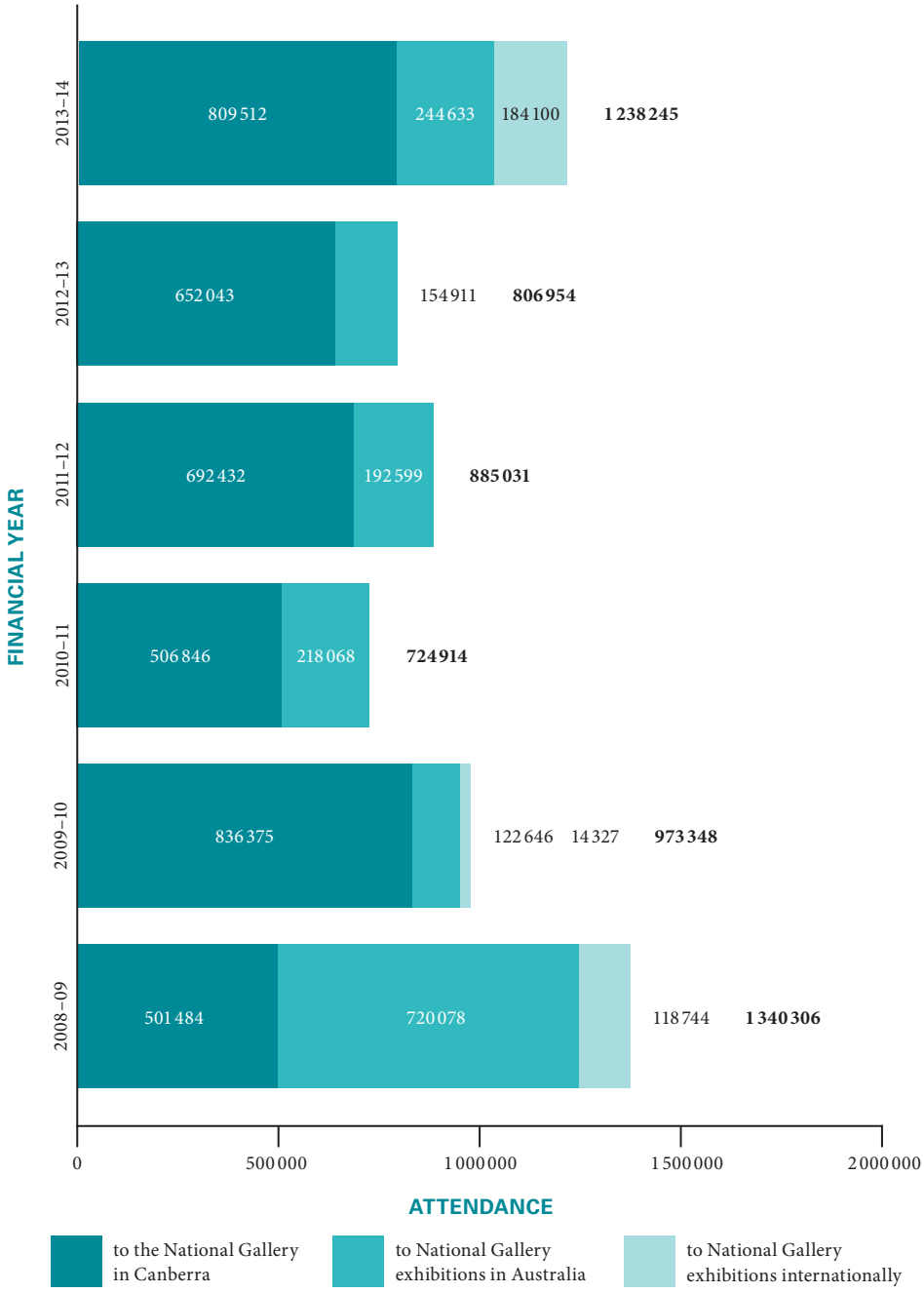
June 2013, 68 pages

Featured: *Atua*, *Robert Motherwell*, *Bali*, *Arthur Boyd*, *Stars of the Tokyo stage*, *Light moves*, Surrealism in the Pacific, Sculpture Garden Sunday and Enlighten

Contributors: Lucie Folan, Michelle Fracaro, Michael Gunn, Deborah Hart, Niki van den Heuval, Gwen Horsfield, Jane Kinsman, Rose Marin

APPENDIX 5 ATTENDANCES

ATTENDANCES FROM 2008–09 TO 2013–14



APPENDIX 6 WEBSITE TRAFFIC

Visits to National Gallery of Australia websites totalled 1.71 million. Webpages were viewed 6 million times.

REFERRALS

Indicates the sources of traffic to the Gallery's websites. In order of percentage.

TRAFFIC SOURCE	PERCENTAGE
Search engines	62%
Direct traffic	20%
Referring sites	10%
Other	6%
Social media	2%

VISITS BY GEOGRAPHIC LOCATION

In order of number of visits.

GEOGRAPHIC LOCATION	NUMBER OF VISITS
Global distribution	
Australia	1 111 729
United States of America	204 574
United Kingdom	85 549
France	37 365
Germany	24 189
Canada	23 048
Italy	15 731
New Zealand	13 000
India	12 206
The Netherlands	11 055
National distribution	
New South Wales	488 456
Australian Capital Territory	211 948
Victoria	211 349
Queensland	102 320
South Australia	42 612
Western Australia	41 005
Tasmania	11 364
Northern Territory	2509

TOP 25 MOST POPULAR WEBSITE SECTIONS

In order of number of visits.

WEBSITE LOCATION	NUMBER OF VISITS	PAGE VIEWS
Exhibition (aggregate of exhibitions sites)	397 413	1 596 088
Collection search	383 314	1 416 448
Home	244 157	351 456
Gold and the Incas: lost worlds of Peru	79 027	432 410
International Painting and Sculpture	76 976	134 555
Exhibitions (general information, current and future)	70 937	205 362
Turner from the Tate: the making of a master	60 841	275 064
Artonline	48 091	77 578
Collection galleries	37 917	298 138
About us	33 402	135 518
Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond	29 273	68 200
Federation: Australian art and society 1901–2001	27 411	63 888
NGA mobile presence	25 841	67 982
Monet and Japan	25 514	57 324
Calendar of events	20 949	69 101
Ocean to Outback: Australian landscape paintings 1850–1950	20 029	142 244
Ballets Russes: the art of costume	18 849	99 157
Visiting	17 538	104 950
International Prints	13 764	72 205
Seeing the centre: the art of Albert Namatjira 1902–1959	13 325	46 818
Collection search (homepage)	11 951	55 554
Roy Lichtenstein: Pop remix	11 300	37 770
Grace Cossington Smith: a retrospective exhibition	8399	48 088
Soft sculpture	6839	36 995
George W Lambert retrospective: heroes and icons	5905	41 126

APPENDIX 7 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 Novotel Canberra as the Accommodation Partner for *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru* and for providing accommodation to National Gallery of Australia guests

ACT Government through VisitCanberra as a Presenting Partner for *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru* and for its continued support of the National Gallery of Australia's major exhibitions

Aerial Capital Group through Canberra Elite Taxis as a Supporting Partner for *Turner for the Tate: the making of a master* and through Canberra Hire Cars as a Corporate Member for *Gold and the Incas: lost worlds of Peru*

Audi Canberra as a Corporate Member of the National Gallery of Australia

Aesop for its continued 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

The Attorney-General's Department, Ministry for the Arts, 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 Attorney-General's Department, Ministry for Arts, 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

Australian Broadcasting Corporation for its continued support through ABC Local Radio around the country and through ABC TV and ABC Online

Australian Government for its support through Visions of Australia, which supports touring exhibitions and provides funding assistance for the development and touring of Australian cultural material across Australia

Avant Card for its continued support of exhibitions at the National Gallery of Australia

Barlens for its support of Sculpture Garden Sunday

The Brassey of Canberra as the Accommodation Partner for *William Kentridge: drawn from Africa*, for its continued support of the National Summer Art Scholarship and for providing accommodation to National Gallery of Australia guests

The Canberra Times as a Media Partner for *Turner from the Tate: the making of a master, Gold and the Incas: lost worlds of Peru* and *Atua: sacred gods from Polynesia* and as an annual partner of the National Gallery of Australia

Canberra Airport as a Major Partner for *Turner for the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru*

CanPrint as the Print Partner for *Atua: sacred gods from Polynesia*

Chimu Adventures as a Council Circle Member of the National Gallery of Australia and for its support of *Gold and the Incas: lost worlds of Peru*

Clayton-Utz as a Corporate Member of the National Gallery of Australia

Coopers Brewery as a beverage partner of the National Gallery of Australia and for its continued support of the Sculpture Bar

Department of Foreign Affairs and Trade for its support of *Australia* at the Royal Academy of Arts in London

Eckersley's Art & Craft for its support of Sculpture Garden Sunday and the Big Draw

Fairfax Media through The Age and The Sydney Morning Herald as a Media Partner for *Turner from the Tate: the making of a master, Gold and the Incas: lost worlds of Peru* and *Atua: sacred gods from Polynesia* and as an annual partner of the National Gallery of Australia

Flash Photobition as the Signage Partner of the National Gallery of Australia

Forrest Hotel and Apartments for its continued support of the Wesfarmers Arts Indigenous Arts Leadership program, which forms part of the Wesfarmers Arts Indigenous Fellowship program, and for providing accommodation to National Gallery of Australia guests

The Foundation Board Publishing Fund for its support of Gallery publications

Google for its support through Google Grants

Gordon Darling Foundation as a Major Partner for *Atua: sacred gods from Polynesia* and its continued support of the development and promotion of the Australian and Pacific print collection

Hyatt Hotel Canberra for providing accommodation for the National Gallery of Australia Foundation Gala Weekend

Hotel Realm as a Council Circle Member of the National Gallery of Australia and for providing accommodation to National Gallery of Australia guests

The Jani Haenke Charitable Trust for its support of Dr Joyce Townsend's visit to Australia in conjunction with *Turner from the Tate: the making of a master*

JCDecaux as a Media Partner for *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru* and as an annual partner of the National Gallery of Australia

King O'Malley's as a Corporate Member of the National Gallery of Australia

Maddocks Lawyers as the Legal Partner and a Council Circle Member of the National Gallery of Australia

Millmaine for its marketing support of *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru*

Moët Hennessy Australia as a beverage partner of the National Gallery of Australia and for its continued support of the Sculpture Bar featuring Chandon

Molonglo Group and New Acton/Nishi for its continued support of the National Gallery of Australia and as Cultural Partner for *Roy Lichtenstein: Pop remix*

National Australia Bank as the Art Education and Access Partner of the National Gallery of Australia, a Principal Partner for *Gold and the Incas: lost worlds of Peru* and for supporting the National Summer Art Scholarship, Sculpture Garden Sunday and the Big Draw

National Gallery of Australia Council Exhibitions Fund for its continued support of temporary exhibitions at the National Gallery of Australia

Nine Entertainment Company for its continued support, including Channel Nine as a Principal Partner and Ticketek for its support during *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru*

The Peruvian Embassy for its support of *Gold and the Incas: lost worlds of Peru,* The 10th Latin American Film Festival and the National Gallery of Australia Foundation Gala Weekend

Palace Cinemas as a Corporate Member of the National Gallery of Australia

PricewaterhouseCoopers as an Exhibition Partner of *Garden of the East: photography in Indonesia 1850s–1940s* and *Bali: island of the gods* and for their support of the Gallery's digital initiatives

PromPeru as a Major Partner for *Gold and the Incas: lost worlds of Peru*

Qantas Airways for its continued support of the National Gallery of Australia, as a Major Partner for *Turner from the Tate: the making of a master, Gold and the Incas: lost worlds of Peru* and *Atua: sacred gods from Polynesia* and for its support of the Wesfarmers Arts Indigenous Fellowship program

Qantas Freight for its support of *Australia* at the Royal Academy of Arts in London and as a Major Partner for *Atua: sacred gods from Polynesia*

The Sidney Myer Fund for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund

Scenic Tours as a Corporate Member of the National Gallery of Australia and for its support of *Gold and the Incas: lost worlds of Peru*

Voyager Estate for its support of the National Gallery of Australia Foundation Gala Luncheon

Waterford Wedgwood as the Tea Room Partner for *Turner from the Tate: the making of a master*

Wesfarmers for its continued support of Wesfarmers Arts Indigenous Fellowship program

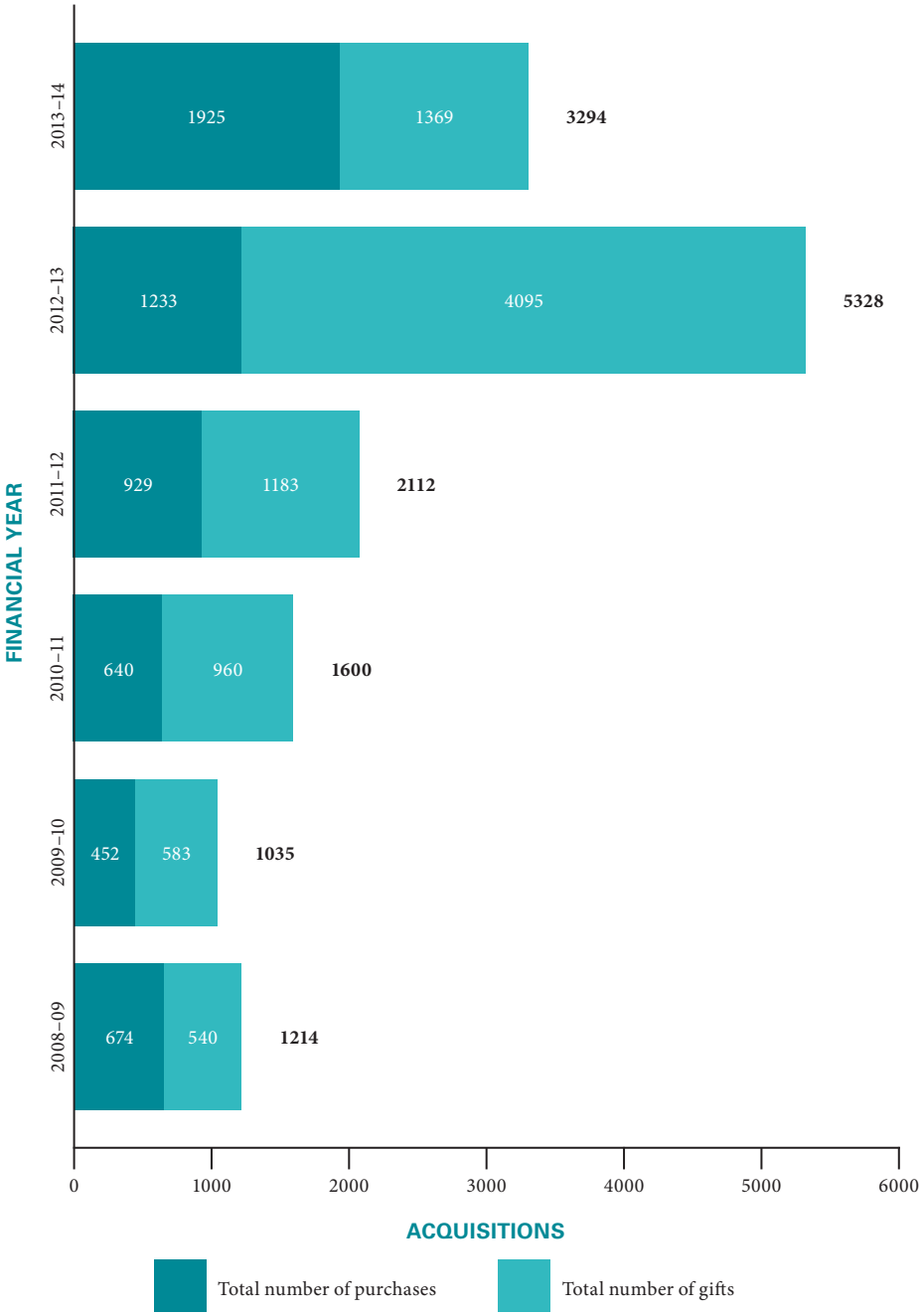
WIN Television as a Media Partner for *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru* and as an annual partner of the National Gallery of Australia

Wolfensohn Family Foundation for its continued support of the Wolfensohn Gift outreach program

Yulgilbar Foundation for its generous support of the family activity rooms and children's programs for *Turner from the Tate: the making of a master* and *Gold and the Incas: lost worlds of Peru*

APPENDIX 8 ACQUISITIONS

ACQUISITIONS FROM 2008–09 TO 2013–14



LIST OF WORKS ACQUIRED 2013–14

Australian art

Paintings

BALDESSIN, George
Italy 1939 – Australia 1978
Australia from 1949; England and Italy 1962–63; Japan 1966; Brazil and France 1975–77

Personage c 1969
oil wash and gesso on plywood
31.5 x 23 cm
2014.902

BECKETT, Clarice
Australia 1887–1935

Silent approach c 1924
oil on board
48 x 58 cm
Purchased with the assistance of Ken Baxter and Annabel Baxter, Peter Burrows AO, Kiera Grant, Bill Hayward and Alison Hayward, Colin Hindmarsh and Barbara Hindmarsh, the Hon Diana Laidlaw AM, John Schaeffer AM and Bettina Dalton, Ezekiel Solomon AM, 2014. 100 Works for 100 Years
2014.953

BELL, George
Australia 1878–1966
France 1904–06; England 1906–20

Toinette 1934
oil on paper
55 x 38 cm
2014.1688

BLACKMAN, Charles
born Australia 1928
England 1961–66; France 1970–71

The room (The blue dress) 1954
enamel on compressed cardboard
61.5 x 75 cm
National Gallery of Australia Foundation Gala Dinner Fund, 2014. 100 Works for 100 Years
2014.698

BOOTH, Peter
born England 1940
Australia from 1958

Man seated on a fence 2012
oil on canvas
213.5 x 91 cm
2013.4140

BROWNE, Andrew
born Australia 1960

Washington study #4 (with lights) 2011
oil on linen
75 x 191 cm
2014.952

CLAXTON, Marshall
England 1813–1881
Australia 1850–54; India 1855–58

Portrait of William Channing A'Beckett 1853
oil on canvas
59 x 44 cm
2014.960

COSSINGTON SMITH, Grace
Australia 1892–1984
England and Europe 1912–14; England and Italy 1949–51

I looked, and behold a door was opened in Heaven 1952–53
oil on composition board
86.4 x 59.2 cm
Marie and Vida Breckenridge Bequest Fund, 2013. 100 Works for 100 Years
2013.4198

DAVIES, David
Australia 1864 – England 1939
France and England 1890–93; from 1897

The cobbler's cottage, North Wales c 1906
oil on canvas
36 x 46 cm
2014.697

DE MAISTRE, Roy
Australia 1894 – England 1968
England and France 1923–26; England and France from 1929

Colour sketch—Dangar Island 1918
oil on board
25 x 35 cm
Purchased with the assistance of John Kirby AM and Carolyn Kirby, 2014. 100 Works for 100 Years
2014.994

Back lane, Ebury Street c 1936
oil on board
23.5 x 32 cm
2013.4274

DEVINE, Catherine
United Kingdom c 1856–1899

Portrait of Arthur Martin a'Beckett as an infant c 1888
oil on canvas
91 x 71 cm
2014.961

DUTERRAU, Benjamin
England 1767 – Australia 1851
Australia from 1832

Portrait of a gentleman 1819
oil on canvas
90.8 x 70.5 cm
2013.4851

An infant of Van Diemen's Land 1840
oil on canvas
sight 69.8 x 57.8 cm
Masterpieces for the Nation Fund, 2014. 100 Works for 100 Years
2013.4834

EARLES, Chester
England 1821 – Australia c 1905
Australia from 1864

Feather pickers—a pause in the work 1876
oil on canvas
60.5 x 50.5 cm
2013.4212

EATON, Janenne
born Australia 1950

Untitled 2008
oil on canvas
183 x 260 cm
Gift of the artist, 2014
2014.751.A-B

EMMERICHS, Bern
born Australia 1961

Friendship or foe? 2013
painted ceramic tile
30 x 120 cm
2014.673

FRANK, Dale
born Australia 1959
lived and worked United States of America, Austria, The Netherlands, Italy and United Kingdom

Being just a liver the virgo, portrait 1982
synthetic polymer paint on canvas
130 x 97 cm
The Dale Frank Gift, 2014
2014.43

The bearded woman and the recorded discreteness 1982
synthetic polymer paint on canvas
141 x 101 cm
The Dale Frank Gift, 2014
2014.42

The key to ships at the gate 1982
synthetic polymer paint on canvas
136 x 90 cm
The Dale Frank Gift, 2014
2014.41

Self portrait candles to pity perception 1982
synthetic polymer paint on canvas
180 x 300 cm
The Dale Frank Gift, 2014
2014.19

And the painting of the painting that was justly so afraid, it stuck to the frame of the inner light and guiding light of the virgin painting (the studio eye) 1984
synthetic polymer paint on canvas
200 x 305 cm
The Dale Frank Gift, 2014
2014.15

The skinny man with too much a decorative gift. To the self portrait as I would like 1985
synthetic polymer paint, rope on canvas
230 x 200 cm
The Dale Frank Gift, 2014
2014.20

Art #2 1986
synthetic polymer paint, fired plastic on canvas
150 x 120 cm
The Dale Frank Gift, 2014
2014.21

Untitled 1988
synthetic polymer paint, pillow, cake mould on canvas
150 x 120 x 10 cm
The Dale Frank Gift, 2014
2014.44

not titled (*Orange white abstraction*) 1989
printed vinyl, varnish, synthetic polymer paint on linen
250 x 200 cm
The Dale Frank Gift, 2014
2014.56

Classicism 1990
commercially produced printed acrylic mink fabric
216 x 191 cm
The Dale Frank Gift, 2014
2014.22

Did the parrot have something to do with it? 1990
paper (pages of Tension), contact, varnish, synthetic polymer paint on canvas
200 x 300 cm
The Dale Frank Gift, 2014
2014.46

Heroism and the dilemma of the disillusioned soldier in the illusionistic world 1990
synthetic polymer paint, moulded metal disc on woven Onkaparinga wool blanket
240 x 200 cm
The Dale Frank Gift, 2014
2014.25

Welcome to the high chaperral of modern art 1990
synthetic polymer paint, varnish, welcome mats on canvas
200 x 280 cm
The Dale Frank Gift, 2014
2014.26

What is it that makes today's homes so different, so appealling … 1991
synthetic polymer paint, roller print on printed cotton sheet
200 x 300 cm
The Dale Frank Gift, 2014
2014.47

The fall of pointless intercourse (the warped canvas) 1992
oil on canvas
280 x 200 cm
The Dale Frank Gift, 2014
2014.23

Self-portrait—(the secret) Frank love and understanding 1993
oil, varnish, synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014. 100 Works for 100 Years
2014.10

All men have enemies but really good men have many enemies. With the rush of a good head job: self-portrait. Dan Falzon. To have Dan Falzon inside me and Rio on the rim. The clenching prostate and dead pupil. 1993
synthetic polymer paint on canvas
240 x 200 cm
The Dale Frank Gift, 2014
2014.27

Whoose that a knocking on A M'I door 1993
synthetic polymer paint, inflatable plastic, newspaper and printed paper on canvas
260 x 200 x 40 cm
The Dale Frank Gift, 2014
2014.45

The dealers ovaries; In the foul coup of art 1994
synthetic polymer paint, eggshells, upholstery fabric on canvas
200 x 240 cm
The Dale Frank Gift, 2014
2014.28

The scream and the rush of the great tickled prostrate prostate—self-portrait 'in your dreams' the organic climax of the pain of the demanding profane prostate and the insatiable cockroach 1994
synthetic polymer paint, oil on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.24

The great artist's cumm shot 1996
aluminium on woven blue fibreglass
260 x 200 cm
The Dale Frank Gift, 2014
2014.29

Doug'ese bottomless bungie thru the trivial funky conduit 1998
synthetic polymer paint on canvas
240 x 200 cm
The Dale Frank Gift, 2014
2014.31

Such relish 1998
oil, synthetic polymer paint, varnish on linen
200 x 200 cm
The Dale Frank Gift, 2014
2014.51

Balthazar Getty 1999
varnish and synthetic polymer paint on canvas
200 x 200 cm
The Dale Frank Gift, 2014
2014.40

Green fiery inner leg of a wobbly goat curator 1999
synthetic polymer paint, oil on linen
238 x 183 cm
The Dale Frank Gift, 2014
2014.50

A Sydney lap dog 2000
synthetic polymer paint, aluminium on linen
240 x 360 cm
The Dale Frank Gift, 2014
2014.33

Cerise monochrome 2000
varnish and synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.60

John Cougar Mellencamp 2000
synthetic polymer paint on linen
200 x 360 cm
The Dale Frank Gift, 2014
2014.35

The lost highway 2000
synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.30

To marry Tyson from the stable 2000
synthetic polymer paint and aluminium on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.34

Toby Maguire 2000
synthetic polymer paint, varnish on linen
200 x 240 cm
The Dale Frank Gift, 2014
2014.39

The universe of wanking pixels 2000
synthetic polymer paint and plastic bottles on linen
260 x 200 x 35 cm
The Dale Frank Gift, 2014
2014.7

Weirdo love 2000
synthetic polymer paint, varnish with countless male mosquitoes and assorted nightlight insects
260 x 200 cm
The Dale Frank Gift, 2014
2014.32

Acid knee jerk 2001
synthetic polymer paint, ink, paper on canvas
200 x 300 cm
The Dale Frank Gift, 2014
2014.55

Art critics make great fat chicks between flannelette sheets 2001
synthetic polymer paint on linen
200 x 260 cm
The Dale Frank Gift, 2014. 100 Works for 100 Years
2014.11

Fifteen 2001
synthetic polymer paint on linen
260 x 200 cm
The Dale Frank Gift, 2014
2014.54

Just a little bit 2001
synthetic polymer paint and plastic eyes on linen
200 x 260 cm
The Dale Frank Gift, 2014
2014.53

Success management leadership the familie Asiaan 2001
synthetic polymer paint on canvas
200 x 200 cm
The Dale Frank Gift, 2014
2014.37

The artist's four testicles on the barbeque of life 2001
synthetic polymer paint
200 x 300 cm
The Dale Frank Gift, 2014
2014.38

The pimp of the universe 2001
synthetic polymer paint with motorised rotating solar system on linen
240 x 360 cm
The Dale Frank Gift, 2014
2014.57

You prick 2001
synthetic polymer paint, oil on canvas
200 x 260 cm
The Dale Frank Gift, 2014
2014.36

Stealthy and wealthy 2002
varnish and synthetic polymer paint on canvas
198 x 258 cm
The Dale Frank Gift, 2014
2014.74

not titled (*Blue monochrome II*) 2006
varnish and synthetic polymer paint on canvas
200 x 200 cm
The Dale Frank Gift, 2014
2014.61

Silence is still a word that has to be spoken. Satan's MSN Service. The digital numerals rolling upwards faster in a blur. You can't make out the details but you can be sure of the trap, between zero and never, faster and faster. It's time repetitive, counting ages against aging counting time. The astronaut is his gleaming suit devoured by gut worm. Sauropod wit savoured in a sauterne satin smoking jacket. Floating in an air that only existed in another time. Now in an era of T.V. dislocation as cultural relocation. Maybe it's too pretentious to think you would call. If you were here you would know it takes a slave's soul to make the best master. I've seen your face in occasional contractual smiles, still, I'm waiting with Bic biro in hand, a last hope gasping for pigeon holes in the scrub. Security Screening leaving an Economy Class vapour trail. If you were here you'd know, toe to toe soulless truth, in a cautious embrace of the inevitable under saturnine lead lights #9 2006–07
polyurethane with dyes and pigment on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.66

Skeet Ulrich 2007
varnish and synthetic polymer paint on canvas
200 x 200 cm
The Dale Frank Gift, 2014
2014.72

Bestselling bacon fat pride chain smoking circumstance 2008
varnish and synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.70

not titled (*Black monochrome II*) 2008
varnish and synthetic polymer paint on canvas
200 x 200 cm
The Dale Frank Gift, 2014
2014.73

In coming home he realized the high value of his own indifferent needs that scratched at his rational senses like an irritating one new message tone 2008–09
varnish, polyurethane with dyes and pigment on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.71

A drowning within a drowning, repetition, a sunk and sinking swaying to the bottom, ebb and flow with the current, held in suspension by some invisible force. Like the algae now floating through his previously contained world, his universe was whole. What that once was his blood now echoed his ebb and flow, it too settling gently upon the floor. Spots, spots floated like too many words. Blood shining through the skin after it has sunk into the superficial dermal blood vessels gathers to spots. These appear following death and can be shifted by finger touch, even more than 20 hours later. Post-mortem lividity (libor mortis), one of the three certain symptoms of death. 2009
polyurethane with dyes and pigment on linen
300 x 260 cm
The Dale Frank Gift, 2014
2014.8

A Trident mega noodle cup, spare rib flavour drowning Emphysema, the mouth scalding breathlessness his own mundane. The flies stick now more than usual with the stagnant flow and floating slime. The river is in the view from the house for any eyes. Perhaps it would seem more meaningful had Jewboy expressed anything artistic, but rather he wanted nothing. The fulfilling envious gold cup of nothing. The unmarked grave is in view, 27 feet outside the later west boundary fence of the cemetery. The fiver is in view from the cemetery of any eyes—'don't you know that not even the hair on your head is your own?' 2009
polyurethane with dyes and pigment on linen
300 x 260 cm
The Dale Frank Gift, 2014
2014.18

Gone were the organs screeching and screams of flesh filling with blood in a vain attempt to expel the invading waters. Having circumcised his fear a meaninglessness he had confounded, tricked, duped for years, blanketed over him with suffocating assurance and winning camouflage. Diatoms floated freely through him as if he was a mere watery fog in the watery other. To reveal whether bodies were alive or dead upon entering the water, an analysis of single celled algae, known as diatoms, is performed. Certain diatoms found in the body are compared against those found in the water and if these samples match, then the body was alive upon entering the water, but if otherwise, the body was dead upon entering the water. In the wake of pleasure, pleasure boats, ferries, time spread out above him radiating from the seemingly diverting and circling craft. Like tiny water insects darting back and forth across the surface. 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.68

He floated not in an aria but a prelude to the dark resolution. The expected tunnel devoid of light devouring the countless regrets regulating ebb and flow in the drift. The Ferryman's Usher shining a torch to his seat. A flock, four hundred and twenty, at least, pink breasted Galahs screeched vice like in his head swimming overhead. Not the Ganges' Ibis he had expected to orchestrate, tearing him jaundice flesh from bone to resurrection. The little suitcase bobbed, the melamine and the melanin. 2009
polyurethane with dyes and pigment on linen
300 x 260 cm
The Dale Frank Gift, 2014
2014.9

In 1840 Larnach had a brush with bushrangers known as Jewboy's Gang. 'Jewboy together with Marshall, Shea and Chitty were on the road between Maitland and Singleton, not far from the present-day town of Branxton. At eight in the morning they came across two prosperous settlers named Larnach and Barker traveling towards Maitland. Floggings had become an almost daily occurrence under John Larnach's supervision, rations were poor and conditions unbearable. Larnach was riding a horse and Mr Barker was in a gig. Two of the bushrangers approached each man, and ordered them to stand. Larnach was struck by one of the gang with the butt of a gun, and he returned the compliment with his whip. Larnach then spurred his horse and rode off at a furious pace …' 2009
polyurethane with dyes and pigment on linen
300 x 260 cm
The Dale Frank Gift, 2014. 100 Works for 100 Years
2014.17

It was his thoughts, stampeding, that he wished more than anything would cease. Just as his lungs had reached, filled and swollen and had become still, so he longed for his head to follow. There was no desperate clinging sentimentality, no heroics, no philosophy of the profound insightful journey countless many had taken but none had returned from with news of fine pastures, just the mundane, a bowl of the stupid, one thousand mundane thoughts racing, scrambling over each other, each desperate to recall their second of existence, each desperate not to be the last. 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.63

It was reported 'that Mr. Dine of "Hambledon Hill" when his vault was opened, now four years after his death, to receive the body of his long time companion Thomas B. Rossieter, on May 4, no less than 7 large snakes were found inside and dispatched by James Martini. Dine and Rossiter, the topic of many a surplus glance and insinuation during their 25 years as companions, Dine's win of the Melbourne Cup, the squandering of his personal fortune on "Hambledon Hill House", their complete public friendship hiding the unspoken of criminal acts, but also in their youth, their questionable bonds of friendship with and defense of Jewboy after his drowning. A drowning to avoid his inevitable hanging'. 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.64

Khan Chittenden 2009
aluminium on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.16

not titled (*Black, peach cosmic abstract*) 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.69

Promiscuous in his duck and weave strategies he had seen little in his 25 years to warrant the need others had for others, considering what payment they received in return. It was not a bargain he entered into … 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.62

The river, Dettol colour, with depth increasing Molasses consistency, the acid sting giving way to a sweet nauseous caramel detachment. His eyes no longer inward squirting lemons but swollen ripe wet fruit. Peeled back Lychees the size of Grapefruit. The Panadol induced creation of a dead man by circumstance and the fancy of delusions, 'floating islands', a primordial soup that was his bilious beginning and bloated undoing. A loud pungent dessert ever present with each bite of each preceding course of his fifty year banquet. 2009
polyurethane with dyes and pigment on linen
260 x 300 cm
The Dale Frank Gift, 2014
2014.67

The supporting scaffolding of his creative problem solving skills provided not only a strength, but a mean by which others like screeching monkeys could scamper distractingly over him swinging bar to bar 2009
polyurethane with dyes and pigment on linen
260 x 200 cm
The Dale Frank Gift, 2014
2014.65

Xavier Samuel 2009
varnish and synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.58

not titled (*Red monochrome*) 2009–10
varnish and synthetic polymer paint on canvas
260 x 200 cm
The Dale Frank Gift, 2014
2014.59

I am a genius 2013
polyurethane with dyes and pigment on canvas
236.5 x 316.5 cm
Purchased with the assistance of Penelope Seidler AM and Wayne Kratzmann, 2013. 100 Works for 100 Years
2013.4892

GILLILAND, Hector
Australia 1911–2002
United Kingdom and Europe 1953–54

Begonias 1939
oil on canvas
60 x 49.6 cm
Gift of Joan Allen, 2013
2013.4835

GLADWELL, Shaun
born Australia 1972

Colour compression: after Reynolds, after Gainsborough 1999–2000
oil on two canvases
panel (each) 250 x 65 cm
2014.812.A-B

GREEN, Denise
born Australia 1946
France 1966–69; United States of America from 1969

Riau 1984
charcoal, oil stick on canvas
192 x 237.5 cm
Gift of the artist, 2014
2014.922

White knight 1992
oil on canvas
171 x 180 cm
Gift of the artist, 2014
2014.923

Backdraft 2001
synthetic polymer paint over black pencil on three canvases
80 x 236 cm
Gift of the artist, 2014
2014.924.A-C

HINDER, Frank
Australia 1906–1992
United States of America 1927–34

Commuters (subway people) 1938
watercolour on paper
48.5 x 30.5 cm
Marie and Vida Breckenridge Bequest Fund, 2014. 100 Works for 100 Years
2014.954

HOTERE, Ralph
New Zealand 1931–2013

not titled 1963
synthetic polymer paint on paper
176 x 271 cm
Gift of Dr Wal Ambrose, 2014. Donated through the Australian Government's Cultural Gifts Program. 100 Works for 100 Years
2014.959

JACKSON, Roy
England 1944 – Australia 2013
Australia from 1959

Jowalbinna bushcamp 1989
synthetic polymer paint, oil emulsion on canvas mounted on board
122 x 182 cm
2014.736

LAMBERT, George W
Russia 1873 – Australia 1930
Australia 1887–1900; France and England 1900–21; Australia from 1921

La blanchisseuse c 1901
oil on canvas
108 x 149 cm
Purchased with the assistance of the Ruth Robertson Bequest Fund in memory of Robert and Elizabeth Dennis, 2013. 100 Works for 100 Years
2013.4342

LISTER, W Lister
Australia 1859–1943
United Kingdom and France 1867–88

Behind the sand dunes 1894
oil on panel
17.5 x 35.5 cm
Purchased with the assistance of Philip Bacon AM, 2014
2014.1692

MATHER, John
Scotland 1848 – Australia 1916
Australia from 1878

The artist (Louis Abrahams) at his easel 1887
oil on cardboard on hardboard
35.3 x 25.1 cm
Purchased with the assistance of Antoinette Albert, 2013. 100 Works for 100 Years
2013.4849

MEERE, Charles
England 1890 – Australia 1961
Australia 1927–30 and from 1933

Nymphs, Hermes and Pan c 1938
oil on board
48 x 162 cm
2014.1703

NEILL, Robert
Scotland 1801 – Barbados 1852
Australia 1820–48; West Indies from 1848

Aborigines of Van Diemen's Land 1828
oil on board
22.7 x 29.8 cm
2013.4523

PULE, John
born Niue 1962
New Zealand from 1964

What I will see there 2012
varnish, oil, ink, resin on canvas
200 x 200 cm
Jane Flecknoe Bequest Fund, 2014. 100 Works for 100 Years
2014.993

RIVERS, Godfrey
England 1859–1925
Australia from 1889

New South Head Road 1889
oil on canvas on board
60 x 49.5 cm
Purchased through the National Gallery of Australia Foundation with the assistance of the Hon Mrs Ashley Dawson-Damer AM in honour of her mother Judith Drake-Brockman, 2013. 100 Works for 100 Years
2013.4133

RIX NICHOLAS, Hilda
Australia 1884–1961
France and England 1907–18; France 1924–26

Apples c 1940
oil on canvas
90 x 70 cm
2013.4222

The Fleece 1945
oil on canvas
100.4 x 95.5 cm
2013.4401

ROBERTS, Tom
England 1856 – Australia 1931
Australia from 1869; England and Europe 1881–85 and 1903–23

Miss Minna Simpson 1886
oil on canvas
59.5 x 49.5 cm
Purchased with funds donated by the National Gallery of Australia Council and Foundation in honour of Ron Radford AM, Director of the National Gallery of Australia (2004–14), 2014. 100 Works for 100 Years
2014.1002

SMART, Jeffrey
Australia 1921 – Italy 2013
United States of America and Europe 1948–50; Europe 1962–65; Italy from 1965

Labyrinth 2011
oil on canvas
100 x 100 cm
Purchased with the assistance of the Margaret Olley Art Trust and Philip Bacon AM in honour of Ron Radford AM, Director of the National Gallery of Australia (2004–14), 2014. 100 Works for 100 Years
2014.974

SPOWERS, Ethel
Australia 1890–1947
England and Europe 1921–23, 1928–29 and 1931

The gust of wind c 1931
oil on linen
41 x 36 cm
Gift of David Thomas OAM and Barbara Thomas in honour of the philanthropy of Rupert Myer AM, former chairman of the National Gallery of Australia, 2014. 100 Works for 100 Years
2014.699

The skaters 1931
oil on linen
45.5 x 36 cm
Gift of David Thomas OAM and Barbara Thomas in honour of the philanthropy of Tim Fairfax AC, Deputy Chairman of the National Gallery of Australia, 2014. 100 Works for 100 Years
2014.700

TAYLOR, Howard
Australia 1918–2001
England 1938–49

Burnt hillside 1991
oil paint on plywood door
76 x 151.8 x 4 cm
Gift of Jeff Hall and Sharon Grey, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.995

TRENERRY, Horace
Australia 1899–1958

Road, Aldinga Hill c 1940
oil on board
40 x 54 cm
Purchased with the assistance of the Canberra Collective: Robert Cardona, Stephen Carney and Barbara Carney, de Lambert Largesse Foundation, Professor Brian O'Keeffe AO, Glenn Keys and Amelda Keys, Warwick Smith and Jane Smith, SERVICE ONE Members Banking, 2013. 100 Works for 100 Years
2013.4200

Still life (recto) c 1933; *Self portrait* (verso) c 1940
oil on canvas
36.5 x 39.5 cm
2013.4798A-B

TUCKSON, Tony
Egypt 1921 – Australia 1973
Australia from 1946; Europe and United States of America 1967–68

Pink, white line, yellow edge, red line middle 1970–73
synthetic polymer paint on hardboard
213.5 x 122 cm
Purchased with the assistance of Prudence Macleod, 2013. 100 Works for 100 Years
2013.4199

White with lines (charcoal) black border 1970–73
synthetic polymer paint on composition board
183 x 122 cm
Gift of Margaret Tuckson AM, 2014. 100 Works for 100 Years
2014.91

WILSON, Eric
Australia 1911–1946
England 1937–39

Wallacia 1933
oil on canvas on board
21 x 30 cm
2014.951

Noonday 1946
oil on composition board
44 x 49 cm
2014.950

YOUNG, John
born Hong Kong 1956
Australia from 1967

Castiglione's Dream Summer 1995–96 1995–96
digital print, synthetic polymer paint, oil on canvas
219.5 x 613.5 cm
2014.973.A-D

Sculptures

ASCH, Alex
born United States of America 1965

The saviour of boom town 2013
reclaimed painted timber, worked images, 100-yen notes
89.5 x 52 x 20.5 cm
2014.674

BURCHILL, Janet
born Australia 1955
MCCAMLEY, Jennifer
born Australia 1957

Camouflage Unit 2004
synthetic polymer paint on laser-cut moulded plywood
117 x 82 x 12 cm
2014.933

Green Unit 2004
synthetic polymer paint, oil on aluminium
78.5 x 78.5 x 4 cm
2014.932

Sleeper 2005
cauterised rubber on moulded plywood
131 x 76.5 x 10 cm
2014.934

Oceania communion 2012
found wooden CD holder, CD cases, speakers, wires, cauterised rubber, razor-wire on plywood
121 x 80 x 45 cm
2014.935

RIOT (3rd version) 2013
laser-cut moulded plywood and ashwood
182 x 82 x 60 cm
Gift of the artists, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.937

Rosa 2013
synthetic polymer paint on plywood
180 x 85 x 14 cm
2014.936

DWYER, Mikala
born Australia 1959

The weight of shape 2014
synthetic polymer paint, fiberglass, copper, ceramic, bronze, stainless steel, steel, rope
dimensions variable
Purchased with the assistance of the Melbourne Art Foundation, 2014
2014.1704

HASTINGS, Gail
born Australia 1965
France 1995

Corner 2013
oil on plywood, watercolour, lead pencil on paper
294 x 508.5 cm
2014.734.A-I

KING, Inge
born Germany 1918
England 1939–49; Europe and United States of America 1949–50; Australia from 1951

Celestial rings IV 2012
stainless steel
75.5 x 123 x 76 cm
The Ferris Family Foundation Fund, 2014. 100 Works for 100 Years
2014.996

MARRINON, Linda
born Australia 1959

Twins with skipping rope, New York, 1973 2013
painted plaster, cord, muslin
each 90 x 45 x 30 cm
The Ferris Family Foundation Fund, 2013. 100 Works for 100 Years
2013.4226.A-C

ROBERTS, Neil
Australia 1954–2002

Again and again 1998
ping pong balls, neon tubing
144 x 138 x 10 cm
Gift of Barbara Campbell, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1684

ROGERS, Andrew
born Australia 1947

I am (maquette) 2012
bronze
case (closed) 81 x 43 x 33 cm
Gift of Canberra Airport, 2013
2013.4227

Perception and reality (maquette) 2012
bronze
79 x 60 x 37 cm
Gift of Canberra Airport, 2013
2013.4228

Prints

AITKEN, Antonia
born Australia 1984

Drawing the step 2012
hard-ground etching and letterpress, laser-cut plywood, CD
book (closed) 36 x 16 x 3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4128.1-2

BADEN-WURTTEMBERG
Germany

The residents of the island of van Diemen's Land (*Einwohner auf van Diemens insel*) c 1820
engraving, printed in black ink, from one copper plate; hand-coloured printed image 14.5 x 8.5 cm
2014.834

BALEN, Matthys (print after)
The Netherlands 1684–1766
JONGMAN, Dirk (engraver)
born The Netherlands c 1864

Antonio Van Diemen, Gouverneur Generaal Van Nederlands Indiën 1724–26
engraving, printed in black ink, from one copper plate
printed image 29 x 17.7 cm
plate-mark 30 x 18.5 cm
sheet 42 x 27.4 cm
2014.851

BANKS, Joseph
England 1743–1820
SOLANDER, Daniel
Sweden 1733 – England 1782
PARKINSON, Sydney (print after)
Great Britain 1745–1771
BLUNT, Wilfred Scawen (author)
Great Britain 1840–1922
STEARN, William Thomas (author)
born England 1911
LION AND UNICORN PRESS (publisher)
England

Captain Cook's Florilegium 1973
engravings, printed in black ink, each from one plate
folio (closed) 61 x 42 cm
2013.4130.1-30

BENT, W
born England

The Kangaroo 1790
etching, printed in black ink, from one copper plate
plate-mark 18.1 x 11.5 cm
sheet 20.7 x 12.7 cm
2014.848

BERTUCH, Friedrich Justin
Germany 1747–1822

Gang-Gang Cockatoo c 1815
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 19.8 x 17.4 cm
sheet 24.3 x 20.2 cm
2013.4159

BOCK, Johann Carl
Germany 1757–1843
GABLER, Ambrosius (print after)
Germany 1762–1834

Der Pennanntsche Sittich Männchen c 1820
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 17.2 x 13.3 cm
plate-mark 22.4 x 17.6 cm
sheet 25.2 x 21.1 cm
2013.4150

Der Pennanntsche Sittich Weibchen c 1820
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 16.7 x 13.3 cm
plate-mark 22.2 x 17.6 cm
sheet 25.2 x 21.1 cm
2013.4151

BOT, GW
born Pakistan 1954
Australia from 1955

The tree of knowledge c 1991
linocut, printed in colour, from multiple blocks
sight 99 x 56 cm
Gift of Bill Hamilton, 2014
2014.588

Treaty glyphs 2013
linocut, printed in colour, from multiple blocks
sheet (deckle-edged) 92.2 x 52.1 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1646

BURFORD, Robert
England 1791–1861
J & C ADLARD (printer)

View of the town of Sydney, New South Wales, the harbour of Port Jackson and surrounding country 1829
letterpress text, printed in black ink, from moveable type; lithograph, printed in black ink, from one stone or plate
book (closed) 21.2 x 24.6 cm
Gift of John McPhee, 2013
2013.4112.A-B

CHEVALIER, Nicholas (engraver)
Russia 1828 – England 1902
Australia 1854–67; New Zealand 1854–69; England from 1870

Frescoes for the new houses of parliament—No XII, Mr Punch holds his first levee 1856
wood-engraving, printed in black ink, from one block
printed image 11.2 x 17.8 cm
sheet 26.3 x 21 cm
2014.850

Punch Migrans 1856
wood-engraving, printed in black ink, from two blocks
printed image 11.7 x 18.1 cm
sheet 26.6 x 21.1 cm
2014.849

CILENTO, Margaret
Australia 1923–2006
United States of America 1947–49; France 1949–50; England 1954–65

not titled (*Deer drinking*) 1953
etching and aquatint, printed in black ink with plate-tone, from one plate
plate-mark 6.8 x 6.2 cm
sheet (folded) 16.6 x 11.6 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.590

CLEAVIN, Barry
born New Zealand 1936

Pull a string, a puppet moves 2000–12
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 12 x 16 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4253

The theological palindrome 2002
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 10.3 x 13.2 cm
sheet 29.6 x 21 cm
Gift of Petr Herel, 2013
2013.4244

(Mrs Howard + her son, John) 2003
digital print, printed in colour inks on inkjet printer, from digital file
printed image 14 x 10.5 cm
sheet 29.6 x 21 cm
Gift of Petr Herel, 2013
2013.4246

Cut away 2003
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 9.2 x 12 cm
sheet 29.6 x 21 cm
Gift of Petr Herel, 2013
2013.4247

John Dory 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 10 x 16.2 cm
sheet 29.6 x 21 cm
Gift of Petr Herel, 2013
2013.4245

Scratch the surface of any Englishman and you will find a crow—not a lion 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image 10 cm (diam)
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4264

War does not have to be such a drab affair 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 9.2 x 12.2 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4262

Dreams of a republic 2005
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 10 x 13 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4263

Death bird (1) 2011
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 11.4 x 13.8 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4249

Death bird (2) 2011
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 12 x 15 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4248

Four horses of the apocalypse 2011
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 12 x 15 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4252

Grandchildren's dog, Milou, a Manchester terrier 2011
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 16 x 15.6 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4251

The rat 2011
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 11.8 x 11.2 cm
sheet 29.8 x 20 cm
Gift of Petr Herel, 2013
2013.4250

CLEAVIN, Barry
born New Zealand 1936
THE BOOJUM PRESS (publisher)
New Zealand

'Everything e in its own good timeo' 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 7.2 x 7.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4266

A gross distortion of facts c 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image 6.6 x 9.4 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4271

A monument for Joseph Beuys c 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image 5.6 x 11.9 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4270

A small bull being tormented by a lady in the year 2000 c 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image 8.6 x 6.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4269

Of the highest possible calibre c 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image 7 x 12.2 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4268

Two aspects c 2000
digital print, printed in colour inks on inkjet printer, from digital file
printed image 9.6 x 9.5 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4267

As the crow flew c 2001
digital print, printed in colour inks on inkjet printer, from digital file
printed image 8.8 x 7.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4258

not titled (*Illustrated poem from 'Apteryx haasti: the great spotted kiwi', 'Ornithological miscellany'*) 2001
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 15.2 x 19 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4257

Accessories not included 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 13.2 x 11 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4254

Accessories not included (bed with acrobat and smiling couple) 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 8 x 10.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4255

Accessories not included (lounge-room with copulating couple) 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 9 x 13 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4256

not titled (*Two early human skeletons facing a third*) c 2004
digital print, printed in black ink on inkjet printer, from digital file
printed image (irreg) 11.2 x 13.4 cm
sheet (deckle-edged) 15 x 21 cm
Gift of Petr Herel, 2013
2013.4265

Two fish and ships 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 13.6 x 4.6 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4259

Two fish and ships (large anglerfish with ship on the horizon) 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image 8 x 12.5 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4261

Two fish and ships (large blue sea monster with small ship) 2004
digital print, printed in colour inks on inkjet printer, from digital file
printed image 8 x 14.6 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4260

Seven vulgar little cyber-haikus for Petr & Dorothy 2005
digital print, printed in colour inks on inkjet printer, from digital file
printed image (irreg) 17.2 x 8 cm
sheet 29.6 x 21 cm
Gift of Petr Herel, 2013
2013.4243.8

COGNE, Francois
France 1829–1883
Australia 1856–64
DEUTSCH & FERGUSON (publisher)
est Australia 1850s

Cemetery 1859 1859
lithograph, printed in black ink, from one stone and one tint-stone
printed image 28.8 x 44.8 cm
sheet 33 x 48.5 cm
2014.826

Mt Buninyong 1859 1859
lithograph, printed in black ink, from one stone and one buff tint-stone
printed image 29.2 x 45.6 cm
sheet 33.9 x 48.4 cm
2014.825

COPLAND, Denise
born New Zealand 1952

Cultural accretion II 2007
digital print, printed in colour inks on inkjet printer, from digital file
printed image 16.8 x 7.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4242

Hopefully … and against the odds 2011
digital print, printed in colour inks on inkjet printer, from digital file
printed image 9 x 15.8 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4241

Upheaval 9—distruction 2012
digital print, printed in colour inks on inkjet printer, from digital file
printed image 13.9 x 9.3 cm
sheet 29.7 x 21 cm
Gift of Petr Herel, 2013
2013.4240

COWLEY, Des (author)
HEREL, Petr
born Czechoslovakia 1943
France 1971; Australia from 1973; France 1976–78 and 1985–86
UNCOLLECTED WORKS PRESS (publisher)

Involution (excerpts) 2012
soft-ground etchings, printed in colour inks, each from one plate with multiple-runs through press
book (closed) 23.5 x 15 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.819.1-9

COX, Dale
born Australia 1969
'ROUND THE BEND STUDIOS (print workshop)
est Australia 2009

Melbourne Savage Club artists' dinner 2011 2011
etching and aquatint, printed in black ink with plate-tone, from one plate
printed image 24.6 x 19.5 cm
plate-mark 24.6 x 19.5 cm
sheet (deckle-edged) 38 x 28.6 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.599

CROOKE, Ray
born Australia 1922

not titled (*Angel with three worshippers*) c 1950
etching, printed in blue ink, from one plate
printed image 6.8 x 9.4 cm
sheet 6.8 x 9.4 cm
2014.643

CRUICKSHANK, George
England 1792–1878
TILT & BOGUE (printer and publisher)
England 1841–1842

The comic almanack for 1851 with twelve illustrations of the months, by Geo Cruickshank 1851
etching, printed in black ink, from one plate; wood-engravings, printed in colour inks, from multiple blocks; letterpress text, printed in black ink, from moveable type
book (closed) 17.3 x 11 cm
2014.657

DAVIES, L Roy
Australia 1897–1979

Bill Salmon's ranch c 1964
wood-engraving, printed in black ink, from one block
printed image 9.9 x 13.3 cm
sheet 14 x 17.3 cm
Gift of Ursula Laverty, 2014
2014.946

Moonlit flit c 1964
wood-engraving, printed in black ink, from one block
printed image 10.1 x 15.3 cm
sheet 14.2 x 19.9 cm
Gift of Ursula Laverty, 2014
2014.947

DE ROSA, Chris
born Australia 1959

Artificial kingdom 2013
digital inkjet print, etching, linocut, pigment stain
sheet (overall) 340 x 55 cm
2013.4796.1-44

DE SAINSON, Louis
France 1801–1887
Australia and Pacific region 1826–29

House of the seal fishermen, Western Port (*Habitation de pecheurs de phoques au Port Western*) 1833
lithograph, printed in black ink, from one stone; hand-coloured in watercolour
printed image 21.8 x 30.8 cm
sheet 32.1 x 38.7 cm
Gift of Artbank, 2014
2014.1645

Jervis Bay (New Holland) (*Baie Jervis (Nouvelle Hollande)*) 1833
lithograph, printed in black ink, from one stone; hand-coloured in watercolour
printed image 19.1 x 29.1 cm
lithographic stone-mark 24.8 x 30.7 cm
sheet 30.2 x 42.5 cm
Gift of Artbank, 2014
2014.1644

View of the lighthouse at Port Jackson (New South Wales) (*Vue du phare du Port Jackson (Nouvelle Galles du Sud)*) 1833
lithograph, printed in black ink, from one stone; hand-coloured in watercolour
printed image 23.2 x 37.6 cm
sheet 34.6 x 51.4 cm
Gift of Artbank, 2014
2014.1643

DIGHTON, Robert (print after)
England 1752–1814
BOWLES, Carington (publisher)
England 1724–1793

A fleet of transports under convoy 1781
mezzotint, printed in black ink, from one copper plate; hand-coloured in gouache
plate-mark 33 x 25.4 cm
sheet 37.7 x 27.6 cm
2014.658

DOUTNEY, Charles
Australia 1908–1957

View from flat 2 1951
etching, printed in black ink, from one plate
plate-mark 20.4 x 13.3 cm
2013.4118

The gossips c 1955
stencil-print, printed in colour, from multiple hand-cut stencils
printed image (irreg) 9.8 x 10.5 cm
sheet 11.4 x 11.4 cm
2013.4119

EARLE, Augustus
England 1793–1838
Australia and New Zealand 1825–28

Drinking 'Bull': Natives of NS Wales, as they appear in the streets of Sydney 1826
lithograph, printed in black ink, from one stone; hand-coloured in watercolour
sheet 21.1 x 31.4 cm
2014.642

EASTGATE (engraver)
born United Kingdom

Black Swan of Cape Diemen 1810
engraving, printed in black ink, from one copper plate
printed image 14.5 x 20 cm
plate-mark 18 x 13.2 cm
sheet 21 x 26.8 cm
2013.4155

EDWARDS, Sydenham (print after)
Wales c 1769 – England 1819

The Green Parrot of Botany Bay 1797
line engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 19.2 x 13 cm
sheet 20.6 x 13.2 cm
2013.4154

Embothrium speciosissimum—The waratah 1808
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 20 x 24.5 cm
sheet 23.4 x 14.5 cm
sheet 23.4 x 34 cm
2013.4162.1-2

ENDTER, Johann Andreas (publisher)
Germany 1625–1670

Traditional costumes of people of the world c 1780
engraving, printed in brown ink, from one copper plate; hand-coloured in watercolour
printed image 33 x 28.4 cm
plate-mark 36.6 x 31 cm
sheet (deckle-edged) 43.8 x 36.4 cm
2013.4134

FONG, Ben
AUSTRALIAN PRINT WORKSHOP (print workshop)
est Australia 1989

Migration 2013
linocut, printed in black ink, from one block
printed image 45.1 x 60.6 cm
sheet (deckle-edged) 56.8 x 76.3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.625

Wasawasa—the ocean 2013
linocut, printed in black ink, from one block
printed image 30 x 40.2 cm
sheet (deckle-edged) 38.2 x 56.8 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.623

FORSTER, Johann Georg Adam (engraver)
Prussia 1754 – France 1794
STRAHAN, William (publisher)
Scotland 1715 – England 1785
GILLIGAN, Minna
born Australia 1990

Different drum 2013
digital print, printed in colour, from digital file
printed image 205 x 148 cm
sheet 205 x 148 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1666

not titled (*Collage 1*) 2013
collage of hand-cut paper and magazines; additions in colour
29.5 x 21 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1667

not titled (*Collage 2*) 2013
collage of hand-cut paper and magazines; additions in colour
21 x 29.5 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1668

GOODHART, JC
Australia 1873–1952

Goodhart—Self-portrait c 1930
drypoint, printed in brown ink with plate-tone, from one plate
plate-mark 22.5 x 16.5 cm
2014.846

GOULD, Strom
England 1910 – Australia 1992
Australia from 1937; England 1946–51

138 prints c 1960–70
various mediums and sizes
Gift of Joan Murday, 2013
2013.4650-2013.4662, 2013.4664-2013.4717, 2013.4719-2013.4725, 2013.4727-2013.4734, 2013.4736-2013.4742, 2013.4744-2013.4762, 2013.4764-2013.4794

GRAHAM, Anne Marie
born Austria 1925

Susan in dressing gown 1956
screenprint, printed in colour, from two stencils
printed image 49.6 x 30.6 cm
sheet 76.2 x 63 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4514

Sick child 1957
screenprint, printed in colour inks, from three stencils; additions drawing in black pencil and correction fluid
printed image 48 x 29 cm
sheet 53 x 31 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4515

Sick child 1957
screenprint, printed in colour, from three stencils
printed image 48 x 29.2 cm
sheet 57.8 x 37 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4516

GRANDVILLE, Jean Ignace
France 1803–1847

Cabinet Histoire d'Naturelle 1833
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 27.4 x 45.8 cm
2014.629

GREEN, Denise
born Australia 1946
France 1966–69; United States of America from 1969

Queens, New York 1998–99
series of monotypes, printed in colour, each from one plate
each 38 x 28 cm
Gift of the artist, 2014
2014.1719.1-9

HANKS, Rew
born Australia 1958

Krefft's chair 2012
linocut, printed in black ink, from one block
printed image 103.4 x 76 cm
sheet (deckle-edged) 121.3 x 80.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4797

HARRISON, Sam
born New Zealand 1985

Nellie 2010
woodcut, printed in black ink, from one block
printed image 122 x 69.2 cm
sheet 140.4 x 76 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4316

Woman walking away 2011
woodcut, printed in black ink, from one block
printed image 120.2 x 76.7 cm
sheet 140.1 x 80.7 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4317

HASSAN, Ariel
born Argentina 1977

not titled (*From the series 'Organic occurrences'*) 2014
digital print, printed in colour inks, from digital file
printed image 200.5 x 123.2 cm
sheet 202 x 127 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1676

HATTAM, Katherine
born Australia 1950

Suburban Church—Merri Creek 2011
woodcut, printed in colour inks, from two laser-cut pine blocks
printed image 75.8 x 56.5 cm
sheet (deckle-edged) 75.8 x 56.5 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1634

The bathers 2012
woodcut, printed in colour inks, from one laser-cut pine block
printed image 74.2 x 162.9 cm
sheet (deckle-edged) 74.2 x 162.9 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1636.A-C

The pines 2012
woodcut, printed in blue ink, from one laser-cut pine block
printed image 99.1 x 158.3 cm
sheet (deckle-edged) 99.1 x 158.3 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1635.A-D

HAWKESWORTH, John
England

Atlas volume containing published plates from the first, second and third voyages, and supplementary engravings 1773–84
engravings
various sizes
2013.4129.9.1-160

HAYNES, Nicci
born England 1962
Australia from 1990

Fragments of Finnegans Wake 2008
letterpress, printed in black ink, from multiple plates; over frottage on ink-stained paper
book (closed) 25 x 25 x 2.1 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1652

Jests jokes jigs + jorums (1–4) 2008
monoprint and letterpress, printed in black ink, from multiple plates; over frottage on ink-stained paper
each 50 x 40 cm
sheet (deckle-edged) 49.8 x 40 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1651.1-4

(a condensed) Finnegans Wake 2009
screenprint, printed in black ink, from multiple stencils
printed image 56.6 x 39.4 cm
sheet (deckle-edged) 75.9 x 55.8 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1647

22631 wakewords 2009
digital print, printed in black ink, from digital file; shredded and fixed to wooden board
53 x 39.8 x 15 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1649.A-B

Page 1 – page 6 2011
embossings, printed blind, from multiple blocks; drawing in graphite and ink
printed image (each) 29 x 21 cm
sheet (each) 52.5 x 38 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1650.1-6

HEATH

Aculeated Ant-Eater 1800
engraving, printed in black ink, from one copper plate
sheet 14 x 21 cm
2014.831

HEREL, Petr
born Czechoslovakia 1943
France 1971; Australia from 1973; France 1976–78 and 1985–86
HEREL, Petr (printer)
born Czechoslovakia 1943
France 1971; Australia from 1973; France 1976–78 and 1985–86
MALLARME, Stephane (author)
France 1842–1898
BRENNAN, Christopher
Australia 1870–1932
FLORENCE, Caren (printer)
UNCOLLECTED WORKS PRESS (publisher)

Delicate interactions 2013
digital-print, printed in colour, from digital file
book (closed) 25 x 21.7 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.818.1-40

The distant present: three poems from the book of epigrams 2013
ink, paper
book (closed) 25 x 21 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.816.1-6

not titled (*Cover illustration*) 2013
etching and counterproofs, printed in dark green-gold ink, from one plate; letterpress text
book (closed) 22 x 14 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.820.1-4

JACK, Kenneth
Australia 1924–2006

In Russell Street, Melbourne 1946
etching, printed in sepia ink with plate-tone, from one plate
printed image 15.3 x 8.5 cm
sheet 22.7 x 11.9 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4343

In Russell Street, Melbourne 1946
etching, printed in sepia ink with plate-tone, from one plate
printed image 15.3 x 8.5 cm
sheet 21.5 x 13.5 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4344

In Russell Street, Melbourne 1946
etching, printed in sepia ink with plate-tone, from one plate
printed image 15.3 x 8.5 cm
sheet 21.5 x 13.5 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4345

In Russell Street, Melbourne 1946
etching, printed in sepia ink with plate-tone, from one plate
printed image 15.3 x 8.5 cm
sheet 23 x 13 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4346

In Russell Street, Melbourne 1946
etching, printed in sepia ink with plate-tone, from one plate
printed image 16.7 x 13.8 cm
sheet 21.7 x 15 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4347

JARMAN, Richard (engraver)
England 1807 – Australia 1877
Australia from 1857
HOOD, RV (lithographer)
England 1802 – Australia 1888
Australia from 1833

not titled (*Johnson Bros & Co Produce merchants*) c 1961
engraving, printed in black ink, from one copper plate
printed image 7 x 11 cm
sheet 8.8 x 12.6 cm
Gift of Douglas Stewart, 2014
2014.671

JARMAN, Richard
England 1807 – Australia 1877
Australia from 1857

not titled (*Trade-card for J Walch & Sons, stationers, account bookmakers, machine paper rulers, book binders, Hobart Town & Launceston*) c 1860
engraving, printed in black ink, from one copper plate
printed image 6.3 x 9 cm
sheet 7 x 9.6 cm
2014.662

not titled (*Trade-card for J McPherson, coachbuilder, No 58 Collins Street, Hobart Town*) c 1861
engraving, printed in blue-black ink, from one copper plate
printed image 7 x 10.4 cm
sheet 8.7 x 12.5 cm
2014.661

JOHNSON, Helen
born Australia 1979

The ambassador returned 2006
digital collage, printed in colour, from digital file
printed image 35 x 25 cm
sheet 57 x 26.6 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4404

JONES, Thomas Howell
born United Kingdom
FORES, Samuel William (publisher)
England 1770–1841

The new protestant sovereign safely coach wot's about to start from the new castle Windsor, on Improved Principles; the Late one being found Crazy 1829
etching, printed in black ink, from one plate; hand-coloured in watercolour
plate-mark 24.5 x 37.5 cm
sheet 29 x 42 cm
2014.659

KILLICK, Stephen
born England 1947
Australia from 1952

Change 1 2012
offset lithographs, printed in colour inks, from multiple plates
book (closed) 24.6 x 19 cm
Gift of Bruce Heiser, 2013
2013.4127

Change 2 2012
offset lithographs, printed in colour inks, from multiple plates
book (closed) 24.6 x 19 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4126.1

Change 3 2013
offset lithographs, printed in colour inks, from multiple plates
book (closed) 24.6 x 19 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4125.1

KLUGE-POTT, Hertha
born Germany 1934
Australia from 1958

The printed works of Hertha Kluge-Pott (supplemented by a selection of drawings) 1953–2012
various mediums and sizes
Gift of the artist, 2014
2014.1.A-F, 2014.197, 2014.393, 2014.399, 2014.457, 2014.463, 2014.502, 2014.504, 2014.585.A-D, 2014.637, 2014.639

KUMATARO, Takahashi (editor)
SHUEIDO (publisher)
Japan c 1787–c 1888

Kotokayo futsu dokuhon (*Common Readers for Upper Primary Grades*, vol 3, no 1) 1886
woodcuts, printed in colour, from multiple blocks
book (closed) 22.8 x 15.2 cm
2014.663

Kotokayo futsu dokuhon (*Common Readers for Upper Primary Grades*, vol 4, no 1) 1887
woodcuts, printed in colour, from multiple blocks
book (closed) 22.8 x 15.2 cm
2014.664

Kotokayo futsu dokuhon (*Common Readers for Upper Primary Grades*, vol 4, no 2) 1887
woodcuts, printed in colour, from multiple blocks
book (closed) 22.8 x 15.2 cm
2014.665

LATHAM, John
United Kingdom 1740–1837
LATHAM, John (engraver)
United Kingdom 1740–1837

Red-bellied Flycatchers (Norfolk Island) 1781–85
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 18 x 13.2 cm
sheet 23.8 x 19.4 cm
2013.4143

Sacred Kings-fisher 1781–85
engraving, printed in black ink, from one copper plate
plate-mark 17.5 x 13.4 cm
sheet 23.8 x 18 cm
2013.4142

Red crowned parrot 1787
engraving, printed in black ink, from one copper plate
plate-mark 17 x 13.1 cm
sheet 23.8 x 18 cm
2013.4144

Superb Menura 1787
engraving, printed in black ink, from one copper plate
plate-mark 13 x 19.4 cm
sheet 18 x 23.8 cm
2013.4145

LAVERTY, Peter

Celtic image 1966
monotype, printed in black ink, from one plate
plate-mark 47.6 x 32.6 cm
Gift of Ursula Laverty, 2014
2014.943

Long reef 1967
monotype, printed in colour inks, from one plate
plate-mark 32.6 x 47 cm
Gift of Ursula Laverty, 2014
2014.944

LAVERTY, Ursula
born England 1930
Australia from 1949

Shell 1964
woodcut, printed in black ink, from one block
printed image 5.7 x 10 cm
sheet 15.3 x 19 cm
Gift of Ursula Laverty, 2014
2014.945

Mounted bugler 1966
screenprint, printed in colour, from two screens
printed image 39 x 35.2 cm
sheet 48 x 39.6 cm
Gift of Ursula Laverty, 2014
2014.940

not titled (*Abstract print in three colours*) 1966
screenprint, printed in colour, from two stencils; linocut
printed image 39.8 x 27 cm
sheet 47.2 x 33.3 cm
Gift of Ursula Laverty, 2014
2014.941

Shell 1966
linocut, printed in black ink, from one block
printed image 30.6 x 40.4 cm
sheet 38.1 x 55.9 cm
Gift of Ursula Laverty, 2014
2014.942

Bamboo in Autumn 1979
screenprint, printed in colour, from multiple stencils
printed image 51.1 x 70.9 cm
sheet 55.8 x 75.9 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.896

Hibiscus 1980
screenprint, printed in colour, from multiple stencils
printed image 51 x 70.8 cm
sheet 55.8 x 75.9 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.897

Japanese weeping maple 1981
screenprint, printed in colour, from multiple stencils
printed image 51.2 x 71 cm
sheet 56 x 76.2 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.894

Touchstone 1982
screenprint, printed in colour, from multiple stencils
printed image 38.7 x 55 cm
sheet (deckle-edged) 56.4 x 76.3 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.895

LESUEUR, Charles-Alexander (print after)
France 1778–1846

Voyage de decouvertes aux Terres Australes … 1807–16
etchings and engravings, printed in black and colour inks, from multiple plates
various sizes
2013.4131.1-41

LEWIN, John
England 1770 – Australia 1819
Australia from 1800

Crested fly-catcher 1822
etching, printed in warm-black ink, from one plate; hand-coloured
plate-mark 28.8 x 21.2 cm
sheet 37.9 x 27.4 cm
2014.906

Crimson-throated fly-catcher 1822
etching, printed in warm-black ink, from one plate; hand-coloured
plate-mark 28.6 x 21.4 cm
sheet 38.1 x 27.8 cm
2014.903

Scarlet creeper 1822
etching, printed in warm-black ink, from one plate; hand-coloured
plate-mark 28.8 x 21.2 cm
sheet 37.9 x 27.4 cm
2014.904

The common creeper 1822
etching, printed in warm-black ink, from one plate; hand-coloured
plate-mark 28.6 x 21.3 cm
sheet 38.2 x 27.6 cm
2014.908

White-breasted honey-sucker 1822
etching, printed in brown ink, from one plate; hand-coloured
plate-mark 28.6 x 21.4 cm
sheet 38 x 27.4 cm
2014.909

White-eared honey-sucker 1822
etching, printed in brown ink, from one plate; hand-coloured
plate-mark 28.7 x 21.2 cm
sheet 38 x 27.4 cm
2014.905

Yellow-breasted thrush 1822
etching, printed in warm-black ink, from one plate; hand-coloured
plate-mark 28.6 x 21.2 cm
sheet 38.4 x 26.2 cm
2014.907

LIGAIRUA, Paula
AUSTRALIAN PRINT WORKSHOP (print workshop)
est Australia 1989

Senirosi 2013
linocut, printed in black ink, from one block
printed image 40.7 x 30 cm
sheet (deckle-edged) 56.6 x 38.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.627

LINDSAY, Norman
Australia 1879–1969
England and Europe 1909–11

Our earth 1937
offset lithographs, printed in black and colour inks, each from one plate
book (closed) 33 x 25.2 cm
Gift of Peter Hack, 2013
2013.4139.1-14

LINDSAY, Norman
Australia 1879–1969
England and Europe 1909–11
LINDSAY, Jack
Australia 1900 – England 1990
England from 1926
FANFROLICO PRESS (publisher)
Australia

A homage to Sappho 1928
etchings, printed in black ink, each from one plate
various sizes
2013.4509.1-15

MACDONALD, Fiona
born Australia 1956

Guardian II 1988
collage of hand-cut offset lithographs
sight 75.8 x 55.6 cm
Gift of Debra Good, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.586

MADDOCK, Bea
born Australia 1934
England and Europe 1959–61; Canada 1978

Exhibition poster: Bea Maddock, Tony Woods (Queen Victoria Museum, Launceston 3rd–20th May) 1968
screenprint, printed in black ink, from one stencil
printed image 58 x 40.8 cm
sheet 76.4 x 56 cm
Gift of Mary Page, 2013
2013.4408

MARTINET, François-Nicolas
France c 1725–c 1804

Martin-pêcheur, de la Nouvelle Guinee 1770–86
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 21.8 x 18 cm
plate-mark 24.8 x 21.1 cm
sheet 29.7 x 22.6 cm
2013.4148

Perruche des Moluques 1770–86
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 22.1 x 18 cm
plate-mark 25 x 21.8 cm
sheet 32.4 x 23.2 cm
2013.4149

MCGREGOR, Laith
born Australia 1977
KING, Martin (printer)
born Australia 1957

Animal 2013
lithograph, printed in black ink, from two aluminium plates
printed image 47.4 x 35.4 cm
sheet (deckle-edged) 56.8 x 38.3 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1673

Island 2013
lithograph, printed in black and blue ink, from two aluminium plates
printed image 37.9 x 27.7 cm
sheet (deckle-edged) 56.5 x 38.3 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1670

Ohne titel 2013
lithograph, printed in green ink, from two plates
printed image 56.5 x 38 cm
sheet (deckle-edged) 56.5 x 38 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1669

Rootdown 2013
lithograph, printed in black ink, from one aluminium plate
printed image 37.8 x 27.7 cm
sheet 56.6 x 38 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1671

These days 2013
lithograph, printed in colour inks, from three aluminium plates
printed image 41.1 x 27.7 cm
sheet (deckle-edged) 56.5 x 38.2 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.1672

MCKENNA, Noel
born Australia 1956

City from North Sydney 1978
etching and aquatint, printed in black ink with plate-tone, from one plate
plate-mark 10 x 10 cm
sheet (deckle-edged) 23.4 x 30.3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4135

Touch of colour 1981
etching and aquatint, printed in black ink with plate-tone, from one plate
plate-mark 20 x 20.6 cm
sheet (deckle-edged) 25 x 30.3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4136

Boy with plane and dog 1983
etching, printed in black ink with plate-tone, from one plate
plate-mark 14.2 x 20.7 cm
sheet 22 x 29.6 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4137

Very woofy 2008
etching, printed in black ink with plate-tone, from one plate
plate-mark 39.5 x 39.5 cm
sheet (deckle-edged) 57 x 52.4 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4123

Dylan Thomas 2009
etching, printed in black ink with plate-tone, from one plate
plate-mark 39 x 39 cm
sight 43.4 x 43.4 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4122

Spectator 2012
lithograph, printed in black ink, from one stone or plate
printed image 27.5 x 35.6 cm
sheet (deckle-edged) 37 x 47.5 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4121

MCNAMARA, Josaia
AUSTRALIAN PRINT WORKSHOP (print workshop)
est Australia 1989

Starship 2013
linocut, printed in black ink, from one block
printed image 30 x 40.4 cm
sheet (deckle-edged) 38.4 x 50.5 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.622

MOMBASSA, Reg
born New Zealand 1951
Australia from 1969
MAMBO GRAPHICS
est Australia 1981

Poster Art in Australia c 1993
offset lithograph, printed in colour, from multiple plates
printed image 93 x 67.5 cm
sheet 93 x 67.5 cm
Gift of Chris O'Doherty, 2013
2014.598

MONCRIEFF, Greg
born Australia 1950

Images on a table 1975
screenprint, printed in colour, from multiple stencils
printed image 65.6 x 94.8 cm
sheet 75.4 x 105.2 cm
Gift of Malcolm Forbes, 2013
2013.4282

NEELE, Samuel John (engraver)
England 1758–1824

Portrait of Bennelong c 1810
engraving, printed in black ink, from one copper plate
plate-mark 21.5 x 16.2 cm
17 x 12 cm
2013.4120

NODDER, Frederick Polydore
United Kingdom 1751–1801?

Funeral Cockatoo 1794
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 19.2 x 11 cm
sheet (deckle-edged) 23.6 x 14.8 cm
2013.4156

NODDER, Richard Polydore
United Kingdom 1774–1820

Kookaburra 1815
line engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 12.8 x 10.4 cm
sheet 23.2 x 14.5 cm
2013.4152

Platypus 1815
line engraving, printed in black ink, from one copper plate; hand-coloured
plate-mark 7.6 x 20.6 cm
sheet 14.6 x 23.2 cm
2013.4153

NOLAN, Rose
born Australia 1959
WALTER, Trent (printer)
born Australia 1980
NEGATIVE PRESS (publisher)

You see what I'm saying (twice over print version) 2012
screenprint, printed in red ink, from one stencil
printed image 61 x 51.5 cm
sheet (deckle-edged) 100 x 70.4 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4202

OLD, Ursula
1916–2009

Flowering cactus 1979
screenprint, printed in colour, from five stencils
printed image 22.1 x 30.6 cm
sheet 27.6 x 50 cm
Gift of Jim Sait, 2014
2014.813

PANTING, John
New Zealand 1940 – England 1974
England from 1963

Untitled #1 1968
screenprint, printed in green ink, from one stencil, from four runs
printed image (overall) 47.6 x 47.6 cm
sheet 76.3 x 76.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.631

Untitled #10 1968
screenprint, printed in purple, green and silver ink, from three stencils
printed image 60.4 x 61 cm
sheet 76.2 x 76.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.633

Untitled #16 1968
screenprint, printed in grey and green ink, from two stencils, in four runs
printed image (overall) 52.2 x 51.8 cm
sheet 76.2 x 76.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.634

Untitled #6 1968
screenprint, printed in grey and red ink, from two stencils
printed image (overall) 56 x 56.5 cm
sheet 76.2 x 76.4 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.632

PARKINSON, Sydney (print after)
Great Britain 1745–1771
WEST, Benjamin
United States of America 1738 – Great Britain 1820
MILLS AND HICKS (printer and publisher)
active by United States of America 1774

Bickerstaff's Boston almanack, for the year of our redemption 1774 1774
wood-engravings, printed in black ink, each from one block; letterpress text
book (closed) 18.5 x 11.5 cm
2013.4510.1-5

PARR, Mike
born Australia 1945

Untitled self-portrait 4 2013
digital print, printed on inkjet printer, from digital file
sheet 180 x 118.2 cm
2014.1706

Untitled self-portrait 77 2013
digital print, printed on inkjet printer, from digital file
sheet 180 x 118.2 cm
2014.1707

PARR, Mike
born Australia 1945
LOANE, John (printer)
born Australia 1950

K-naks (The gift of tongues) 1995–96
woodcuts, printed in colour inks, each from multiple blocks; hand-coloured
printed image 120.4 x 89.8 cm
sheet (deckle-edged) 120.4 x 89.8 cm
Gift of the artist and John Loane, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1627.1-20

PENI, Ledua
AUSTRALIAN PRINT WORKSHOP (print workshop)
est Australia 1989

Respect 2013
linocut, printed in black ink, from one block
printed image 40.8 x 30 cm
sheet (deckle-edged) 56 x 38 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.624

The Twinkling of Time 2013
linocut, printed in black and cream ink, from two blocks
printed image 45 x 60.6 cm
sheet (deckle-edged) 56.6 x 76.3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.628

PROCTOR, Thea
Australia 1879–1966
England 1903–12 and 1914–21

Portrait of Mrs GW Lambert and Constance Lambert 1915
lithograph, printed in black ink, from one stone
printed image 28.8 x 36.4 cm
sheet 33 x 40.4 cm
2014.644

PROUT, John Skinner
England 1805–1876
Australia 1840–48

Corio Bay, from the Barabool Hills 1847
lithograph, printed in black ink, from two stones (black image, grey tint-stone)
printed image 24.2 x 37.1 cm
sheet 25.9 x 37.1 cm
2014.681

Elizabeth St, Melbourne 1847
lithograph, printed in black ink, from two stones (black image, grey tint-stone)
printed image 22.7 x 35.8 cm
sheet 23.6 x 35.8 cm
2014.676

Geelong 1847 1847
lithograph, printed in black ink, from two stones (black image, grey tint-stone)
printed image 22.5 x 35.7 cm
sheet 23.4 x 35.7 cm
2014.678

Melbourne, from Collingwood 1847 1847
lithograph, printed in black ink, from two stones (black image, grey tint-stone)
printed image 22.8 x 37.3 cm
sheet 24.2 x 37.3 cm
2014.677

Vale of Heidelberg 1847
lithograph, printed in black ink, from two stones (black image, grey tint-stone)
printed image 22.6 x 35.9 cm
sheet 23.5 x 35.9 cm
2014.680

View from Batemans Hill 1847
lithograph, printed in colour, from two stones (black image, buff tint-stone)
printed image 22.2 x 35.2 cm
sheet 22.9 x 35.2 cm
2014.679

PULE, John
born Niue 1962
New Zealand from 1964

When you return 2012
lithograph, printed in colour inks, from multiple stones
83 x 64 cm
2014.927

READ, Richard, Sr
England 1765–1829
Australia 1813–27 or later
J CROSS
England
ATKINSON, James
England 1795 – Australia 1834
Australia from 1820; England 1825–26

View of Port Jackson and Part of the Town of Sydney 1826
etching and aquatint, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 20.2 x 51.3 cm
sheet 22 x 55.5 cm
2013.4157

REDOUTE, Pierre Joseph
(print after)
Flanders 1759 – France 1840

Diplarrena Moroea 1800
engraving, printed in black ink, from one copper plate
plate-mark 44.5 x 30.1 cm
2014.844

Eucalyptus Globulus 1800
engraving, printed in black ink, from one copper plate
plate-mark 45 x 30.1 cm
2014.843

Mazeutoxeron Reflexum 1800
engraving, printed in black ink, from one copper plate
printed image 45 x 30.5 cm
2014.841

Mazeutoxeron Rufum 1800
engraving, printed in black ink, from one copper plate
plate-mark 45 x 31 cm
2014.845

REDOUTE, Pierre Joseph
(print after)
Flanders 1759 – France 1840
DIEN, Claude-Marie-François
(engraver)
France 1787–1865

Redoute—Banksia Nivea c 1800
engraving, printed in black ink, from one copper plate
printed image 39 x 26 cm
2014.839

REDOUTE, Pierre Joseph
(print after)
Flanders 1759 – France 1840
PIRON, Jean Hubert (engraver)
France 1767 – Indonesia 1796
Australia 1792–93

Exocarpos Cupressiformis 1800
engraving, printed in black ink, from one copper plate
printed image 45 x 30.5 cm
2014.840

Richea Glauca 1800
engraving, printed in black ink, from one copper plate
plate-mark 45 x 30.5 cm
2014.842

RIGBY, John
Australia 1922–2012
Europe and England 1956–58; Pacific Islands c 1989; Egypt 1995

A group of thrity-three prints 1974–2000
various mediums and sizes
Gordon Darling Australia Pacific Print Fund, 2013
2013.4615-2013.4641, 2013.4643-2013.4648

ROBINSON, William
born Australia 1936

Farm II 1984
etching and aquatint, printed in brown ink with plate-tone, from one plate
plate-mark 22.4 x 30 cm
sheet (deckle-edged) 39.4 x 49 cm
Gift of William Robinson, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.646

Farm III 1984
etching and aquatint with roulette, printed in brown ink with plate-tone, from one plate
plate-mark 17.4 x 24.8 cm
sheet (deckle-edged) 39.6 x 49.2 cm
Gift of William Robinson, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.647

ROBINSON, William
born Australia 1936
BASIL HALL EDITIONS
(print workshop)
est Australia 2002

Farm I 1984
etching and aquatint, printed in brown ink with plate-tone, from one plate
plate-mark 22.7 x 30 cm
sheet (deckle-edged) 39.4 x 49 cm
Gift of William Robinson, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.645

Goats 1984
etching, printed in brown ink, from one plate
plate-mark 22.8 x 30.8 cm
sheet (deckle-edged) 39.4 x 49.2 cm
Gift of William Robinson, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.648

Goatyard 1984
etching, printed in brown ink, from one plate
plate-mark 22.6 x 30 cm
sheet (deckle-edged) 39.4 x 49.2 cm
Gift of William Robinson, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.649

ROSS, Joan
born Scotland 1961
Australia from 1962

Marking their territory 2013
lithograph, printed in colour inks, from two plates; hand-coloured
sheet 58 x 33 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.931

Mine 2013
digital pigment print; hand-coloured with fluorescent ink
printed image 40 x 60 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.929

The dinner guest 2013
digital pigment print; hand-coloured with fluorescent ink
printed image 37 x 60 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.928

Touching other people's butterflies 2013
digital animation
2:46 mins
Gordon Darling Australia Pacific Print Fund, 2014
2014.930

SANKEY, Olga
born Australia 1950

Elephant 2004
relief prints, printed in colour inks, from multiple plates
63 x 40 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.880.1-6

SASSO, Giovanni Antonio
(engraver)
born Italy

Captain James Cook (*Giacomo Cook*) c 1815
engraving and etching, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 17.7 x 12.3 cm
plate-mark 21.6 x 15.8 cm
sheet 29.1 x 20.4 cm
2014.854

SAYERS, James
United Kingdom 1748–1828

not titled (*Thomas Townshend, 1st Viscount Sydney*) 1784
etching, printed in warm black ink, from one copper plate
plate-mark 17.6 x 11.4 cm
sheet 21.4 x 14.9 cm
2014.852

SCHALLER, Mark
born Germany 1962
Australia from 1962
ATKINS, Ros (printer)
born Australia 1957
'ROUND THE BEND STUDIOS
(print workshop)
est Australia 2009

Horse 2009
monotype, printed in red ink, from one plate; black, white bodycolour additions
printed image 30.3 x 45.7 cm
plate-mark 30.3 x 45.7 cm
sheet (deckle-edged) 38.2 x 56.4 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.601

SCHMEISSER, Jörg
Germany 1942 – Australia 2012
Australia from 1976

A group of 135 prints 1966–2010
various mediums and sizes
Gift of Keiko Schmeisser, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.94-2014.189.18

SEIDEL, Brian
born Australia 1928
England 1961–63

A group of twenty-five prints 1957–2000
etchings, lithographs, screenprints
various sizes
Gordon Darling Australia Pacific Print Fund, 2013
2013.4291-2013.4315

SELENITSCH, Alex
born Bavaria 1946
Australia from 1949

Singles 1998
blind-embossed black folio with magnetic strip
folio 31.6 x 23 x 2.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4197.1-10

(Two lines) 2000
found magazine with consecutive torn pages
book (closed) 14 x 21.5 x 1.8 cm
Gift of the artist, 2013
2013.4220

Scholar's desk 2001
ink, paper, steel; assemblage constructed from shredded commercially printed book pages and found objects
24 x 53 cm
Gift of the artist, 2013
2013.4219.1-3

Missing lines 2001
assemblage, constructed from cutup pages of commercially printed books
sheet (irreg) 35 x 16 cm
Gift of the artist, 2013
2013.4218.1-5

Missing author 2000
commercially bound and printed plays with cuts made to the covers and pages
book (closed) 20.8 x 13.7 cm
Gift of the artist, 2013
2013.4213.1-3

SHAW, Alexander (publisher)
born United Kingdom
England from c 1783
SHAW, Alexander (compiler)
born United Kingdom
England from c 1783

A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook. To the southern hemisphere: with a particular account of the manner of the manufacturing the same in the various islands of the South Seas: partly extracted from Mr Anderson and Reinhold Forster's observations. And the verbal account of some of the most knowing of the navigators: with some anecdotes that happened to them among the natives 1787–1805
letterpress text, with sheets of tapa cloth bound or affixed to sheets of blank paper
book (closed) 22.5 x 16.1 cm
2014.985

SKELTON, William (engraver)
Great Britain 1763–1848
RYLEY, Charles Reuben (print after)
England 1752–1798

Psittacus Tabuarus: The Tabuan Parrot 1796
etching, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 21.8 x 17.2 cm
plate-mark 25 x 18.8 cm
sheet 27 x 21.4 cm
2013.4147

SKELTON, William (engraver)
Great Britain 1763–1848
STONE, Sarah (print after)
England c 1760–1844
PARKINSON, James (publisher)

Psittacus splendidus: The Splendid Parrot 1790
etching, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 24.2 x 20.6 cm
sheet 27 x 21.4 cm
2013.4146

SMITH, William (engraver)
born United Kingdom
COOPER, Abraham (print after)
United Kingdom 1787–1868

Native Dog of New South Wales 1822
engraving, printed in black ink, from one copper plate
plate-mark 15 x 21 cm
2014.832

STARK, Laura
TOMASSETTI, Giampaolo
FANTINI, Francesco
MARIACCI, Fabio
PARKER, Hannah
ORTON, Kathryn
ALTUNA, Pedro
HOOK, Richard
JENEID, Liz
SCAVIZZI, Marilena
AMENEIRO, Tony
born England 1959
Australia from 1968
PARRELLA, Lucia
MARIUCCI, Elio

Pentimenti Prints: an Australian Italian exchange portfolio of variable prints 2012
intaglio, monoprint, planographic and relief prints, printed in colour inks, from multiple plates and blocks
sheet (each) 57 x 38 cm
Gift of Pentimenti Prints, 2014
2014.591.1-16

STAUNTON, Madonna
born Australia 1938

Dream trolly 2013
artist book comprising found objects, including documentation files painted with synthetic polymer paint, on wheels
book (closed) 21 x 30 x 14 cm
Gordon Darling Australia Pacific Print Fund, 2014
2014.17.12

STUBBS, George (print after)
Great Britain 1724–1806

The giant kangaroo (*Das grosse Kanguruh*) c 1815
engraving, printed in black ink, from one copper plate
printed image (irreg) 14 x 12 cm
sheet 20.2 x 23.8 cm
2013.4158

SWAN, Joseph (engraver)
United Kingdom 1796–1872
HOOKER, William Jackson (print after)
United Kingdom 1785–1865

Australian Curtis—Entire-Leaved Banksia 1827
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 21 x 25 cm
2014.835

Australian Curtis—Handsome Banksia 1831
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 24 x 19.5 cm
2014.837

Banksia littoralis? Shore Banksia 1831
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 24.5 x 19.5 cm
2014.838

SWEETAPPLE, Kate
born Australia 1972
BIG FAG PRESS (printer)
est Australia 2004

Maps of Sydney 2009–10
offset lithographs, printed in black ink, each from one plate
sheet (each) 100 x 70 cm
2013.4124.1-3

TAYLOR, James
born Australia 1941

Nothing is like a donut 1981
etching, lithograph and embossing, printed in colour, from multiple plates
plate-mark 50.2 x 49.8 cm
sheet 59.6 x 55.8 cm
Gift of Malcolm Forbes, 2013
2013.4280

TOGANIVALU, Josua
AUSTRALIAN PRINT WORKSHOP (print workshop)
est Australia 1989

Watching over me 2013
linocut, printed in black ink, from one block
printed image 40.6 x 30 cm
sheet (deckle-edged) 56.8 x 38 cm
Gordon Darling Australia Pacific Print Fund, 2013
2014.626

TURNBULL, Iain
Australia 1965–2009

Untitled 1986
etching, printed in black ink, from one plate
plate-mark 17.5 x 6.5 cm
sheet 45 x 19 cm
Gift of Gavin and Elizabeth Turnbull, 2014
2014.889

Untitled 1989
etching, printed in black ink, from one plate
plate-mark 8.2 x 28 cm
sheet 38 x 19 cm
Gift of Gavin and Elizabeth Turnbull, 2014
2014.890

Untitled 2002
woodcut, printed in colour, from two blocks
plate-mark 32.2 x 45 cm
sheet 48.5 x 54 cm
Gift of Gavin and Elizabeth Turnbull, 2014
2014.891

Figure 2003
etching and aquatint, printed in black ink, from one plate
plate-mark 22.5 x 37 cm
sheet 56 x 54 cm
Gift of Gavin and Elizabeth Turnbull, 2014
2014.892

Untitled 2003
etching, printed in black ink, from one plate
plate-mark 19 x 19.5 cm
sheet 69.5 x 50 cm
Gift of Gavin and Elizabeth Turnbull, 2014
2014.893

UNKNOWN artist

Sudindier c 1790
engraving, printed in black ink, from one copper plate
sheet 15 x 39.5 cm
2014.833

Plantes de la N.le Guinée—Plantes de la N.le Hollande 1880
engraving, printed in black ink, from one copper plate
plate-mark 20.5 x 29.5 cm
2014.847

UNKNOWN English engraver
England

Australian Curtis—Banksia Marginata 1831
engraving, printed in black ink, from one copper plate; hand-coloured in watercolour
plate-mark 23.5 x 19.5 cm
2014.836

Omiah—A Native of Otaheite, brought to England by Captain Fourneaux (Furneaux) c 1750
engraving, printed in brown ink, from one copper plate
printed image 15.4 x 10.2 cm
plate-mark 19.5 x 11.7 cm
sheet 21.5 x 12.8 cm
2013.4161

Robinson Crusoe taking a walk in his full dress c 1750
engraving, printed in brown ink, from one copper plate
printed image 8.4 x 5.7 cm
sheet 10.5 x 6.5 cm
2013.4160

Miss B … n. The circumnavigator 1773
etching and engraving, printed in black ink, from one copper plate
sheet 13.1 x 20.1 cm
2013.4132.A-B

UNKNOWN engraver

not titled (*Page of text accompanying 'Telopea speciosissima'*) 1838
letterpress, printed in black ink
sheet 23.8 x 17 cm
2014.856

Telopea speciosissima 1838
engraving and aquatint, printed in brown ink, from one copper plate; hand-coloured in watercolour
printed image 27 x 20.5 cm
sheet 31.4 x 23.8 cm
2014.855

VILLE DE PARIS department, Île-de-France
France

Title page 1807
stipple engraving, printed in black ink, from one copper plate
printed image 9.4 cm (diam)
plate-mark 31.6 x 24 cm
sheet 34.8 x 25.4 cm
2013.4131.1

WALKER, Murray
born Australia 1937
England 1960–62
ATKINS, Ros (printer)
born Australia 1957
'ROUND THE BEND STUDIOS
(print workshop)
est Australia 2009

The Berlin suite 2010
drypoints, printed in black ink with plate-tone, each from one plate
folio (closed) 26.2 x 36.4 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4229.1-12

WESTON, Harry J
Australia 1874–1938

not titled (*Poster advertising Dunlop Tyres*) 1930s
lithograph, printed in colour inks, from multiple plates
printed image 73.5 x 99.8 cm
sight 76.8 x 103.8 cm
2014.823

WIGHT, Normana
born Australia 1936

Ten screenprints 1967–79
screenprints, printed in colour, from multiple stencils
various sizes
Gift of the artist, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4829.A-F, 2013.4830-2013.4833

95 screenprinted postcards 1964–98
various mediums and sizes
Gordon Darling Australia Pacific Print Fund, 2013
2013.4527-2013.4612

WILLIAMS, Fred
Australia 1927–1982
England 1951–56

At the picture framers. Number 1 1958
etching and drypoint, printed in black ink with plate-tone, from one copper plate.
plate-mark 15 x 10.2 cm
sheet 21.8 x 16.4 cm
2013.4397

Two buskers 1955–57
etching and aquatint, printed in black ink with plate-tone, from one copper plate
plate-mark 17 x 12.8 cm
sheet 28.8 x 23.1 cm
2013.4398

WILLIS, James AC
Australia and New Zealand 1846–96
RICHARDS, THOMAS, SYDNEY, GOVERNMENT PRINTER
(printer)
Australia

The Harbour of Port Jackson and the City of Sydney, New South Wales 1876
lithograph, printed in black ink, from multiple stones or plates; hand-coloured
printed image 17.8 x 157 cm
sheet 22.6 x 161.6 cm
Gift of John McPhee, 2013
2013.4111

WOODTHORPE, Vincent
(engraver)
died England 1822
JONES, M (publisher)

Manhood 1802
engraving and etching, printed in black ink, from one copper plate; hand-coloured in watercolour
printed image 9.4 x 13 cm
plate-mark 11.6 x 19.5 cm
sheet 12.9 x 20.8 cm
2014.853

WORKING MEN'S EDUCATIONAL UNION
est England 1853

Australia—farm and sheep washing c 1860
lithograph, printed in colour, from multiple stones
sheet 89.5 x 119.4 cm
2014.682

WORSTEAD, Paul
born Australia 1950

This is Life ('Life Modelling and Casting News', no 1) c 1972
screenprint, printed in colour, from multiple stencils; relief stamps, collage elements
book (closed) 38.4 x 26 cm
Gift of Jan Mackay, 2013
2014.594

Annual ('Life Modelling and Casting News', no 36) c 1976
screenprint; collage; relief-stamp
book (closed) 38.4 x 26 cm
Gift of Jan Mackay, 2013
2014.595

not titled (*'Life Modelling and Casting News', issue unknown, cow cover*) 1976
screenprint, printed in colour, from multiple stencils; relief stamps, collage elements
book (closed) 38.4 x 25.5 cm
Gift of Jan Mackay, 2013
2014.593

WORSTEAD, Paul
born Australia 1950
MACKAY, Jan
born Australia 1950

Jumping still, stilling until ('Life Modelling and Casting News', no 19) 1974
screenprint, printed in colour, from multiple stencils; relief stamps, collage elements
book (closed) 76 x 29.7 cm
Gift of Jan Mackay, 2013
2014.592

ZIKARAS, Teisutis
Lithuania 1922 – Australia 1991
Germany 1946–48; Australia from 1949; United Kingdom, Europe and United States of America 1975

Drawings for sculpture 1950s
lithograph, printed in black ink, from one plate
printed image 42.5 x 28.4 cm
sheet 49.4 x 37.2 cm
Gift of Rod Hamilton, 2013
2013.4277

Woman with birds late 1950s
linocut, printed in black ink, from one plate
printed image 47 x 31.6 cm
sheet 50.3 x 38.1 cm
Gift of Rod Hamilton, 2013
2013.4276

Anguished figure c 1955
lithograph, printed in black ink, from one plate
printed image 56.4 x 38.3 cm
sheet 72 x 49.8 cm
Gift of Rod Hamilton, 2013
2013.4278

Drawings

BLANCHFLOWER, Brian
born England 1939
Australia from 1972

Painting books I–C (1–100) 1979–2001
various mediums and sizes
Gift of the artist, 2013. 100 Works for 100 Years
2013.4409-4508

BOCK, Thomas
England 1790 – Australia 1855
Australia from 1824

Mr Maddock 1855
black pencil, gouache, watercolour
sight 34.5 x 29 cm
Peter J Hack Fund, 2014. 100 Works for 100 Years
2014.958

not titled (*Female member of the Maddock family*) 1855
black pencil, gouache, watercolour
sight 34.5 x 29 cm
Peter J Hack Fund, 2014. 100 Works for 100 Years
2014.957

BOOTH, Peter
born England 1940
Australia from 1958

not titled (*City outskirts with a red moon*) c 1995
colour pastels, watercolour
46 x 122 cm
2013.4100

not titled (*Figures with a dog*) 1996
colour pastels
46 x 89 cm
2013.4098

Mangroves 2002
pastel
62 x 101 cm
2013.4045

not titled (*Bandaged hand in a landscape*) 2010
colour pastels
46 x 99.5 cm
2013.4099

BRACK, John
Australia 1920–1999

Twenty-eight sketches, studies and working drawings 1940s–1961
various mediums and dimensions
Gift of Helen Brack, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4368AB-2013.4374, 2013.4376-2013.4388, 2013.4390-2013.4395

BROWNE, Richard
Ireland 1776 – Australia 1824
Australia from 1811
LEIGH, Samuel (author)
England 1785–1852
Australia 1815–21 and 1823–32; New Zealand 1822

A folio of seven watercolours 1821
pen, ink, watercolour
folio (closed) 35 x 25 cm
Gift of the Uniting Church in Australia, 2013. 100 Works for 100 Years
2013.4828.1-7

COBURN, John
Australia 1925–2006
France 1969–72

John Coburn sketchbooks 1–10 1972–2003
pen, black ink
various mediums and sizes
Gift of Doreen Coburn, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1656-2014.1665

DAVILA, Juan
born Chile 1946
Australia from 1974

A group of sixteen drawings 2013
gouache, brush, ink
sheet (each) 50 x 65 cm
2014.701-2014.716

FOGWELL, Dianne
born Australia 1958

Three questions 1986
pen, black ink, gouache, metallic gold paint
sight 49.6 x 41 cm
Gift of Bill Hamilton, 2014
2014.589

FRANK, Dale
born Australia 1959
lived and worked United States of America, Austria, The Netherlands, Italy and United Kingdom

A group of twenty-eight drawings 2013
gouache, brush, ink
various medium and sizes
2014.12-2014.14, 2014.48-2014.49, 2014.52, 2014.75-2014.90.5

GIBBS, Herbert
England 1852 – Australia 1940
Australia from 1881

67 Queen Street, Norwood, Adelaide 1883
pen, brown ink, brush, watercolour
sight 13.4 x 18 cm
Gift of Jane Brummitt, 2014
2014.640

not titled (*View toward Kurraba Point, from the vantage point of Nutcote, Neutral Bay, Sydney*) 1922
painting in watercolour
sight 17.4 x 24.7 cm
Gift of Jane Brummitt, 2014
2014.641

GILFILLAN, John Alexander
Channel Islands 1794 – Australia 1864
New Zealand c 1841–48; Australia from 1848

Andrew Bridges Murray (the artist's brother-in-law) 1848
pencil, watercolour, bodycolour heightened with white, gum arabic
sheet 22.9 x 19.1 cm
2013.4850

GOWER, Elizabeth
born Australia 1952

Cuttings 4 2012
cut-out paper packaging and magazines
sheet 200 x 91 cm
2013.4511

GRAHAM, Anne Marie
born Austria 1925

Study for the painting Woman washing 1949
brush, black ink
25.4 x 20.3 cm
2013.4517

Woman with broom handle 1949
brush, black ink
image 25.4 x 20.4 cm
sheet 30.2 x 25.3 cm
2013.4518

After the bath 1956
gouache, black pencil
sight 35.3 x 26 cm
2013.4519

Sick child 1957
brush, gouache
76 x 55.8 cm
2013.4520

GRAY, John Telfer
Scotland 1911 – Australia 1972
Australia from 1912

A group of six watercolours c 1932–65
watercolour over black pencil
various sizes
Gift of Jim Gray, 2014
2014.1637

GREEN, Denise
born Australia 1946
France 1966–69; United States of America from 1969

Manhattan 1974
watercolour
56.5 x 76 cm
Gift of the artist, 2014
2014.1716

Spring and all 1986
series of drawings in charcoal and wax crayon
each 25.5 x 36 cm
Gift of the artist 2014
2014.1715.1-6

#15 Etruria 2001
airbrush acrylic, ink, watercolour
28 x 91 cm
Gift of the artist, 2014
2014.1718

Urban antiquity 1975
watercolour
56.5 x 76 cm
Gift of the artist, 2014
2014.1717

HAYNES, Nicci
born England 1962
Australia from 1990

Wireword 2009
strands of wire inserted into paper
image 55 x 39 x 3 cm
sheet 75 x 56 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1648

HILDER, JJ
Australia 1881–1916

Central Station, Brisbane 1908
watercolour
sheet 26.5 x 20.5 cm
Tim Fairfax AC and Gina Fairfax Fund, 2014. 100 Works for 100 Years
2014.870

HUTCHINSON, Lonnie
born New Zealand 1963

Cutout 3 2010
paper cut-out
sheet 270 x 132 cm
2013.4512

Cutout 5 2010
paper cut-out
sheet 275 x 120 cm
2013.4513

JOMANTAS, Vincas
Lithuania 1922 – Australia 2001
Germany 1946–48; Australia from 1949

Drawing for sculptural screen 1974
black pencil
image 26 x 32 cm
sheet 40 x 56 cm
Gift of Laima Jomantas, 2014
2014.596

KILLICK, Stephen
born England 1947
Australia from 1952

Comic 2 2012
oil pastel
image 19.5 x 14.7 cm
sheet 23.9 x 18.5 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4126.2

About face 2013
oil pastel, black pencil
29.9 x 28.3 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4125.2

KLUGE-POTT, Hertha
born Germany 1934
Australia from 1958

Eighteen drawings 1975–2010
various mediums and sizes
Gift of the artist, 2014
2014.190-2014.196, 2014.394-2014.398, 2014.458-2014.462, 2014.503

LEE, Rhys

not titled 2014
synthetic polymer paint
76 x 56 cm
Rotary Collection of Australian Art Fund, 2014
2014.1686

not titled 2014
synthetic polymer paint
76 x 56 cm
Rotary Collection of Australian Art Fund, 2014
2014.1687

LEWIN, John
England 1770 – Australia 1819
Australia from 1800

not titled (*Study for 'Two kangaroos on the Liverpool Plains, New South Wales'*) c 1818
painting in watercolour over black pencil
28.3 x 38.8 cm
Purchased with the assistance of Neilma Gantner, John Simpson and Cathy Simpson and The Ross Adamson Bequest Fund, 2013. 100 Works for 100 Years
2013.4109

LYCETT, Joseph
England 1775–1828
Australia 1814–22

not titled (*Sydney from Parramatta Road*) c 1819
watercolour
41.6 x 55 cm
2014.948

Eliza Point showing Captain Piper's naval villa and garden c 1820
painting in watercolour with gouache
40.6 x 54.7 cm
2014.1689

Bathurst Cataract on the River Apsley, New South Wales c 1823
watercolour, gouache over black pencil
sheet 17.2 x 27.5 cm
2013.4613

LYMBURNER, Francis
Australia 1916–1972
England 1952–63

not titled (*Loose sketch 1: dancer seated on stage, two further figures in middle ground, theatre balconies at rear*) 1940
pen, black ink; black ink wash
27.5 x 18.8 cm
Gift of Edward Simpson in memory of Caroline Simpson OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.949.2

not titled (*Loose sketch 2: female dancer seated on stage, male with newspaper at left, male dancer wearing Breton shirt at rear*) 1940
pen, black ink; black ink wash
23 x 18.2 cm
Gift of Edward Simpson in memory of Caroline Simpson OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.949.3

not titled (*Loose sketch 3: two female dancers*) 1940
pen, black ink; black ink wash
25.8 x 20.9 cm
Gift of Edward Simpson in memory of Caroline Simpson OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.949.4

not titled (*Sketchbook comprising 216 sketches of the Ballets Russes*) 1940
pen, black ink; black ink wash
book (closed) 23 x 18.2 cm
Gift of Edward Simpson in memory of Caroline Simpson OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.949.1

MAREK, Dusan
Czechoslovakia 1926 – Australia 1993
Australia 1948–54; Papua New Guinea 1954–59; Australia from 1959

not titled (*Pencil study containing forms relating to the painting 'Gibraltar'*) c 1948
black pencil
image (approx) 20 x 20 cm
Gift of Stephen Mould, 2014
2014.914

not titled (*Gorilla*) c 1949
pen, blue ink
image (approx) 20 x 20 cm
Gift of Stephen Mould, 2014
2014.913

not titled (*Small drawing of a human figure*) c 1949
pen, blue ink
image (approx) 20 x 20 cm
Gift of Stephen Mould, 2014
2014.912

Banksia 1969
charcoal
50.6 x 58.4 cm
2014.899

MAREK, Voitre
Czechoslovakia 1919 – Australia 1999
Australia from 1948

A group of fifty-five drawings 1949–73
pen, black ink
sheet (each) 25.2 x 20.1 cm
2014.898, 2014.900.1-53, 2014.901

Beasts and sun 1952
pen, brush, black ink
20.2 x 25.2 cm
Gift of Olga Sankey, 2013
2013.4318

MATHER, John
Scotland 1848 – Australia 1916
Australia from 1878

Tug boat 1886
watercolour with bodycolour
sight 38.5 x 58.5 cm
2014.972

MAUDSLEY, Helen
born Australia 1927

Thirty-eight drawings 1940–2003
various mediums and sizes
Gift of the artist, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4319-2013.4341, 2013.4352-2013.4353, 2013.4355-2013.4367

not titled (*Lascivious man and fearful girl*) 1954
watercolour
image 25.5 x 24.8 cm
sheet 31.8 x 28.7 cm
Gift of the artist, 2013. Donated through the Australian Government's Cultural Gifts Program. 100 Works for 100 Years
2013.4354

MCINTYRE, Arthur
Australia 1945–2003
Europe and United Kingdom 1975, 1978 and 1979; United States of America and Europe 1981; United States of America 1991–92

Head—Hollywood Babylon 1992
black fibre-tip pen over printed drawing with title, 'Mark Kostabi'
image 34.2 x 25 cm
sheet 35 x 25.8 cm
Gift of Daniel Mudie Cunningham, 2013
2013.4406

Head—With Thoughts Exposed II 1992
black fibre-tip pen over printed drawing with title, 'John Aheam'
image 33 x 28.2 cm
sheet 35 x 25.8 cm
Gift of Daniel Mudie Cunningham, 2013
2013.4405

OWEN, George Seymour

Boathouse, Breakfast Creek 1887
watercolour
23 x 32 cm
2014.871

Farm buildings near Brisbane 1887
watercolour
17.5 x 30 cm
2014.873

Newstead house 1887
watercolour
16 x 31 cm
2014.878

Surveyor's camp, near Brisbane c 1887
watercolour
23 x 31 cm
2014.876

A house on Nerang River c 1889
watercolour
24 x 42 cm
2014.874

Beach, Redcliffe Peninsula c 1889
watercolour
28 x 44.5 cm
2014.875

Near Fairfield, Brisbane River c 1889
watercolour
11.5 x 24 cm
2014.877

The Navvy's Arms, Six Mile Creek 1889
watercolour
30 x 22.5 cm
2014.879

PAYNE, Patsy
born England 1955
Australia from 1960

Tenuous 1 2013
perforating support with added embroidery thread
image (irreg) 27 x 16 cm
sheet 30 x 21 cm
Purchased in memory of Diane Fairfax, 2013
2013.4221.1

Tenuous 2 2013
perforating support with added embroidery thread
image (irreg) 25 x 8 cm
sheet 30 x 21 cm
Purchased in memory of Diane Fairfax, 2013
2013.4221.2

Tenuous 3 2013
perforating support with added embroidery thread
image (irreg) 27 x 13 cm
sheet 30 x 21 cm
Purchased in memory of Diane Fairfax, 2013
2013.4221.3

Tenuous 4 2013
perforating support, watercolour, embroidery thread
image (irreg) 20 x 18 cm
sheet 30 x 21 cm
Purchased in memory of Diane Fairfax, 2013
2013.4221.4

PRIEST, Alfred
England 1874–1929
Australia c 1927–28

Portrait of Somerled Alexander Cameron 1928
watercolour
36.5 x 25.1 cm
Gift of Somerled Alexander Cameron and family, 2014
2014.1677

PULE, John
born Niue 1962
New Zealand from 1964

I was born with wings in my hands… (collage #1) 2012
cut-out magazines, ink, bodycolour
76 x 56 cm
2014.925

I was born with wings in my hands… (collage #2) 2012
cut-out magazines, ink, bodycolour
76 x 56 cm
2014.926

READ, Richard, Jr
England 1796 – Australia 1862
Australia from 1819

Mrs Robert (Sarah) Cooper 1834
watercolour
34.5 x 26.5 cm
2014.1691

RIGBY, John
Australia 1922–2012
Europe and England 1956–58; Pacific Islands c 1989; Egypt 1995

Design for 'Evening in the suburbs' 1974
gouache over black pencil
image 69.3 x 50.6 cm
sheet 75.4 x 55.1 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4642

RIX NICHOLAS, Hilda
Australia 1884–1961
France and England 1907–18; France 1924–26

Street market scene in Morocco c 1912–14
charcoal, pastel
sight 36.5 x 27 cm
2013.4138

ROBBINS, Cameron
born Australia 1963

Super Slow Motion : Lunar Solar Drawing 2010
pen, black ink
120 x 240 cm
2014.911

Wind Drawing: 20-03-24-04-2013 98 hrs-var jevn dogn NKD (equinox) 2013
pen, black ink
sight 56 x 76 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.910

RODIUS, Charles
Germany 1802 – Australia 1860
England 1827–29; Australia from 1829

Dr Ludwig Leichhardt c 1846
black pencil with highlights in brush, black ink
sheet 19.6 x 17.8 cm
2014.824

SELENITSCH, Alex
born Bavaria 1946
Australia from 1949

Diagonal tentile p 181 1998
red fibre-tip pen, pink, white and green correction fluid
25.3 x 16.2 cm
Gift of the artist, 2013
2013.4214

Green paragraphs p 536 1998
green fibre-tip pen, green correction fluid
image 18 x 16.3 cm
sheet 24.1 x 16.3 cm
Gift of the artist, 2013
2013.4217

Green paragraphs p 548 1998
green fibre-tip pen, green correction fluid
image 20.7 x 16.2 cm
sheet 25.3 x 16.2 cm
Gift of the artist, 2013
2013.4216

Vertical poem p 159 1998
blue fibre-tip pen, pink, blue and green correction fluid
image 25.2 x 11.4 cm
sheet 25.3 x 16.3 cm
Gift of the artist, 2013
2013.4215

Liquid paper monotones 2000
correction fluid
folio 31.6 x 23 x 2.2 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.4196.1-12

Script horizons 2000
black decal letters
sheet (each) 16 x 24 cm
2014.672.1-7

SENBERGS, Jan
born Latvia 1939
Australia from 1950; England and Europe 1966–67; United States 1989–90

Old man's head 2010
synthetic polymer paint wash, synthetic polymer paint applied with dry brush
sight 109 x 73 cm
2014.587

SKIPPER, J M
England 1815 – Australia 1883
Australia from 1836

Othello 1845–55
pen, brush in brown-black ink, brush, watercolour
image 25 x 29 cm
sheet 26.1 x 30.2 cm
Gift of Rob Skipper, 2014
2014.741

Take back, the virgin page 1845–55
pen, brush in brown-black ink, brush, watercolour
image 30 x 36 cm
sheet 30.6 x 37.1 cm
Gift of Rob Skipper, 2014
2014.742

SMART, Jeffrey
Australia 1921 – Italy 2013
United States of America and Europe 1948–50; Europe 1962–65; Italy from 1965

Large study for 'Wallaroo' 1951
watercolour
31 x 48 cm
2014.872

WALKER, Murray
born Australia 1937
England 1960–62

A group of twenty-one drawings 1962–2009
various mediums and sizes
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.600, 2014.602-2014.621

WILSON, Eric
Australia 1911–1946
England 1937–39

Saddler's farm shed, Liverpool c 1930
black pencil, watercolour
sheet 24.5 x 27 cm
Gift of Philip Bacon, 2014
2014.977

Photography

ALLAN, Micky
born Australia 1944
Asia and Europe 1970; Europe and Tunisia 1983–88

A little girl and her dog, Leura, NSW 1979
gelatin silver photograph, hand-coloured in watercolour
printed image 27.7 x 35.2 cm
2014.885

Campsite 1979
gelatin silver photograph, hand-coloured in watercolour, pencil
printed image 24.5 x 29.6cm
2014.886

Five Aboriginal people, Black Wattle Bay, Sydney 1979
gelatin silver photograph, hand-coloured in watercolour
printed image 24.5 x 29.6 cm
2014.884

Self-portrait (Bendemeer) 1979
gelatin silver photograph, hand-coloured in watercolour and gouache
printed image 38 x 48 cm
2014.888

The Decisive Moment (?) and a Dog, Vaucluse Bay, Sydney 1979
gelatin silver photograph, hand-coloured in watercolour and photo pencil
printed image 27.7 x 35.2 cm
2014.882

Three boys fishing, Glebe Island Bridge, Sydney 1979
gelatin silver photograph, hand-coloured in watercolour, photo pencil, gouache
printed image 24.5 x 29.6 cm
2014.881

Trees 1979
gelatin silver photograph, hand-coloured in watercolour and gouache
printed image 27.7 x 35.2 cm
2014.883

Jack Smith's sanctuary, Victoria 1980
gelatin silver photograph, hand-coloured in watercolour, gouache and pencil
printed image 37.5 x 48 cm
2014.887

GAINSBOROUGH STUDIOS
Australia 1935–1950s

Lydia Fagg nee Shirley, wedding portrait 1943
gelatin silver photograph, colour dyes
19 x 24 cm
Gift of Murray Fagg, 2014
2014.1675

GLADWELL, Shaun
born Australia 1972

Approach to Mundi-Mundi: Silverton Road 2007
Type C colour photograph
printed image 89 x 89 cm
2014.1690

HENSON, Bill
born Australia 1955

Untitled 2011/2012 2011–12
colour photograph, digital pigment print from film original
printed image 127 x 180 cm
2013.4110

HICKS, Petrina
born Australia 1972

New age 2013
colour photograph, digital pigment print
printed image 100 x 100 cm
sheet 109 x 108.6 cm
2013.4845

LINDT, JW
Germany 1845 – Australia 1926
Australia from 1862

Ancestor Worship, Ambrym, New Hebrides Islands 1890
gelatin silver photograph, colour ink
35 x 45.5 cm
2014.956

MAYFAIR STUDIO
Australia 1935–1950s

Lydia Shirley 1938
gelatin silver photograph, colour dyes
19 x 24 cm
Gift of Murray Fagg, 2014
2014.1674

MCGLENNON, Joseph

Thylacine study number 8 2013
colour photograph from digital file, colour pigments on paper
100 x 120 cm
2013.4852

NICHOLSON FAMILY PHOTOGRAPHERS
active England and Australia
1864–1869

Nicholson family album Wiltshire to Brisbane 1864–69
albumen silver photographs, watercolours, printed matter
album 29 x 23 cm
2014.814

PAM, Max
born Australia 1949

Map of Australia: selling our authenticity 2004
gelatin silver photographs, printed matter, ink, inscriptions
100 x 100 cm
2013.4526

PARKE, Trent
born Australia 1971

The Christmas tree bucket (Trent Parke's family album) 2006–09
colour photographs, digital pigment prints from film
printed image (each) 32 x 40 cm
2013.4275.1-67

No 001 Candid portrait of two men on a street corner. Adelaide, 2013 2013
monochrome photograph, pigment print from film
320 x 111.8 cm
Susan Armitage Fund, 2014
2014.1705

ROSETZKY, David
born Australia 1970

Half brother 2013
high-definition digital colour video
10:33 mins
2013.4848

RRAP, Julie
born Australia 1950

Pearl John 2003
colour photograph, digital pigment print
128 x 218 cm
2014.1702

Castaway #1 2009
colour photograph, digital pigment print
printed image 120 x 120 cm
2013.4348

SLEETH, Matthew
born Australia 1972

Red China 2, 7–10, 28, 35 2003
Type C colour photographs
each 123 x 148 cm
2013.4810-2013.4816

SPURLING III, Stephen
Australia 1876–1962

Drifting Mists, Mount Olympus, Lake St Clair 1908
hand-coloured gelatin silver photograph, colour pigments
20 x 30 cm
Gift of Christine Burgess, 2014
2014.955

STEPHENSON, David
born United States of America 1955
Australia from 1982

Night self-portrait, Derwent Cave 1985
gelatin silver photographs, composite of nine panels
overall 100 x 150 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1631

Untitled 1990 (Cloud no 407) 1990
gelatin silver photograph
printed image 100 x 150 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1632

Untitled 1990 (Cloud no 602) 1990
gelatin silver photograph
printed image 70 x 100 cm
Gift of the artist, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1633

TERRILL, Simon
born Australia 1969
United Kingdom from 2009

Barrio 2013
Type C colour photograph
printed image 180 x 220 cm
2014.774

UNKNOWN photographer
worked Australia c 1855

Back view of Montacute c 1855
albumen silver stereograph on card
7.2 x 15.5 cm
2013.4875

Montacute Tasmania c 1855
albumen silver stereograph on card
7.2 x 15.5 cm
2013.4874

YANG, William
born Australia 1943

Self portrait #1 1992
inscribed silver gelatin photograph, pigment print
printed image 87 x 119 cm
2013.4847

Decorative arts and design

AITKEN-KUHNEN, Helen
born Australia 1952

Beach brooch 2013
925 silver, champlevé enamel, stainless steel
approx 2.8 x 7.5 x 0.5 cm
2014.772

ASAKA, Masahiro
born Japan 1979
Australia from 2000

Surge 12 2011
glass
32 x 35 x 50 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1610

BALDWIN, Andrew
born Scotland 1977

Void 11 2014
glass
32 x 29 x 29 cm
2014.978

BARCLAY, David
Scotland 1804 – Australia 1884
Australia from 1830

Snuff box c 1840
silver, silver gilt
3 x 8 x 5.5 cm
Gift of John M Houstone, 2014. 100 Works for 100 Years
2014.999

Table fork, fiddle pattern c 1840
silver
20 x 3 cm
Gift of John M Houstone, 2014
2014.1004

Tongs, fiddle pattern c 1840
silver
17.3 x 3 x 1.7 cm
Gift of John M Houstone, 2014
2014.1003

BENNETT, Charles
Australia 1820–1886

Ladle with turned wooden handle c 1845
silver, wood
20 x 8.2 x 5.7 cm
Gift of John M Houstone, 2014
2014.1023

BILA, Vito
born Australia 1964

Tall vessel 2007
fine silver
31 x 12 x 12 cm
2014.979

BLYFIELD, Julie
born Australia 1957

Relic no 26, neckpiece 2013
oxidised sterling silver, enamel paint, glass beads, wax
53 x 16.5 x 0.5 cm
2014.760

Remnant no 9, brooch 2013
oxidised sterling silver, enamel paint, wax
8 x 9.5 x 0.5 cm
2014.761

BONE, Joanna
born England 1970
Australia from 2002

Ominous fruit 2005
glass
53 x 15 x 13 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1616

BOSCACCI, Louise
born Australia 1960

Shaw Street seven 2012
porcelain, glazed over digital transfer prints
a) 12 cm, 7 cm (diam)
b) 15 cm, 6 cm (diam)
c) 17 cm, 8 cm (diam)
d) 14 cm, 6 cm (diam)
e) 9.5 cm, 6.5 cm (diam)
f) 11 cm, 6.5 cm (diam)
g) 14.5 cm, 6.5 cm (diam)
Gift of Louise Boscacci, 2014
2014.763.A-G

CAMDEN, Emma
born England 1966
New Zealand from 1991

The tower of secrets 1999
glass
94 x 22 x 19 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1622

CHASELING, Scott
born Australia 1962

Censor 2004
painted glass
47 x 24 x 24 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1617

COCKBURN, Cobi
born Australia 1979

Shifting fields 2006
glass
16.5 x 92 x 12.3 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1615

COCKS, Deb
born Australia 1958

Stream 1996
glass
4 x 50 x 50 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1626

DARE, Jessica
born Australia 1982

Xylem neckpiece 2013
powder-coated brass
40 x 23 x 14 cm
2013.4205

DICK, Alexander
Scotland c 1800 – Australia 1843
Australia from 1824

Pair of gravy spoons, fiddle and shell pattern c 1830
silver
each 30 x 6 cm
Gift of John M Houstone, 2014
2014.1014

Pair of table spoons, fiddle pattern (spoon 1) c 1830
silver
each 22 x 4.8 cm
Gift of John M Houstone, 2014
2014.1011

Pair of teaspoons, fiddle pattern c 1830
silver
each 14 x 3.2 cm
Gift of John M Houstone, 2014
2014.1010

Soup ladle, fiddle pattern c 1830
silver
35 x 10.5 x 7 cm
Gift of John M Houstone, 2014
2014.1013

Four table spoons, kings pattern 1837
silver
each 23 x 4.7 cm
Gift of John M Houstone, 2014
2014.1012

DOUGLAS, Melanie
born Australia 1978

Between the lines 2002
glass
53 x 45 x 45 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1619

DRYSDALE, Pippin
born Australia 1943

Green swamp hills, Tanami mapping III 2014
glazed porcelain
1) 13.5 cm, 18 cm (diam)
2) 12 cm, 13 cm (diam)
3) 11 cm, 10 cm (diam)
4) 26.5 cm, 25 cm (diam)
5) 15.5 cm, 19 cm (diam)
6) 23 cm, 14.5 cm (diam)
7) 12 cm, 13.5 cm (diam)
8) 7.5 cm, 11.5 cm (diam)
Meredith Hinchliffe Fund, 2014. 100 Works for 100 Years
2014.998

DUNSTAN, Evelyn
born New Zealand 1961

Forest crown (*Ngahere karauna*) 2007
glass
35.5 x 30 x 30 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1614

EDOLS, Ben
born Australia 1967
United States of America 1992–93; Italy 1994
ELLIOTT, Kathy
born Australia 1964
United States of America 1992–94; Italy 1994

Groove II 1998
glass
76 x 12 x 12 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1623

EDWARDS, William
England 1819 – Australia 1889
Australia from 1857

Trophy cup c 1865
silver
27.5 x 12 x 12 cm
Gift of John M Houstone, 2014
2014.1026

FOLEY, Marcus
born Australia 1964

Terra Liptonii: spoon 2002
sterling silver, reclaimed ceramic
12 x 2.5 x 1.3 cm
2013.4225.1

Terra Liptonii: strainer 2002
sterling silver, 20 and 18 carat gold, reclaimed ceramic, pebble
2.3 x 10 x 5.5 cm
2013.4225.2

Terra Liptonii: sugar bowl 2002
sterling silver, 20 and 18 carat gold, reclaimed ceramic, pebble
9 x 7.5 x 9.5 cm
2013.4225.3.A-B

Terra Liptonii: teapot 2002
sterling silver, reclaimed ceramic, glass, pebble
19 x 15 x 13 cm
2013.4225.4.A-B

FOULKES TAYLOR, David
(designer)
Australia 1929–1966
United Kingdom 1948–54
CHARLES CATT & SON
(manufacturer)
est Australia c 1960

Turn Over coffee table c 1966
jarrah, laminate
46 x 72 x 72 cm
2014.986.A-B

GEORGE BRADLEY & SON
(attributed maker)
Australia c 1875–1945

Ring c 1900
18 carat gold, diamonds
2.5 cm (diam)
2013.4889

GRIFFIN, Marion Mahony
(attributed designer)
United States of America 1871–1961
Australia 1914–38

Napkin c 1920
cotton
approx 20 x 20 cm
2013.4182

Set of 6 table napkins c 1920
linen with block print
each approx 30 x 3 cm
2013.4180

Set of 7 table mats c 1920
cotton
50 cm (diam)
20 x 30 cm
20 cm (diam)
20 cm (diam)
15 cm (diam)
15 cm (diam)
15 cm (diam)
2013.4181

GRIFFIN, Marion Mahony
United States of America 1871–1961
Australia 1914–35; India 1935–37

Forest portrait: Eucalyptus urnigera c 1919
silk, photo-transfer lithograph, Japanese oak
sight 99 x 49 cm
2013.4167

GRIFFIN, Marion Mahony
United States of America 1871–1961
Australia 1914–35; India 1935–37
GRIFFIN, Walter Burley
United States of America 1876 – India 1937
Australia 1913–35; India 1935–37

Window panel 1910–20
glass, lead cames, Japanese oak
37 x 37 x 4.8 cm
2013.4165

Window panel 1910–20
glass, lead cames, Japanese oak
37 x 37 x 4.8 cm
2013.4166

GRIFFIN, Marion Mahony
United States of America 1871–1961
Australia 1914–38

Forest portrait c 1920
silk, photo-transfer lithograph
approx 124 x 63 cm
2013.4179

GRIFFIN, Walter Burley
United States of America 1876 – India 1937
Australia 1913–35; India 1935–37

Cabinet with 8 sliding drawers c 1920
Japanese oak, plywood, Bakelite and metal handle
171 x 80.5 x 56.5 cm
2013.4178

Stool c 1920
Japanese oak
67 x 35 x 35 cm
2013.4164

GRIFFIN, Walter Burley
United States of America 1876 – India 1937
Australia 1913–35; India 1935–37

Bookcase c 1920
Japanese oak
212.5 x 159.5 x 29 cm
2013.4168.A-G

GRIFFIN, Walter Burley
United States of America 1876 – India 1937
Australia 1913–35; India 1935–37
GRIFFIN, Marion Mahony
United States of America 1871–1961
Australia 1914–38

Desk with sliding top and ten drawers c 1920
Japanese oak
71 x 141 x 80.5 cm
2013.4177

Drafting table c 1920
Japanese oak
91 x 167.5 x 106 cm
William Gladstones Bequest Fund, 2013. 100 Works for 100 Years
2013.4163.A-B

HARVEY, LJ
England 1871 – Australia 1949
Australia from 1874

Vase 1919
glazed earthenware
6.7 x 15 x 15 cm
2013.4521

HAWKER, Sue
born New Zealand 1948

Too much is never enough 2010
glass, pâte-de-verre
50 x 25 x 25 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1611

HILL, Susan
born Australia 1973

Ripening II 1996
glass, bronze
overall (variable) 12 x 24 x 12 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1625

HOGARTH AND ERICHSEN & CO
Australia c 1854–c 1861

Casket c 1859
silver, gold, emu egg
35 x 9.5 x 8 cm
Gift of John M Houstone, 2014. 100 Works for 100 Years
2014.1000

HUGHES, Linda
born United Kingdom 1953
Australia from 1983

Pop art brooch 2 (after Riley) 2013
laminated plastics, wood, steel, acrylic
6 x 10 x 1.2 cm
2013.4403

Secco 3 brooch 2013
laminated plastics, wood, steel, acrylic
5 x 9 x 1 cm
2013.4402

JONES, Charles
born England 1812
Australia from 1833

Snuff box c 1850
silver
2.8 x 10.3 x 6.3 cm
Gift of John M Houstone, 2014
2014.1015

JONES, Evan
England 1846 – Australia 1917
Australia from 1850s

Claret jug c 1873
silver, emu egg
34 x 12 x 9 cm
Gift of John M Houstone, 2014.
100 Works for 100 Years
2014.1001

Inkwell c 1880
silver, emu egg
21.5 x 9 x 9 cm
Gift of John M Houstone, 2014
2014.1020

KUHNEN, Johannes
born Germany 1952
Australia from 1981

Vessel 2007
anodised aluminium, titanium, stainless steel
11.2 x 84.5 x 21 cm
Gift of Johannes Kuhnen, 2014
2014.921

LARSEN AND LEWERS
est Australia 1961

Armring 1983
anodised aluminium
4 x 10.5 x 12 cm
2013.4114

LARSEN AND LEWERS
est Australia 1961
LARSEN, Helge (designer and maker)
born Denmark 1929
Australia from 1961
LEWERS, Darani (designer and maker)
born Australia 1936

Bowl 1983
anodised aluminium, stainless steel
7.5 x 25 x 20.6 cm
2013.4113

LEE, Cinnamon
born Australia 1977

Ring inset 4 2013
925 silver, titanium, sixty-four black spinels
1.5 cm (diam)
2013.4525

Ring internally yours 2013
925 silver, oxidised
1.5 cm (diam)
2013.4524

LOUGHLIN, Jessica
born Australia 1975

Horizon line series 7 and 8 1997
glass
5 x 47 x 47 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1624

LYNN, Felix
England – Australia
Australia from 1829

Pair of salt spoons, fiddle pattern c 1830
silver
each 24 cm
Gift of John M Houstone, 2014
2014.1016

MARSHALL, Marion
born Australia 1948

Rose hip daisy chain 2007
sterling silver
84 cm
Gift of Gillian Lueckenhausen, 2013
2014.822

MCLEOD, Alexander
Scotland – Australia
Australia from 1840

Snuff box c 1840
silver, silver gilt
2 x 7.5 x 5 cm
Gift of John M Houstone, 2014
2014.1017

MOORE, Tom
born Australia 1971

Massive microscopic bud 2013
glass, silver leaf
82 x 42 x 24 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1608

MURRAY, David
born New Zealand

Gatherer 2003
glass, lost-wax cast
1) 31 x 46.5 x 12 cm
2) 50.5 x 35 x 13.5 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1618

NICHOLLS, Eric Milton (designer)
Australia 1902–1965

Two chairs for the Young Men's Bible Study Group, Highbury Grove Wesleyan Methodist Church, Kew, Victoria c 1922
wood, leatherette, metal
each 103 x 40.5 x 58 cm
2013.4193-2013.4194

NICHOLLS, Mary Adeline
(designer and maker)
Australia 1901–1975

Coat c 1935
cotton, silk
107 cm
2013.4195

O'CONNELL, Sean
born Australia 1972

Chain bracelet 2013
stainless steel
28 cm, 2.5 cm (diam)
2013.4204

PATES POTTERY
Australia 1946–1991

Vase c 1945
slip-cast glazed earthenware
17 x 14 x 10 cm
Gift of John Davenport, 2014
2014.1683

Helmet vase c 1953
slip-cast glazed earthenware
20 x 24 x 21 cm
Gift of John Davenport, 2014
2014.1681

Tulip vase c 1955
slip-cast glazed earthenware
14 cm, 19 cm (diam)
Gift of John Davenport, 2014
2014.1682

PEPPER, Denise
born Australia 1960

Punto in aria (Stitches in air) 2012
glass, pâte-de-verre
60 x 35 x 30 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1609

REID, Catherine
born Australia 1955

Leaf cabinet 1 2013
porcelain, acrylic, wire
73 x 40 x 6.5 cm
2013.4211

ROBERTSON, Alexander
Scotland 1790 – Australia

Teaspoon, fiddle pattern c 1835
silver
14 x 2.9 cm
Gift of John M Houstone, 2014
2014.1018

ROBERTSON, James
Scotland 1781 – Australia 1868

Three tablespoons, fiddle pattern c 1825
silver
each 22 x 2.9 cm
Gift of John M Houstone, 2014
2014.1019

Sugar tongs, fiddle pattern
1820s–1860s
silver
15.7 x 3.7 x 1.7 cm
Gift of John M Houstone, 2014
2014.1022

RT CARTER (manufacturer and designer)
est Australia c 1850

Games table c 1870
Australian tulipwood, brush cypress pine, musk, myrtle, casuarina, acacia, eucalypt, silky oak, beefwood or banksia, coachwood, cedar, mulga or myall, Tasmanian native cherry marquetry cedar, brass
73 cm, 65.5 cm (diam)
2014.597

RYAN, Matthew
born Australia 1974

A net for light 2008
glass
46 x 23 x 8 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1613

SARGISON, Harold F
Australia 1886–1983

Brooch c 1910
9 carat gold, operculum
5.5 x 2 cm
2013.4890

SCHAFER, Edward
born Australia

Claret jug c 1886
silver
34 x 10.5 x 10.5 cm
Gift of John M Houstone, 2014
2014.1030

STEINER, Henry
Germany 1835–1914
Australia 1858–84; Germany from 1884; Australia 1887–89; Germany from 1889

Emu egg centrepiece c 1875
silver, emu egg
25 x 18 cm
Gift of John M Houstone, 2014
2014.1031

THIELE, Mark
born Australia

Time 1, 2 and 3 2001
glass
overall 48 x 48 x 10 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1620

TT JONES AND SON
Australia 1853–1926

Brooch c 1885
gold, Queensland boulder opal
4.2 x 5.2 x 1.6 cm
2013.4522

UNKNOWN Japanese basketmaker

Lidded basket from the collection of Walter Burley Griffin and Marion Mahony Griffin c 1900
bamboo, wood, cane
13.5 cm, 34 cm (diam)
2013.4183

UNKNOWN manufacturer

Desk blotting pad from the office of Walter Burley Griffin c 1920
blotting paper
3.5 x 17 x 8.5 cm
2013.4172

Desk lamp from the office of Walter Burley Griffin c 1920
metal, electrical fittings
23 x 26.5 x 15 cm
2013.4170

Ink pot with lid from the office of Walter Burley Griffin c 1920
glazed porcelain
8 cm (diam)
2013.4171.A-B

Magnifying glass from the office of Walter Burley Griffin c 1920
glass, metal
12 cm, 5 cm (diam)
2013.4175

Pair of paint brushes from the office of Walter Burley Griffin c 1920
wood, hair bristles
33 x 3 x 0.5 cm
20 x 3 x 0.5 cm
2013.4173

Set of 3 set squares from the office of Walter Burley Griffin c 1920
plastic
24 x 14.5 cm
35 x 35 cm
2013.4174.1-3

T-square from the office of Walter Burley Griffin c 1920
wood
114 x 4 x 2 cm
2013.4176

UNKNOWN silversmith

Communion cup c 1750
Sheffield plate (sterling silver on copper)
20 x 10.7 x 10.7 cm
Gift of John M Houstone, 2014
2014.1038

UNKNOWN Sydney cabinetmaker

Tea table with circular tilting top c 1805
cedar
78.5 cm, 75 cm (diam)
2014.738

VARGA, Emma
born Yugoslavia 1952
Australia from 1995

Underwater turquoise no 3 2013
glass
8 x 48 cm
2013.4224

VARIOUS makers
Australia and Great Britain
active Australia 1800–1930

The Houstone collection of early Australian silver (cutlery, tableware, decorative and commemorative objects, jewellery) c 1800 – c 1930
silver, gold, other metals, precious and semi-precious stones, emu egg, wood, enamel, glass, other materials
various sizes
2014.1005-2014.1009, 2014.1021, 2014.1024-2014.1025, 2014.27-2014.1029, 2014.1032-2014.1037, 2014.1039-2014.1567

VENESS, Zoë Jay
born Australia 1973

Square brooch 2010
oxidised sterling silver, paper, stainless steel cable, wire
6.2 x 8 x 0.1 cm
2013.4203

WALSH, Lisa

Across the lines 2009
glass
90 x 170 x 50 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1612

WAR SERVICE LEGION OF BRITISH DISABLED SOLDIERS
est Great Britain 1921

War Service Legion coat of arms c 1919
silk, oak frame, embroidery
55 x 54 cm
Gift of Dale Frank, 2014
2014.737

WARD, Fred
Australia 1900–1990

Armchair c 1937
myrtle
60.5 x 60 x 70 cm
Gift of Janet Wilson, 2013
2013.4206.A-C

Drop-side table c 1937
myrtle
extended 80 x 128 x 91 cm
Gift of Janet Wilson, 2013
2013.4207

Chair c 1952
blackbean, rubber webbing, woven wool fabric over rubber cushion
107 x 67 x 71 cm
2013.4208

Table c 1955
coachwood
70 x 141.5 x 80.5 cm
2013.4209

WHITELEY, Richard
born United Kingdom 1963
Australia from 1963

Blue-grey 2000
glass
75.5 x 47 x 17 cm
Gift of Ranamok Glass Prize Limited, 2014
2014.1621

WILLIAMS, Maureen
born Australia 1952

Within and without 35 2013
painted glass
25 x 18.5 x 12.5 cm
2014.762

Indigenous Australian art

Paintings

BECKLEY, Emily
Kala Lagaw Ya people
born Australia 1975

Dhoeri 2013
synthetic polymer paint on canvas
80 x 110 cm
2013.4089

BULUNBULUN, John
Ganalbingu people
Australia 1946–2010

Untitled c 1980
natural earth pigments on eucalyptus bark
94 x 58 cm
2014.815

BUNDAMURRA, Betty
Ngarinyin people
born Australia 1960

Kira Kiro (Bradshaw) 2012
natural earth pigments on canvas
100 x 80 cm
2013.4821

BURTON, Hector
Pitjantjatjara people
Australia c 1939
BURTON, Steven
Pitjantjatjara people
Australia
BURTON, Willy Kaika
Pitjantjatjara people
Australia
WIKILYIRI, Mick
Pitjantjatjara people
Australia c 1940
WINDY, Stanley
Pitjantjatjara people
Australia
KEN, Ray
Pitjantjatjara/Yankunyjatjara peoples
born Australia c 1940

Kulata Tjuta 2013
synthetic polymer paint on linen and wood
300 x 200 cm
2014.827

CLEMENTS, Mary Punchi
Kwini people
born Australia 1948

A way of life 2013
natural earth pigments on canvas
240 x 120 cm
2013.4819

Flowers where land meets sea 2013
natural earth pigments on canvas
140 x 100 cm
2013.4820

COOK, Timothy
Tiwi people
born Australia 1958

Kulama 2013
natural earth pigments on linen
200 x 200 cm
2013.4822

CURTIS, Angkaliya
Pitjantjatjara people
born Australia 1928

Cave Hill 2013
synthetic polymer paint on linen
200 x 150 cm
2013.4803

DJURRITJINI, Charlie
Ganalbingu people
born Australia 1952

Bone coffin ceremony c 1990
natural earth pigments on eucalyptus bark
156 x 56 cm
2014.717

EVANS, Emily
Lardil people
born Australia 1975

Barb of the balibal 2013
synthetic polymer paint on linen
136 x 136 cm
2014.767

KAWINY, Kunmanara
Pitjantjatjara people
Australia c 1921–2013

Seven Sisters 2013
synthetic polymer paint on linen
197 x 198 cm
2013.4818

KERINAU, Margaret Reene
Tiwi people
born Australia 1978

Jilamara 2012
natural earth pigments on canvas
180 x 50 cm
2013.4823

LAMANGA, Aileena
Kuninjku (Eastern Kunwinjku) people
born Australia 1981

Untitled (Yawk yawk) 2004
natural earth pigments, synthetic fixative on eucalyptus bark
208 x 78 cm
Gift of Ellen Waugh, 2013
2013.4795

MALARVIE, Louise
Djaru people
born Australia 1968

Flicking water Lake Gregory 2013
natural earth pigments on paper
102 x 152.5 cm
2013.4808

MARAWILI, Nonggirrnga
Madarrpa/Galpu peoples
born Australia c 1939

Yathikpa 2013
natural earth pigments on eucalyptus bark
178 x 98 cm
2014.776

MARIKA, Mathaman
Rirratjingu people
Australia 1920–1970

Hunting scene 1960s
natural earth pigments on eucalyptus bark
82 x 32 cm
2014.685

MARIKA, Mawalan 1
Rirratjingu people
Australia 1908–1967

Muruma c 1962
natural earth pigments on eucalyptus bark
120 x 62 cm
2013.4871

MARRALWANGA, Peter
Kuninjku (Eastern Kunwinjku) people
Australia 1916–1987

Kangaroo with headdress and spirit figures c 1980s
natural earth pigments on eucalyptus bark
111 x 58 cm
2014.687

MCIVOR, Roy
Guugu Yimithirr people
born Australia 1934

Dynamic order #10 2013
synthetic polymer paint on canvas
120 x 120 cm
2014.976

MUNGATOPI, Deaf Tommy
Tiwi people
Australia 1925–1985

Body design c 1970s
natural earth pigments on eucalyptus bark
61 x 40 cm
2014.693

MUNUNGURR, Barayuwa
Miwat people
born Australia 1980

Yukuwa 2013
natural earth pigments on
eucalyptus bark
218 x 88 cm
2013.4805

MURRUMURRU, Dick Nguleingulei
Kuninjku people
Australia 1920–1987

Luma Luma 1960s
natural earth pigments on
eucalyptus bark
156 x 54 cm
2014.689

Two kangaroos and mimih hunter 1960s
natural earth pigments on
eucalyptus bark
150 x 85 cm
2014.690

NAMATJIRA, Albert
Arrarnta people
Australia 1902–1959

Mt Hermannsburg 1952
painting in watercolour
sheet 27 x 35 cm
Gift in memory of Roberta McBryde, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.1655

NAMOK, Wamud
Kuninjku people
Australia c 1926–2009

Kolobarr, the plains kangaroo 1960s
natural earth pigments on
eucalyptus bark
97.5 x 64.5 cm
2014.688

Ngalyod the Rainbow Serpent c 1980s
natural earth pigments on
eucalyptus bark
129 x 49 cm
2014.684

Mimih Spirits Dancing 1981
natural earth pigments on
eucalyptus bark
86 x 53 cm
De Lambert Largesse Foundation Fund, 2014. 100 Works for 100 Years
2014.691

NAMPITJINPA, Nyurapayia
Pintupi people
Australia c 1935–2013

Untitled 2003
synthetic polymer paint on canvas
153 x 183 cm
Gift of Ray Wilson OAM in memory of James Agapitos OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.862

NAPALTJARRI, Tjunkiya
Pintupi people
Australia c 1930–2009

Untitled 2005
synthetic polymer paint on canvas
48 x 38 cm
Gift of Ray Wilson OAM in memory of James Agapitos OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.861

Untitled 2008
synthetic polymer paint on canvas
122 x 122 cm
Gift of Ray Wilson OAM in memory of James Agapitos OAM, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.859

NAPANANGKA, Beyula Puntungka
Luritja people
born Australia 1966

Kalinykalinypa Tjukurrpa 2013
synthetic polymer paint on canvas
152 x 274 cm
2013.4806

Kalinykalinypa Tjukurrpa 2013
synthetic polymer paint on canvas
152 x 274 cm
2013.4825

NAPURRULA, Ningura
Pintupi people
Australia 1938–2013

Untitled 2004
synthetic polymer paint on canvas
244 x 183 cm
Gift of Ray Wilson OAM in memory of James Agapitos OAM, 2014. Donated through the Australian Government's Cultural Gifts Program. 100 Works for 100 Years
2014.858

NGANJMIRRA, Robin
Kunwinjku people
Australia 1951–1991

Kundaagi and mimih spirits c 1980s
natural earth pigments on
eucalyptus bark
157 x 81.5 cm
2014.694

NICKOLLS, Trevor
Australia 1949–2012

Family in blue Holden 1998
synthetic polymer paint on canvas
121.5 x 152.5 cm
2014.696

ORSTO, Delores
Tiwi people
born Australia 1960

Jilamara design 2013
natural earth pigments on canvas
160 x 100 cm
2013.4827

ORSTO, Maria Josette
Tiwi people
born Australia 1962

Parmijini (armband) 1990
gouache on paper
60.4 x 76.6 cm
Gift of Darryl Collins, 2014
2014.992

Miyinga Jilamara 2013
natural earth pigments on canvas
120 x 90 cm
2013.4826

STANLEY, Tjariya (Nungalka)
Pitjantjatjara people
born Australia 1943

Minyma Kutjara Wingellina 2012
synthetic polymer paint on canvas
170 x 84 cm
2013.4804

TIEMPI, Paddy Henry
Tiwi people
Australia 1925–1999

Tiwi abstract design c 1980s
natural earth pigments on
eucalyptus bark
81 x 42 cm
2014.692

TIMMS, Freddie
Gija/Kija people
born Australia 1944

Old Lisedell 2004
natural earth pigments on canvas
132.3 x 132 cm
Gift of Ray Wilson OAM in memory
of James Agapitos OAM, 2014.
Donated through the Australian
Government's Cultural Gifts
Program. 100 Works for 100 Years
2014.857

TIPUNGWUTI, Ita
Tiwi people
born Australia 1966

Pwoja (Bone design) 2013
natural earth pigments on canvas
160 x 200 cm
2013.4824

TJAPALTJARRI, Clifford Possum
Anmatyerr people
Australia 1932–2002

Love story 1972
synthetic polymer paint on
composition board
37 x 45 cm
2014.864

TJAPALTJARRI, George Tjampu
Pintupi people
Australia c 1945–2005

Untitled 2004
synthetic polymer paint on linen
153 x 183 cm
Gift of Ray Wilson OAM in memory
of James Agapitos OAM, 2014.
Donated through the Australian
Government's Cultural Gifts
Program. 100 Works for 100 Years
2014.860

TJAPANGATI, Old Tutuma
Pintupi/Pitjantjara peoples
Australia c 1909–1987

One Old Man's Dreaming 1971
natural earth pigments, Boncrete on
composite board
63 x 45 cm
2014.962

UNKNOWN artist
born Australia

Untitled c 1980
natural earth pigments on
eucalyptus bark
108 x 54 cm
Gift of Jason Brown, 2013
2013.4872

WIKILYIRI, Ginger
Pitjantjatjara people
born Australia 1932

Lukupupu 2013
synthetic polymer paint on canvas
200 x 120 cm
2013.4801

WUNUNGMURRA, Djirrirra
Dhalwangu/Narrrkala peoples
born Australia 1968

Yukuwa 2010
natural earth pigments on
eucalyptus bark
117 x 34 cm
2013.4614

YUNUPINGU, Munggurrawuy
Gumatj people
Australia c 1907–1978

The Womaku story c 1970s
natural earth pigments on
eucalyptus bark
158 x 72 cm
2014.686

Sculptures

APUATIMI, Jean Baptiste
Tiwi people
Australia 1940–2013

ORSTO, Greg
Tiwi people
born Australia c 1968

Tuitini 2008
natural earth pigments on ironwood
220 x 38 cm
2013.4407

BABIA, Vincent
Kala Kawaw Ya people
born Australia 1970

Sageraw mawa 2011
pearl shell, cowrie shells, plastic,
twine, glass, beeswax, cassowary
feathers, synthetic polymer paint on
wood
155 x 100 x 23 cm
2013.4844

BANU, Joseph
Kala Kawaw Ya people
born Australia 1947

Moeyngu dhoeri 2013
pearl shell, cassowary feathers,
synthetic polymer paint, twine
1.8 x 71 cm
2014.653

Moeyngu dhoeri 2013
pearl shell, cassowary feathers,
synthetic polymer paint, twine
2.9 x 74 cm
2014.654

CEDAR, Toby
Kala Lagaw Ya people
born Australia 1975

Beizam (*Tiger Shark*) *dhari headdress* 2013
pearl shell, synthetic feathers, twine on wood
113 x 87 x 25 cm
2014.655

Eres-Le (*Fighting warrior*) *dhari headdress* 2013
feathers twine on wood
95 x 68 x 5 cm
2014.656

CONNELLY-NORTHEY, Lorraine
Waradgerie people
born Australia 1962

Canoe 2013
barb wire
50 x 250 x 75 cm
2014.766

Kooliman 2013
metal and emu feathers
30 x 160 x 75 cm
2014.765

DJUNGINY, Robyn
Ganalbingu people
born Australia 1947

Yindi djalwi (*Big fish trap*) 2013
natural root dyes on pandanus fibre
251 x 100 x 100 cm
2013.4809

MACNAMARA, Shirley
Indilandji/Alyawarre peoples
born Australia 1949

Guutu (*Vessels*) 2013
spinifex (*Triodia longiceps*), natural earth pigments
23 x 19 x 14 cm
2014.768

Skullcap 2013
spinifex (*Triodia longiceps*), natural earth pigments and emu feathers
1.2 x 22 x 22 cm
2014.769

Skullcap 2013
spinifex (*Triodia longiceps*), natural earth pigments and emu feathers
1.2 x 20 x 20 cm
2014.770

MOORE, Archie
born Australia 1970

Black dog 2013
taxidermy dog, shoe polish, raven oil, leather, metal
70 x 73 x 32 cm
2014.771

MUNKARA, Enraeld (Djulabiyanna)
Tiwi people
Australia 1895–1965

Owl (associated with Purrukuparli myth) 1960s
natural earth pigments on hardwood
49 cm
2014.695

MUNUNGURR, Rerrkirrwanga
Djapu people
born Australia 1971

Gurtha 2012
natural earth pigments on wood
143 x 20 x 20 cm
2014.975

NONA, Laurie
Kala Lagaw Ya people
born Australia 1974

Kuikuig (Warup drum) 2013
goanna skin, bamboo, milk tree wood
220 x 42 cm
2014.1701

RENNIE, Reko
Kamilaroi/Gamilaraay/Gummaroi people
born Australia 1974

Royal flag 2013
24 carat gold on aluminium
147 x 180 x 4 cm
2013.4843

STEWART, Helen
Burarra people
born Australia c 1968

Mat 2013
natural root dyes on pandanus fibre
167 x 267 cm
2013.4802

THAIDAY, Jimmy
Meriam Mer people
born Australia c 1983

Appie 2013
ceramic, feathers, synthetic rope, cotton material
59 x 27 cm
2013.4084

WING, Jason
Biripi people
born Australia 1977

Captain James Crook 2013
bronze
70 x 50 x 30 cm
2013.4846

Prints

BOOTH, Solomon
Kaurereg/Mualgal/Kala Lagaw Ya peoples
born Australia 1981

Baidam au Titui 2013
linocut, printed in black ink, from one block
printed image 110 x 75 cm
sheet 155 x 75 cm
2013.4895

Zugubaw Mabaig 2013
linocut, printed in black ink, from one block
sheet 75 x 56 cm
2013.4896

BOSUN, David
Torres Strait Islands
born Australia 1973

Baidamaw Titui Buna Urdhay Id 2013
woodcut, printed in black ink, from one block; hand-colouring
sight 75 x 56 cm
2013.4897

ELISALA, Fiona
Kala Lagaw Ya people
born Australia 1973

Gabau (*Wild yam*) 2013
etching and aquatint, printed in blue ink, from one plate
sight 57 x 38 cm
2013.4898

LOBAN, Mersane
Kala Lagaw Ya people
born Australia 1978

Ipika 2013
etchings, printed in brown ink with plate-tone, each from one plate
sight 37 x 28 cm
2013.4899.A-F

MATASIA, Weldon
Kala Lagaw Ya people
born Australia 1970

Goetnaw 2013
linocut, printed in black ink, from one block
100 x 80 cm
2013.4088

MAY NGARRALJA, Tommy
Wangkajunga/Walmajarri peoples
born Australia 1935

Two styles of headdress 2013
etching and aquatint, printed in black ink, from one plate
1.5 x 80 cm
2013.4800

Untitled 2013
etching, printed in black ink, from one plate
65 x 47 cm
2013.4799

MOTLOP, Victor Henry
Kala Lagaw Ya people
born Australia 1961

Kuyup (Dragon fly) 2013
linocut, printed in black ink, from one block
sight 62 x 45 cm
2013.4900

RENNIE, Reko
Kamilaroi/Gamilaraay/Gummaroi people
born Australia 1974

Big red 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 50 x 30.5 cm
sheet 68 x 45 cm
2014.969

Murri (gold) 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 21 x 20 cm
sheet 40 x 30 cm
2014.965

Murri (green) 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 21 x 20 cm
sheet 40 x 30 cm
2014.966

Murri (pink) 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 21 x 20 cm
sheet 40 x 30 cm
2014.964

Murri (purple) 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 21 x 20 cm
sheet 40 x 30 cm
2014.967

Murri (teal) 2012
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 21 x 20 cm
sheet 40 x 30 cm
2014.968

Message stick 2013
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 44 x 34 cm
sheet 61.5 x 49 cm
2014.970

Remember me 2013
aquatint, etching and relief roll, printed in colour inks, from one plate
printed image 29 x 34.5 cm
sheet 42 x 49 cm
2014.971

ROPEYARN, Teho
Angkamuthi/Yadhaykana peoples
born Australia 1988
TREMBLAY, Theo (printer)
born United States of America 1952
Australia from 1977

Apudthama 2013
relief-print, printed in black ink, from one vinyl block
sheet 124 x 220 cm
2014.863

VARIOUS artists

Borna Billabong 2011
drypoint, printed in colour inks, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.10

Dugong 2011
drypoint, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.12

Fighting sticks 2011
drypoint, printed in colour inks, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.6

Gumang (*Magpie geese*) 2011
drypoint, printed in colour inks, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.7

Kangaroo Spirit Creation story from Ngukurr 2011
drypoint, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.11

Kulama 2011
drypoint, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.4

Lily pods 2011
drypoint, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.1

Maparn men 2011
drypoint, printed in black ink, from one plate; screenprint, printed in yellow ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.2

Namoowalem—Where I was born 2011
drypoint, printed in colour inks, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.9

Olden days fish trap 2011
drypoint, printed in colour inks, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.8

Untitled 2011
drypoint, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.5

Untitled 2011
drypoint and aquatint, printed in colour inks with plate-tone, from one plate; screenprint, printed in orange ink, from one stencil
sheet 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.3

Big family 2012
portfolio of drypoints, printed in colour inks with plate-tone, from one plate; screenprint, printed in colour ink, from one stencil
sheet (each) 45 x 30 cm
Gift of Association of Northern, Kimberley and Arnhem Aboriginal Artists, 2013
2013.4116.13-2013.4116.34

Drawings

JONES, Jonathan
Wiradjuri/Kamilaroi peoples
born Australia 1978

not titled (*Salt*) 2010
graphite on paper
114.2 x 77.2 cm
2013.4093.A-F

KANKAPANKATJA, Tjilpi Kunmanara
Yankunytjatjara/Pitjantjatara peoples
Australia 1930–2012

Nyangatja ngayuku ara irititja 2012
oil-stick, charcoal, graphite
sheet 162 x 107.5 cm
2013.4807

Photography

ZADA, Raymond
Barkindji/Pakindji people
born Australia 1971

At face value 2013
digital media video, from digital media
2:29 mins
2014.1708

Decorative arts and design

GABEY, John Sailor
Meriam Mer people
born Australia c 1958

Pearl shell dari 2013
pearl shell, abalone shell
21 x 25 x 14 cm
2013.4087

MCTAGGART, Aaron
Malak Malak people
born Australia 1984

Crocodile 2013
print, printed in ink
250 x 150 cm
2014.1699

MCTAGGART, Kieren Karritpul
Malak Malak people
born Australia 1991

Coolamon 2013
print, printed in ink
195 x 140 cm
2014.1697

Coolamon 2013
print, printed in ink
250 x 150 cm
2014.1696

Fishnet 2013
print, printed in ink
250 x 150 cm
2014.1695

MULVIEN, Ann Carmel
Nganikurungurr people
born Australia 1967

Lotus pod 2013
print, printed in ink
250 x 150 cm
2014.1700

NONA, George
Kala Lagaw Ya people
born Australia 1965

Mai Inu dhoeri 2013
cane, eagle feathers, cassowary feathers, twine, pearl shell, bone, cowrie shell
50 x 30 cm
2013.4085

SAMBONO, Marita
Nganikurungurr people
born Australia 1950

Fog Dreaming 2013
print, printed in ink
137 x 200 cm
2014.1698

SCARCE, Yhonnie
Kokatha/Nukunu peoples
Australia 1973

Cultivation of Whiteness 2013
blown glass, commercial glass
110 x 30 cm
2014.963

TARDENT, Wasie
Meriam Mer people
born Australia c 1928

Culture change in the Torres Strait 2013
synthetic polymer paint on coconut leaves, synthetic beads
110 x 100 cm
2013.4086

Textiles

LANYINWANGA, Helen
born Australia 1951

Pandanus mat 2013
screenprint, printed in synthetic polymer paint, from multiple stencils on silk
300 x 110 cm
2014.830

WURRKIDJ, Deborah
Kuninjku people
born Australia 1971

Dilly bags and baskets 2013
linocut, printed in synthetic polymer paint, from multiple stencils on cotton
300 x 150 cm
2014.828

Rarrk 2013
screenprint, printed in synthetic polymer paint, from multiple stencils on silk
300 x 150 cm
2014.829

Pacific art

Paintings page 172
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Photography page 172
Textiles page 173

Paintings

TUMU, Akii
born Papua New Guinea

Dancing figure 1977
coloured sand on hardboard
76 x 54.1 cm
Gift of John Gordon Kirkby, 2013
2013.4873

Sculptures

EAST SEPIK province
Papua New Guinea

Ancestor hook (*Samban*) 19th century
wood, patina
104.5 x 60 x 4.5 cm
2014.683

Mwai (mask) 1930–65
wood, shell, clay, tusk, fibre
76 x 16 x 12 cm
2014.740

FIJI

Masi (*Tapa*) before 1874
barkcloth
89 x 279 cm
2014.739

GRAHAM, Brett
born New Zealand 1967

Mihaia (*Messiah*) 2010
medium-density fibreboard
172.7 x 175.7 x 430 cm
2014.786.A-O

NEW IRELAND province
Papua New Guinea

Kulap 1885–1935
chalk
60 x 14.5 x 13 cm
2014.780

PITSIA, Joel
born Papua New Guinea

Vavara 1980s
pandanus fibre, bush fibre, lime, red and yellow indigenous dyes
32 cm, 300 cm (diam)
2013.4223

RAPA NUI (EASTER ISLAND)

Lizard spirit image (*Moai moko*) early 19th century or before
wood
36 x 4.5 x 6.5 cm
2013.4090

Photography

WARR, GR
worked Australia, Papua New Guinea 1940s–50s

Illumination (Sydney Town Hall, Sydney decorated with electric lights for Prince of Wales Royal tour, 1920)
1920 or 1927
gelatin silver photograph
image 19.8 x 13 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1605

Girl with dress 1940s
gelatin silver photograph
image 25.4 x 19.4 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1597

Portrait of a young girl, New Guinea
1940s
gelatin silver photograph
image 25.1 x 19.6 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1606

Textiles

PENAMA province
Vanuatu

Mat (qana vivi) 1990s
fibre, dyes
170 x 40 cm
Gift of Lissant Bolton, 2014
2014.1679

Mat (singo) 1990s
fibre, dyes
120 x 22 cm
Gift of Lissant Bolton, 2014
2014.1680

TOMMAN ISLAND, Malampa province
Vanuatu

Grade hat 1995
fibre, ochre
40 x 39 x 38 cm
Gift of Lissant Bolton, 2014
2014.1678

Asian art

Paintings

BALINESE people
Indonesia

Earthquake calendar (*palindon*) 19th century
pigments on cotton
148.6 x 114.3 cm
2014.798

Episodes from a Malat tale; shrine hanging (*langse*) 19th century
pigments on cotton
100.3 x 269.2 cm
2014.808

King Bull (*Prabu Lembu*) *and King Lion* (*Prabu Singa*)*, a Tantri tale; valance for a temple or pavilion* (*ider-ider*) late 19th century
pigments on cotton
24.1 x 246.4 cm
2014.791

Anantaboga the cosmic serpent (*naga*) and *Basuki the cosmic serpent* (*naga*)*; pair of banners* (*lontek*) late 19th – early 20th century
pigments on cotton
each 995 x 70 cm
2014.795.1-2

Bima's journey to hell (*Bima swarga*)*; shrine hanging* (*tabing*) late 19th – early 20th century
pigments on cotton
121.9 x 137.2 cm
2014.799

Episodes from the Bharatayuddha; valance for a temple or pavilion (*ider-ider*) late 19th – early 20th century
pigments on cotton
26.7 x 1033.8 cm
2014.790

Kama and Ratih as deities of love; sacred textiles with uncut warp (*wangsul usap rai*) late 19th – early 20th century
ink on handspun cotton
71.1 x 25.4 cm
59 x 32 cm
2014.802-2014.803

King Arjunasahasrabahu bestowing wealth to his retinue and Rawana with his demonic horde, episodes from the Arjunawijaya; shrine hanging (*tabing*) late 19th – early 20th century
pigments on cotton
148.6 x 123.2 cm
2014.797

Salya and Aswatama in pamurtian form, episode from the Bharatayuddha; shrine hanging (*tabing*) late 19th – early 20th century
pigments on cotton
142.2 x 188 cm
2014.793

Siwa presenting Bima with the elixir of life (*amerta*)*; shrine hanging* (*langse*) late 19th – early 20th century
pigments on cotton
88.9 x 195.6 cm
2014.800

Sunda and Upasunda battle over the heavenly nymph Titolama, episode from the Mahabharata; valance for a temple or pavilion (*ider-ider*) late 19th – early 20th century
pigments on cotton
25.4 x 375.9 cm
2014.794

Temple flag with Kala Rauh motifs
late 19th – early 20th century
pigments on cotton
26 x 22 cm
2014.792

The nymph Suprabha seduces the demon Niwatakawaca, episode from The marriage of Arjuna (*Arjunawiwaha*)*; shrine hanging* (*langse*) late 19th – early 20th century
pigments on cotton
71.1 x 172.7 cm
2014.796

The temptation of Arjuna, episode from the Marriage of Arjuna (*Arjunawiwaha*)*; shrine hanging* (*tabing*) late 19th – early 20th century
pigments on cotton
109.5 x 205 cm
2014.788

Rama and Sinta with allies and enemies, from the Ramayana; valance for a temple or pavilion (*ider-ider*)
early 20th century
pigments on cotton
58.4 x 266.7 cm
2014.789

Laksmana and *Demon general; pair of flags* (*kober*) 1920s
pigments on cotton
65 x 65 cm
2013.4882-2013.4883

Defeat of Boma (*Bomakawya*); *ceremonial hanging* (*langse*) early–mid 20th century
pigments on cotton
128 x 152 cm
2013.4881

GUJARAT
India

Map of Jain sacred site Shatrunjaya; pilgrimage painting (*tirtha pata*) c 1800
opaque watercolour, gold on cotton
270 x 124 cm
2014.773

I KETUT SUKANTO
born Indonesia

Battle scene from the Bharatayuddha; shrine hanging (*tabing*) mid 20th century
pigments on cotton
117.5 x 128 cm
Gift of Ron Radford AM, 2013. 100 Works for 100 Years
2013.4290

IDA BAGUS PUTU MUKUH
born Indonesia

Festival; shrine hanging (*langse*) 1930s
pigments, ink on cotton
66 x 127 cm
2014.801

MIEN YAO people
Vietnam

Ceremonial paintings (*mien fang*) 1838
pigments, paper
various dimensions
2014.675.1-14

ORISSA
India

Lovers in union 18th century
opaque watercolour on cloth
20 x 16 cm
2013.4857

RAJASTHAN
India

Scenes from the life of Pabuji; scroll painting (*Pabuji phada*) early–mid 20th century
pigments on cotton
161 x 486 cm
Gift of Claudia Hyles, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4279

Festival of the Cattle (*Gopashtami*); *shrine hanging* (*pichhavai*) c 2005
pigments on cotton
184 x 120.5 cm
Gift of Claudia Hyles, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4876

JAPAN

Virgin Mary early 20th century
ink, gold on silk
55 x 33 cm
Gift of Darryl Collins, 2014
2014.1685

NEPAL

The chakras of the subtle body; folding manuscript (*thyasaphu*) 18th century
opaque watercolour on paper
219.5 x 21.5 cm
2013.4842

THAILAND

Brahma 19th century
opaque watercolour on cotton
62 x 32 cm
2014.651

Buddha descending from Tavatimsa heaven 19th century
pigments, gold on paper
53 x 39 cm
2014.652

The story of Inao; double-sided six-fold screen (*luplae*) c 1862
opaque watercolour on paper
201 x 372 cm
2013.4649

Vessantara jataka late 19th – early 20th century
opaque watercolour on cotton
145 x 92 cm
2014.650

Sculptures

BALINESE people
Indonesia

Architectural lintel with karang boma and karang sae motifs 19th century
wood, paint, pigments
23 x 141 x 8 cm
2014.743

Container for ceremonial offerings (*sajen*) 19th century
wood, pigments, gold leaf
46 x 19.5 x 33.5 cm
2013.4877.A-C

Dewi Sri on Bedawang nala, the cosmic turtle; container for ceremonial offerings (*sajen*) 19th century
wood, pigments, gold leaf
28 x 26 x 36 cm
2014.745.A-L

Pair of feline guardians 19th century
wood, coloured pigments
79 x 22 x 34 cm
50 x 24 x 35 cm
2014.93.1-2

Two figures of Wilmana 19th century
jackfruit wood, coloured pigments
50 x 63 x 22 cm
46 x 51 x 19 cm
2014.92.1-2

Four finials for ceremonial offerings (*tapel gebogan*) 19th century
wood, paint
38 x 17 x 4 cm
32 x 21.5 x 4.5 cm
34 x 15.5 x 4 cm
35.5 x 19.5 x 3 cm
2013.4880, 2013.4886-2013.4888

Holder for a ceremonial sword (*kris*) 19th century
wood, coloured pigments
94 x 30 x 32 cm
2014.744

Holder for a ceremonial sword (*kris*) 19th century
wood, paint
54 x 22 x 22 cm
2013.4879

Sugriwa, King of the monkeys; holder for a ceremonial sword (*kris*) 19th century
wood, paint, gold leaf, copper
78 x 27 x 27.5 cm
2014.806

Winged lion (*singa*)*; architectural panel* 19th century
wood, paint, pigments, gold leaf
33 x 48 cm
2014.746

Pair of standing figures early 20th century
wood, pigments, gold leaf
48 x 11 x 13 cm
46 x 11 x 12 cm
2013.4878.1-2

KANDY district
Sri Lanka

Ceremonial lamp (*kottilakku pahana*) 14th–15th century
copper alloy; lost-wax casting
170 x 45 cm
2013.4285.A-H

KETUT NONGOS
born Indonesia
worked Indonesia

Charm against witches, ghosts, thieves and other evil (*tumbal*) c 1970
wood
63.5 x 27 x 12.5 cm
Gift of Robyn, John and Simeran Maxwell in memory of Jamie Mackie, 2014. Donated through the Australian Government's Cultural Gifts Program
2014.809

POLONNARUVA period (11th–13th century)
Sri Lanka

Standing Buddha 12th century
bronze; lost-wax casting
50 x 20 x 20 cm
Geoffrey White OAM and Sally White OAM Fund, 2013. 100 Works for 100 Years
2013.4283

Prints

BAIDO Hosai
Japan 1848–1920

The clashing of scabbards confrontation (*sayaate*) *of Fuwa Banzaemon and Nagoya Sanza, from the play The floating world's pattern and matching lightning bolts* (*Ukiyozuka hiyoku no inazuma*) 1879
colour woodblock print
36 x 75 cm
Gift of Maureen Chan in memory of her father Charles Chan, 2013
2013.4210

Drawings

THAILAND

How to cure smallpox; folding manuscript 19th century
pigments, ink, gold leaf on paper
18 x 38 cm
2014.754

Ten birth tales of the Buddha (*Thotsachat*)*; folding manuscript* 19th century
pigments, ink, gold leaf on paper
15 x 69 cm
2014.752

Ten birth tales of the Buddha (*Thotsachat*)*; folding manuscript* 19th century
pigments, ink, gold leaf on paper
14.4 x 67.8 cm
2014.753

Photography

ADAM, Tassilo
Germany 1878 – United States of America 1955
Indonesia 1890–1925

Java album 3 c 1923–26
batik-covered album of gelatin silver photographs, typescript
album 33 x 48 cm
2014.669

Javanese dance performance album 1 c 1923–26
batik-covered album gelatin silver photographs, typescript
album 25 x 33 cm
2014.668

Javanese dance performance album 2 c 1923–26
batik-covered album gelatin silver photographs, typescript
album 33 x 48 cm
2014.667

Javanese dance album 4 c 1923–26
batik-covered album, gelatin silver photographs, typescript
album 25 x 33 cm
2014.670

BOURNE AND SHEPHERD
est India 1862
BOURNE, Samuel
England 1834–1912
India 1862–70
SHEPHERD, Charles
born United Kingdom
India c 1858–78
MURRAY, Colin
1840 Scotland – India 1884
India from 1867
UNKNOWN photographers
worked India, Nepal, Burma
1860s–70s

India album I (topographical and portrait) and *India album II (architecture)* 1862–70
albumen silver photographs
album (each) 29.5 x 24.3 cm
2014.777.1-50, 2014.778.1-47

CHARLS & CO
Indonesia 1885–1930
CHARLS, Johann Friedrich
Germany 1859 – Indonesia 1933

not titled (*Peranakan couple, Semarang*) c 1920
gelatin silver photograph
comp 14.3 x 10 cm
card 16.6 x 10.5 cm
Gift of Mr and Mrs Lee Kip Lee, 2014
2014.1654

DE CARVALHO, Arthur
Hong Kong 1890 – United States of America 1969
China, South America 1920s–30s, Indonesia 1934

not titled (*Back view of seated dancers*) c 1934
gelatin silver photograph
image 30 x 29 cm
2013.4234

not titled (*Masked dancer, Bali*)
c 1934
gelatin silver photograph
image 30 x 29 cm
2013.4230

not titled (*Palms, Indonesia*) c 1934
gelatin silver photograph
image 27.5 x 36.5 cm
2013.4232

not titled (*Young dancer, Bali*) c 1934
gelatin silver photograph
image 19.5 x 36 cm
2013.4231

not titled (*Gamelan*) 1934
gelatin silver photograph
image 28 x 37 cm
2013.4233

DIEULEFILS, Pierre
France 1862–1937
Vietnam 1885 – c 1924

Portrait of dignitaries, Indochine 1888–90
albumen silver photograph
image 16.8 x 11.7 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1599

FRANS HALS STUDIO
The Netherlands 1923–43

Raden Mas Jodjana c 1930
gelatin silver photograph
comp 21.5 x 17.5 cm
2013.4400

HARSONO, FX
born Indonesia 1949

Open your mouth 2002
photo-etching; ink, paper
image 57 x 219 cm
2013.4894.A-D

Tubuhku adalah lahan (*My body as a field*) 2002
photo-etching; ink, paper
image 57 x 126 cm
2013.4893.A-C

ISHIDA, Shoichiro
born Japan

Portrait of my teacher, Yuji KOBAYASHI (*Sensei no Zou, Yuji KOBAYASHI*) c 1929
gelatin silver photograph
19.4 x 14.6 cm
2013.4864

JAARSMA, Mella
born The Netherlands 1960
Indonesia from 1984

Indra #1 2012
photo-silkscreen on cowhide, colour pigments
sheet (irreg) 208 x 85 cm
2013.4272

Indra #2 2012
photo-silkscreen on cowhide, colour pigments
sheet (irreg) 181 x 89 cm
2013.4273

KOBAYASHI, Yuji
Japan 1898–1988

Jojoshi metropolis 1949
gelatin silver photograph
image 52.9 x 42.2 cm
2013.4865

KUROKAWA, Suizan
Japan 1882–1944

Ancient capital of Nara 1920s
gelatin silver photograph
14.2 x 9.8 cm
2013.4858

Primeval Japanese forest 1920s
gelatin silver photograph
9.8 x 14.2 cm
2013.4859

MACHIDA, Sadaaki
worked Japan c 1920s–50s

Japanese coal miners, Hashima c 1925, printed later
hand-coloured gelatin silver photograph, colour dyes
50.8 x 35.5 cm
2013.4867

OGAWA, Gesshu
Japan 1891–1967

Mandolin player 1925
bromoil photograph
29.8 x 21 cm
2013.4870

Still life 1925
gelatin silver photograph
22.9 x 28.2 cm
2013.4869

OKUDA, Suiho
worked Japan 1920s–50s

Autumn maple leaves on the Tatsuta River 1920s
gelatin silver photograph
15.8 x 11.2 cm
2013.4862

Fishnets drying in the sun 1920s
gelatin silver photograph
10.8 x 15.8 cm
2013.4860

Frozen lakebed 1920s
gelatin silver photograph
10.8 x 15.8 cm
2013.4861

ROSSIER, Pierre
Switzerland 1829 – France before 1898
Asia 1858–62

(No 3) Siamese Prince, Luhang Wongsa 1861
stereograph on glass
8.3 x 17.4 cm
Gift of Mr and Mrs Lee Kip Lee, 2014
2014.1630

SCHUH, Gotthard
Germany 1897 – Switzerland 1969
Indonesia 1938

A high Brahmin prays with his child, Bali 1938
gelatin silver photograph
image 60 x 49.7 cm
2013.4092

Bali parade of warriors 1938
gelatin silver photograph
30.3 x 23.8 cm
2013.4289

Borobodur view 1938
gelatin silver photograph
15.8 x 23.4 cm
2013.4287

Mother and child, Bali 1938
gelatin silver photograph
image 60 x 49.7 cm
2013.4091

Sumatra tomb 1938
gelatin silver photograph
24.5 x 23.7 cm
2013.4288

SURAJMAL STUDIO
India c 1885 – c 1930

Portrait of Rajasthani boy and little girl, Bikaner c 1900
albumen silver photograph, colour dyes
image 26.2 x 20.3 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.997

SURYODARMO, Melati
born Indonesia 1969
works Indonesia and Germany

I'm a ghost in my own house 2013
single-channel video
25 mins
2014.4

TAMAMURA, Kihei
Japan c 1898–1951

Misty scene 1912
gelatin silver photograph, bromide
24.4 x 16.3 cm
2013.4866

TOKYO PHOTO CIRCLE
Japan 1920s–30s

Coastal scene 1920s
gelatin silver photograph
19.2 x 24.4 cm
2013.4868

UNKNOWN photographer
worked India c 1900

Thakur Sahib Zorawar Singh of Kanota with other members of the Council of Jaipur c 1900
hand-coloured, gelatin silver printing out paper, colour pigment
comp 25.3 x 31 cm
2013.4836

UNKNOWN photographer
worked Asia c 1925–35

Chinese opera dancers, Bali 1930s
gelatin silver photograph
image 17 x 22.9 cm
sheet 17.4 x 23.3 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1607

Thailand, temple ruins 1900
gelatin silver photograph
image 51.2 x 60.8 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1693

Indochinese women (*Femmes Indochine*) c 1900–10
cyanotype
image (irreg) 11.2 x 16.2 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1601

Mugshot of Daisy Hyatt, prostitute, 1 May 1908 1908–13
albumen silver photograph
image 7.3 x 9.6 cm
page 34.1 x 21.4 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1596

Coastal landscape, Singapore 1930
gelatin silver photograph
image 22.7 x 29.6 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1602

UNKNOWN photographer
worked Japan 1920s

not titled (*Gateway to building with tree and Japanese flag*) c 1925
gelatin silver photograph
15.3 x 11.1 cm
Gift of Torin Boyd and Naomi Izakura, 2014
2014.1653

VAN PERS, Auguste
Belgium 1815 – Indonesia 1871

A Javanese prince (*Een Javaschen prins—Un prince Javanais*) 1853–56
ink; paper chromo-lithograph after a daguerreotype
image 31.7 x 24.5 cm
sheet 51.3 x 34.3 cm
2014.635

WEISSENBORN, Thilly (attributed to)
Indonesia 1889 – The Netherlands 1964
Indonesia 1889–1902; The Netherlands 1902–13; Indonesia 1913–56; The Netherlands 1956–64

Group of women, Bali c 1930
gelatin silver photograph
image 16.6 x 22.5 cm
sheet 17.3 x 23.2 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1604

Portrait of two women, Bali c 1930
gelatin silver photograph
image 22.5 x 16.6 cm
sheet 23.2 x 17.3 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1603

WOODBURY AND PAGE
(attributed to)
Indonesia 1857–1908

not titled (*Male court dancer possibly Pangeran* (*Prince*) *Jayakusuma of Mangkunegara*) c 1883
albumen silver photograph cabinet card
comp 14.8 x 9.9 cm
card 10.8 x 16.6 cm
2014.868

not titled (*Mangkunegara court dancer standing*) c 1883
albumen silver photograph cabinet card
comp 14.8 x 9.3 cm
card 16.6 x 10.8 cm
2014.865

not titled (*Three male Surakarta court dancers on stage with sign*) c 1883
albumen silver photograph cabinet card
comp 9.3 x 14.8 cm
card 10.8 x 16.6 cm
2014.869

not titled (*Two male Surakarta court dancers hands clasped*) c 1883
albumen silver photograph cabinet card
comp 14.9 x 9.3 cm
card 16.6 x 10.8 cm
2014.866

not titled (*Two male Surakarta court dancers with sword and spear*) c 1883
albumen silver photograph cabinet card
comp 9.3 x 14.8 cm
card 10.8 x 16.6 cm
2014.867

WOODBURY AND PAGE
Indonesia 1857–1908

West Javanese dancer and musicians c 1858–60
carte de visite
8.8 x 5.6 cm
2014.918

Chinese family, Java 1860–65
carte de visite
8.8 x 5.6 cm
2014.919

Javanese maiden attending to her appearance c 1860–65
carte de visite
9.5 x 5.7 cm
2014.915

Nias warrior c 1860–65
carte de visite
9.5 x 5.7 cm
2014.920

West Javanese boy c 1860–65
carte de visite
9.5 x 5.7 cm
2014.917

Chinese cloth sellers and Javanese coolies c 1863
carte de visite
5.9 x 8.0 cm
2014.916

Batavia Roode c 1865
albumen silver photograph
image 19.4 x 24.5 cm
2013.4201

Street at Amboina with the Princess Amelia in the distance (*Straat te Amboina met de Prinses Amelia in t' verschiet*) c 1865
albumen silver photograph carte de visite
5.9 x 8.0 cm
2014.939

The painter Raden Saleh at Batavia in fantasy costume. Knight with the Oak Crown in the Order of the White Falcon of Sasken Weimar (*Raden Saleh de schilder te Batavia in fantasie costuum. Ridder Eikenroon en van den Witten Valk van Sasken Weimar*) c 1865
albumen silver photograph carte de visite
10.4 x 6.4 cm
2014.938

Decorative arts and design

FOK, Nora
born Hong Kong 1953

Twenty-fifth, neckpiece 2009
knitted clear nylon, pearls
15 cm (diam)
2013.4841

HIROSHIGE III, Utagawa
Japan 1843–1894

Harimaze print c 1830
colour woodblock print
37.4 x 25.6 cm
2013.4189

HOKUSAI, Katushika
Japan 1760–1849

Kingfishers, reeds and morning glories c 1825
colour woodblock print
25.6 x 37.4 cm
2013.4187

KONISHI, Junji
born Japan 1953
Australia 1990–2000

Best in Japan, brooch 1998
silver, plastic, rubber, lacquer
2 x 1.5 x 0.3 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1589

Best in Japan, pin 1998
silver, plastic, rubber, lacquer
2 x 1.5 x 0.3 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1588

MIHARA, Ken
born Japan 1958

Kigen (Genesis) no 1 2013
stoneware, glazed
44 x 74.5 x 20.5 cm
2014.764

UNKNOWN artist
Central Asia

Rug from the collection of Walter Burley Griffin and Marion Mahony Griffin c 1900
silk, cotton
261 x 145.5 cm
2013.4191

UNKNOWN artist
Japan

Grasses, grasshoppers and dragonfly c 1830
colour woodblock print
26 x 37.5 cm
2013.4186

Grasshopper and morning glory
c 1830
ink on paper
25 x 37.4 cm
2013.4188

not titled (*Woman on a balcony*)
c 1830
ink on paper
39.7 x 26.4 cm
2013.4190

Textiles

BALINESE people
Indonesia

Child's ceremonial waist cloth (*kamben pelangi*) mid 20th century
silk, dyes; resist tie-dyeing
35 x 132 cm
2014.811

BALINESE people
Indonesia

Man's ceremonial over wrap and dance costume (*kampuh prada or saput prada*) early–mid 20th century
silk, gold paint; stencil painting
104 x 150 cm
2014.805

Young woman's ceremonial breast cloth and dance costume (*anteng prada or kamben prada*) early–mid 20th century
silk, gold paint; stencil painting
54 x 187 cm
2014.804

BENGAL
India, for the European market

Coverlet 18th century
silk; embroidery
255 x 185 cm
2014.759

BHUTANESE people
Bhutan

Boy's jacket (*koh*) 20th century
Chinese satin damask, wool, cotton, silk; supplementary weft weaving
108 x 138 cm
Gift of Queen Jetsun Pema of Bhutan, 2014
2014.983

Girls jacket and skirt 20th century
wool, cotton, silk; supplementary weft weaving
43.2 x 94 cm
53 x 28 cm
Gift of Queen Jetsun Pema of Bhutan, 2014
2014.981-2014.982

COROMANDEL COAST
India

Man's robe 18th century
cotton, natural dyes, mordants; mordant painting, resist dyeing
155 x 92.5 cm
2014.783

COROMANDEL COAST
India, for the Japanese market

Mat for sen-cha tea ceremony (*sarasa*) 18th century
cotton, natural dyes, mordants; mordant painting, resist dyeing, gold-leaf gluework
63.5 x 76.2 cm
2014.756

COROMANDEL COAST
India, for the Sri Lankan market

Heirloom textile 18th century
cotton, natural dyes, mordants; mordant painting, resist dyeing
106 x 348 cm
2014.782

Heirloom textile 19th century
cotton, natural dyes, mordants; mordant painting, resist dyeing
52 x 107.5 cm
2014.781

GEJIA people
China

Girl's tunic and skirt 1960s
cotton, natural dyes; wax resist dying
56.2 x 76.4 cm
34.3 x 86.8 cm
2014.749.1-2

GUIZHOU province
China

Girl's tunic 1960s
handspun cotton, natural dyes; wax resist dyeing
43.3 x 73.1 cm
2014.750

GUJARAT
India, collected Indonesia

Heirloom texile 15th century
cotton, natural dyes, mordants; mordant printing, resist dyeing
89 x 325 cm
2014.758

INDIA
for the Persian market

Ceremonial textile or furnishing cloth 18th–19th century
cotton, natural dyes, mordants; mordant painting and printing, resist dyeing
134.6 x 284.5 cm
2014.755

INDIA
for the Thai market

Ceremonial skirt cloth (*pha nung*) 18th–19th century
cotton, natural dyes, mordants; mordant painting and printing, resist dyeing
109 x 292 cm
2014.757

INDIA or SRI LANKA
for the Sri Lankan market

Heirloom skirt cloth (*kukula somana*) early 18th century
cotton, natural dyes, mordants; mordant painting and printing, resist dyeing
116 x 460 cm
2013.4284

JAPAN

Children's kimonos 1920s–40s
cotton, rayon; machine printing
80 x 82 cm
73.5 x 77 cm
70 x 76 cm
71 x 68 cm
2013.4235-2013.4238

Length of uncut cloth 1920s–40s
cotton; machine printing
216 x 69 cm
2013.4239

Sash (*maru obi*) *for a woman's robe* (*kimono*) mid 20th century
silk, cotton, metallic threads; brocade
400 x 32 cm
Gift of Terry Farquhar, 2013
2013.4286

KHMER people
Cambodia

Canopies or hangings (*pidan*) late 19th – early 20th century
silk, natural dyes; weft ikat
98 x 304 cm
86 x 342 cm
2014.784-2014.785

MYANMAR (Burma)

Girl's skirt cloth (*hta-mein*) 1850–1900
silk, velvet, cotton; tapestry weave
89.4 x 72 cm
2014.748

Girl's blouse (*ein-gyi*) 1920–40
silk, gold thread; embroidery
35 x 95.6 cm
2014.747

PUNAN OR OT DANUM people, Kalimantan
Indonesia

Communal mat (*uhu wai kalung*) early–mid 20th century
rattan fibre, natural dyes; interlacing
182 x 92 cm
Gift of Dr Liz Coats, 2013
2013.4141

SEMAWA people, Sumbawa
Indonesia

Skirt cloths (*kre alang*) 19th century
cotton, metallic thread; supplementary weft weaving
133 x 166.5 cm
84 x 125 cm
2013.4884-2013.4885

TAI MUANG people
Thailand

Head cloth (*pha khan soeng*) early 20th century
silk, cotton, natural dyes; supplementary weft weaving
238 x 38 cm
2013.4105

TAI PHUAN people
Thailand

Shoulder cloth (*pha biang*) late 19th century
cotton, silk, natural dyes; supplementary weft weaving
233 x 40 cm
2013.4102

Woman's skirt (*pha sin*) late 19th century
silk, cotton, natural dyes; tapestry weave, supplementary weft weave
107 x 62.3 cm
2013.4103

Woman's skirt (*pha sin*) late 19th – early 20th century
silk, cotton, natural dyes; supplementary weft weaving
88 x 68 cm
2013.4104

Shoulder cloth (*pha biang*) early 20th century
silk, natural and chemical dyes; supplementary weft weaving
119 x 31.2 cm
2013.4101

TAMIL NADU
India, traded to East Timor

Heirloom textile early 15th – early 17th century
cotton, natural dyes, mordants
83 x 498 cm
2014.787

WEST BENGAL
India

Baluchari sari late 19th century
silk, dyes; supplementary weft weaving, brocade
113 x 480 cm
2014.636

WEST JAVA
Indonesia

Skirt cloth (*kain panjang*) c 1970
cotton, dyes; hand-drawn batik
102.5 x 235 cm
Gift of Gabriel Watt, 2013
2013.4115

International art

Sculptures

CARO, Anthony
Great Britain 1924–2013

Duccio variations no 7 2000
sandstone, steel
189.5 x 198.5 x 103.2 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the generous support of Kenneth Tyler AO and Marabeth Cohen-Tyler, 2014. 100 Works for 100 Years
2014.5

MIRO, Joan
Spain 1893–1983

Head and bird (*Tête et oiseau*) 1981
bronze, with grey, green and brown patina, wood
137 x 35 x 50 cm
Tony Gilbert AM Bequest Fund, 2014. 100 Works for 100 Years
2014.6

STOCKHOLDER, Jessica
born United States of America 1959

Buff ambit 2006
wood, plastic, fabric, papier-mâché, lamps, other objects, oil and synthetic polymer paint
264.2 x 119.4 x 160 cm
2014.984

TURRELL, James
born United States of America 1943

Joecar (red) 1968
projected light
dimensions variable
2014.2118

Shanta II (blue) 1970
fluorescent light
dimensions variable
2014.2119

Orca 1984
neon and tungsten light
dimensions variable
2014.2120

After green 1993
fluorescent, LED and fibre-optic lights
dimensions variable
2014.2121

Bindu shards 2010
fibreglass, metal, light program
420.8 x 653.1 x 60. cm
2014.2122

Dark matters 2011
built space
dimensions variable
2014.2123

Prints

CARO, Anthony
Great Britain 1924–2013

#4 Big white 1982
paper pulp, pencil, chalk, synthetic polymer paint
81.3 x 96.9 x 19.1 cm
Gift of Penelope Seidler AM, 2013. Donated through the Australian Government's Cultural Gifts Program
2013.4117

KAPOOR, Anish
born India 1954
England from 1973

History 2007
series of fifteen intaglio prints
image (each) 53.2 x 69.3 cm
sheet (each) 77 x 89.9 cm
The Poynton Bequest Fund, 2013
2014.718.1-15

Shadow V 2013
set of four colour intaglio prints
each 72.4 x 96.4 cm
The Poynton Bequest Fund, 2013
2014.3.1-4

KENTRIDGE, William
born South Africa 1955

Felix in exile 1994
etching, aquatint, drypoint and soft ground
63 x 85 cm
The Poynton Bequest Fund, 2013
2013.4107

Baggage I, II, III 2000
lithograph with toner
60 x 184.5 cm
The Poynton Bequest Fund, 2013
2013.4106

Sheets of evidence 2009
book of watermarked drawings and collages
sheet (each) 27.9 x 35.6 cm
2013.4108.1-2013.4108.19

XA XA XA (*Ha Ha Ha*) 2010
linocut with hand-colouring in Indian ink
118.5 x 110 cm
The Poynton Bequest Fund, 2013
2013.4095

Resist the hour 2011
digital print
187 x 112 cm
The Poynton Bequest Fund, 2013
2013.4094

Undo unsay 2012
lithograph, collage
60 x 80 cm
The Poynton Bequest Fund, 2013
2013.4096

Remembering the Treason Trial 2013
sixty-three hand-printed panels
overall 195 x 178 cm
Purchased with the assistance of Anita and Luca Belgiorno-Nettis and The Poynton Bequest Fund, 2014. 100 Works for 100 Years
2014.990

MARCOUSSIS, Louis
Poland 1878 – France 1941
DERMEE, Paul (author)
Belgium 1886 – France 1951

Le Volant d'Artimon 1922
three woodcuts with cover image printed in colour, two woodcuts printed in black ink; letterpress
cover image 15 x 15.2 cm
image 2) 11 x 15.2 cm
image 3) 11 x 15.1 cm
sheet (each) 18.4 x 23.4 cm
2013.4399

PERRY, Grayson
born England 1960

Map of days 2013
etching
plate-mark 109.6 x 150.3 cm
sheet 111.5 x 151.5 cm
The Poynton Bequest Fund, 2013
2014.2

TURRELL, James
born United States of America 1943

First light 1989–90
a series of seven etchings and aquatints from a portfolio of twenty
110 x 76 cm
The Poynton Bequest Fund, 2013
2013.4853.1-7

Drawings

SCHWITTERS, Kurt
Germany 1887 – Great Britain 1948

Colourful newspaper shreds (*Bunte Zeitungsfetzen*) 1947
oil and paper, drawn on artist mount
27.5 x 22 cm
The Poynton Bequest Fund, 2013
2014.779

Photography

ANDERSON AND LOW
United Kingdom
LOW, Edwin
born Malaysia 1957
ANDERSON, Jonathan
born England

Untitled (Alan with gun) 2008
colour photograph; digital pigment print
image 54 x 67.7 cm
sheet 64.2 x 77.7 cm
Gift of the artists in memory of Lewis Morley, 2014
2014.1628

Untitled (Ming with sword) 2008
colour photograph; digital pigment print
image 54.0 x 67.7 cm
sheet 64.2 x 77.7 cm
Gift of the artists in memory of Lewis Morley, 2014
2014.1629

AZOULAY, Ilit
born Israel 1972

By mutual assent 2012
inkjet print
image 68 x 129 cm
2014.988

Horizontal study 2012
inkjet print
image 135 x 200 cm
2014.989

Relative parts 2012
inkjet print
image 68 x 125 cm
2014.987

BEARD PATENTEE
England c 1841–1854

Portrait of a man 1841
daguerreotype, 1/6th plate
image 7.7 x 6.5 cm
2013.4856

BRIGMAN, Anne W
United States of America 1869–1950

Sanctuary—The Grand Canyon 1921
gelatin silver photograph
comp 24.8 x 19.7 cm
2014.666

CALLE, Sophie
born France 1953

Ecrivain public / Public letter writer, Raphaèle Decarpigny 2007 ed 3/3
colour photograph, pigment print, text
image 113 x 140 cm
2013.4854

The deep man (*L'homme profond*) 2011
single-channel video, inkjet print, iron frame
2014.775

GENTHE, Arnold
Germany 1869 – United States of America 1942
United States of America 1895

Temple wall, Kyoto, Japan 1908
gelatin silver photograph
12.5 x 15 cm
2013.4863

HARMON, Byron
United States of America 1876 – Canada 1942
Canada from 1903

Crater Lake, Oregon 1920
gelatin silver photograph
image 8.6 x 27.4 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1600

Rocky Mountains of Canada, Banff 1925
photogravures, colour pigments
image (each) 28.3 x 19 cm
sheet (each) 21 x 29.6 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1595.1-24

KILBURN, William Edward
England 1818–1891

Portrait of a young woman seated at a desk c 1853
1/6th plate daguerreotype, colour dyes, gilt
image 8 x 7 cm
2013.4817

SPONG, Sriwhana
born New Zealand 1979

Costume for a mourner 2010
high-definition digital colour video on DVD
8:22 mins
2014.1694

THOMPSON, Stephen J
United States of America 1864 – Canada 1929
worked Canada as Thomson & Bovill 1886–89

Mountainscape with stream, British Columbia 1890
photogravure
image 23.6 x 18.6 cm
sheet 32.8 x 27.2 cm
Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the support of David Knaus, 2014
2014.1598

Decorative arts and design

ALBERTS, Christine
born The Netherlands

Necklace 2007
glass beads
28.2 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1593

Necklace 2008
glass beads
25 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1592

BAKKER, Gijs
born The Netherlands 1942

Stamp set 1995
print, perforated paper
15 x 19.8 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1590

BAKST, Léon (designer)
Belarus 1866 – France 1924
France from 1912
LES BALLETS RUSSES DE SERGE DIAGHILEV (producer)
France 1909–1929

Costume for a young man in the Ballets Russes production of 'Scheherazade' 1910
cotton velvet, satin, silk, metallic thread
dimensions variable
2014.720

BAUHUIS, Peter
born Germany 1965

Ring 2005
sterling silver
3 x 2 x 0.2 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1573

BAUM, Godwin
born Germany 1955
Australia 1982–93

Ring 2014
sterling silver, partially oxidised
2.6 x 3.3 x 3.3 cm
2014.980

BIELANDER, David
born Switzerland 1968

Dummy pin 2001
sterling silver, latex rubber
8.8 x 2 x 1.5 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1571

Garlic (pendant necklace) 2009
silver
8.5 x 5 x 5 cm
2013.4839

BRENNAND-WOOD, Michael
born England 1953

Mumbles 1982
fabric, synthetic polymer paint, oil, wood, metal, thread; stitchery, collage, construction
125 x 140 x 10 cm
2014.735

CRICHTON AND CURRY (maker)
England 1872–c 1886
LEUCHARS AND SON (retailer)
England

Cockatoo claret jug 1881
sterling silver, glass
32 x 19 cm
2014.630

EASTMAN, Ken
born England 1960

Days like this 2013
stoneware, coloured slips, oxides
53 x 36 x 35 cm
2013.4840

FRITSCH, Karl
born Germany 1963

Ring 1992
gold
2.2 x 1.8 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1572

GIANOCCA, Kiko
born Switzerland 1974

Moth pin 2006
sterling silver partially oxidised
7 x 1.5 x 2 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1580

Moth pin 2006
sterling silver partially oxidised
7.2 x 1.5 x 3 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1581

Ball pendant 2007
porcelain, resin, cotton
58 cm, 0.9 cm (diam)
Gift of the estate of the late Mari Funaki, 2014
2014.1583

Necklace 2007
porcelain, resin
50 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1582

GONCHAROVA, Natalia (designer)
Russia 1881 – France 1962
Switzerland and Spain 1915–17; France from 1917
LES BALLETS RUSSES DE SERGE DIAGHILEV (producer)
France 1909–1929

Robe and hat from the Ballets Russes production of 'L'oiseau de feu' 1926
satin, metallic thread gauze, cotton, artificial gemstones, wire, rayon
dimensions variable
2014.721.A-B

Tunic from the Ballets Russes production of 'L'oiseau de feu' 1926
silk taffeta, cotton velvet, artificial gemstones, wire
dimensions variable
2014.722

GONCHAROVA, Natalia (designer)
Russia 1881 – France 1962
Switzerland and Spain 1915–17; France from 1917
MAISON MYRBOR (producer)
est France 1925

Cocktail dress c 1924
silk crepe de Chine, velvet, metallic thread
dimensions variable
2014.719

HILBERT, Thérèse
born Switzerland 1948

Brooch 1981
steel, PVC, cotton
5.5 x 8.4 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1576

Bearers of secrets, brooch 1997
sterling silver, coral, steel
2.2 x 3 x 1.5 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1574

Vessel pendant 1999
sterling silver
41 cm, 2.3 cm (diam)
Gift of the estate of the late Mari Funaki, 2014
2014.1575

JP KAYSER & SOHN
Germany 1862–1925

Vase c 1900
bronze
21 cm, 24 cm (diam)
2013.4185

KUNZLI, Otto
born Switzerland 1948

Gold makes you blind, bangle 1981
18 carat gold, rubber
8 x 0.7 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1578

2 cm of love, pendant 2003
18 carat gold, cotton
33.5 x 1.8 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1577

Change: jewellery for 38 countries, pendant 2003
silver 1937 Australian Crown coin, cotton
46.5 x 3.9 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1579

LINSSEN, Nel
born The Netherlands 1935

Bracelet 2007
paper
3 x 8 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1584

MORZO, Marc
born Spain 1973

Confetti pin 2001
metal, enamel
2 x 1.5 x 0.6 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1594

PLATEELBAKKERIJ ZUID-HOLLAND (manufacturer)
The Netherlands 1898–1964

Vase with laughing jackass (kookaburra) decoration c 1917
earthenware, painted glaze decoration
29.5 cm, 18.5 cm (diam)
2013.4838

Vase with magpie decoration c 1917
earthenware, painted glaze decoration
32 cm, 17.5 cm (diam)
2013.4837

RANA, Mah
born England 1964

Badge brooch on photograph 2001
plasticised metal on paper
image 10.2 x 10.7 cm
brooch 2.4 cm (diam)
Gift of the estate of the late Mari Funaki, 2014
2014.1591

SARNEEL, Lucy
born The Netherlands 1961

Sprout pin 2000
zinc
2.7 x 2.7 x 0.2 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1569

Sprout pin 2000
zinc
4.1 x 6 x 2.5 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1570

Necklace 2005
zinc
62 x 0.2 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1568

TERECHKOVITCH, Constantin (designer)
Russia 1902 – Monaco 1978
France from 1917
LES BALLETS RUSSES DE MONTE CARLO (producer)
Monaco 1932–1952

Dress from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
crepe, chiffon
dimensions variable
2014.731

Dress from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
crepe, chiffon
dimensions variable
2014.724

Dress from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
crepe, chiffon, satin
dimensions variable
2014.732

Dress from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
crepe, chiffon
dimensions variable
2014.723

Dress from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
crepe, chiffon
dimensions variable
2014.725

Jacket from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.727

Jacket from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.726

Jacket from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.729

Jacket from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.730

Snood, tights and accessories from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.733

Snood, tights and stockings from the Ballets Russes de Monte Carlo production of 'Choreatium' 1933
dimensions variable
2014.728

UNKNOWN maker

Tray from the collection of Walter Burley Griffin and Marion Mahony Griffin c 1900
brass, enamel
2 cm, 57.5 cm (diam)
2013.4184

UNKNOWN weaver (weaver)
born United States of America

Rug from the collection of Walter Burley Griffin and Marion Mahony Griffin c 1900
wool, cotton
194 x 172 cm
2013.4192

VAN KOUSWIJK, Manon
born The Netherlands 1967

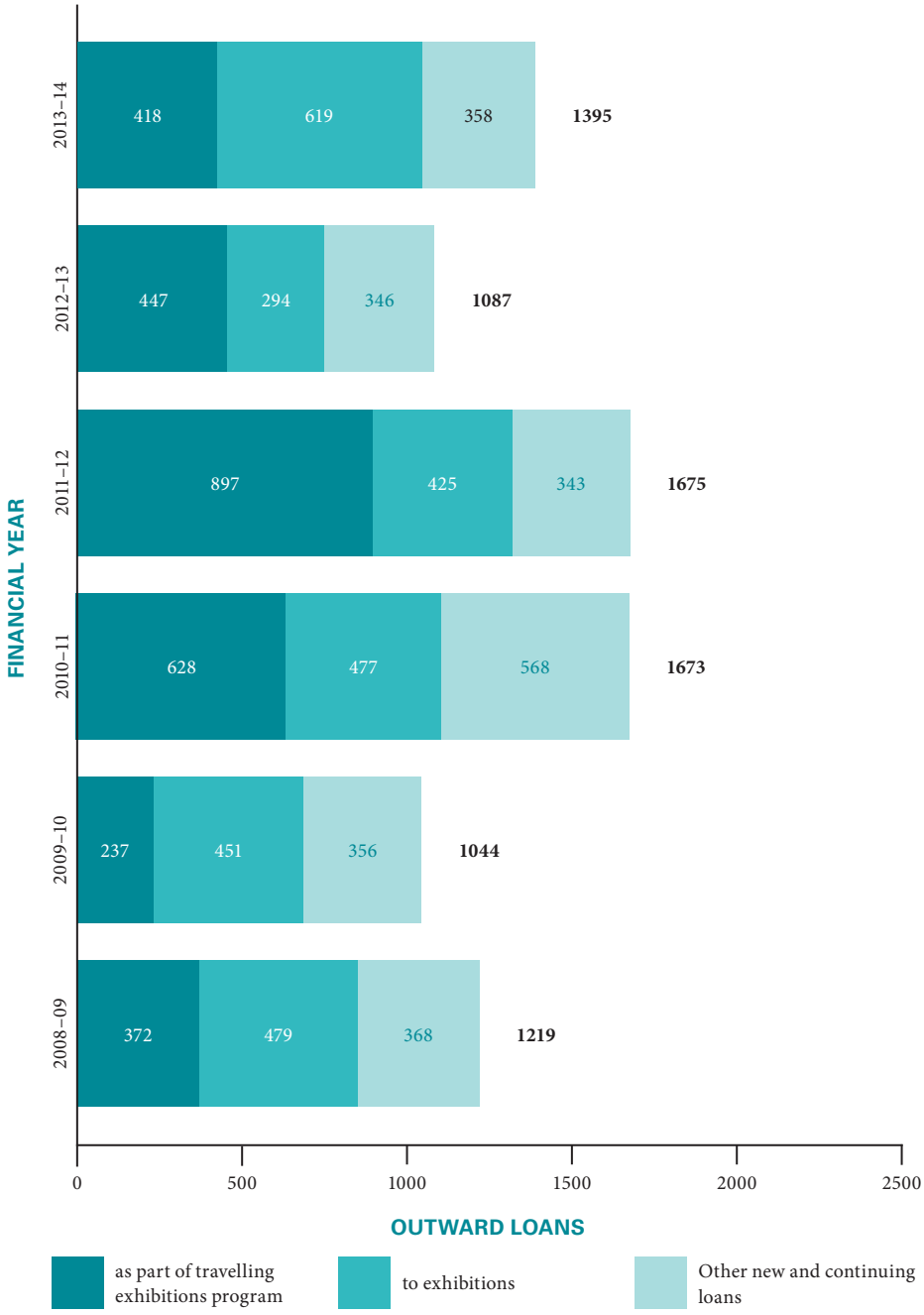
Necklace 2004
paper, cotton
33.5 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1586

Necklace 2004
paper, cotton
36.5 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1587

Necklace 2004
paper, cotton
27 cm
Gift of the estate of the late Mari Funaki, 2014
2014.1585

APPENDIX 9 OUTWARD LOANS

OUTWARD LOANS FROM 2008–09 TO 2013–14



OUTWARD LOANS TO EXHIBITIONS

Australia

AUSTRALIAN CAPITAL TERRITORY			
The Drill Hall Gallery			
eX de Medici: cold blooded (3 works)	Drill Hall Gallery, Canberra	27 June 2013	11 August 2013
National Library of Australia			
Treasures Gallery (8 works)	National Library of Australia, Canberra	1 October 2013	2 February 2015
National Museum of Australia			
Glorious days: Australia 1913 (9 works)	National Museum of Australia, Canberra	7 March 2013	14 October 2013
Old masters: Australia's great bark artists (1 work)	National Museum of Australia, Canberra	4 December 2013	20 July 2014
National Portrait Gallery			
Portraiture in Australia (inaugural hang) (3 works)	National Portrait Gallery, Canberra	3 December 2008	1 February 2014
Paris to Monaro: pleasures from the studio of Hilda Rix Nicholas (5 works)	National Portrait Gallery, Canberra	31 May 2013	11 August 2013
29 works loaned in Australian Capital Territory			
NEW SOUTH WALES			
Art Gallery of New South Wales			
Sydney moderns: art for a new world (41 works)	Art Gallery of New South Wales, Sydney	6 July 2013	7 October 2013
Art Exhibitions Australia			
Monet's garden: The Musée Marmottan Monet, Paris (1 work)	National Gallery of Victoria, Melbourne	10 May 2013	8 September 2013
Bundanon Trust			
Arthur Boyd: an active witness (3 works)	Museum of Australian Democracy, Old Parliament House, Canberra	7 May 2013	29 September 2013
	SH Ervin Gallery, Sydney	6 June 2014	13 July 2014
Mosman Art Gallery			
Une australienne: Hilda Rix Nicholas in Paris, Tangier and Sydney (3 works)	Mosman Art Gallery, Sydney	3 May 2014	13 July 2014

continued

Museum of Contemporary Art, Sydney			
South of no north: Laurence Aberhart, William Eggleston, Noel Mckenna (19 works)	Museum of Contemporary Art, Sydney	8 March 2013	12 May 2013
	Artspace Mackay, Mackay	5 July 2013	25 August 2013
	City Gallery Wellington, Wellington, New Zealand	14 December 2013	9 March 2014
Newcastle Art Gallery			
Illumination: the art of Philip Wolfhagen (1 work)	Newcastle Art Gallery, Newcastle	22 June 2013	11 August 2013
Orange Regional Gallery			
Ways of seeing: Orban, Olsen and Ogburn (5 works)	Orange Regional Gallery, Orange	18 October 2013	1 December 2013
	Art Gallery of Ballarat, Ballarat	6 December 2013	19 January 2014
	Muswellbrook Regional Art Centre, Muswellbrook	31 January 2014	9 March 2014
SH Ervin Gallery			
All fired up: Peter Rushforth, potter (14 works)	SH Ervin Gallery, Sydney	11 July 2013	25 August 2013
Bill Brown: wanderlust (1 work)	SH Ervin Gallery, Sydney	19 April 2014	1 June 2014
Shoalhaven City Arts Centre			
Works from the south coast: Lloyd Rees (1 work)	Shoalhaven City Arts Centre, Nowra	24 October 2013	18 December 2013
89 works loaned in New South Wales			
QUEENSLAND			
Museum of Brisbane			
Captured: early Brisbane photographers and their Aboriginal subjects (14 works)	Museum of Brisbane, Brisbane	14 March 2014	13 July 2014
Queensland Art Gallery			
Quilts 1700–1945: hidden histories, untold stories (1 work)	Queensland Art Gallery, Brisbane	15 June 2013	22 September 2013
Sam Fullbrook: delicate beauty (1 work)	Queensland Art Gallery, Brisbane	5 April 2014	10 August 2014
Rockhampton Art Gallery			
Under my skin: contemporary Australian photography from the Corrigan collection (1 work)	Rockhampton Art Gallery, Rockhampton	4 October 2013	24 November 2013

continued

UQ Art Museum, University of Queensland			
Danie Mellor: exotic lies sacred ties (3 works)	UQ Art Museum, University of Queensland, Brisbane	18 January 2014	27 April 2014
	TarraWarra Museum of Art, Healesville	10 May 2014	27 July 2014
	Museum and Art Gallery of the Northern Territory, Darwin	29 August 2014	16 November 2014
Remembering Brian and Marjorie Johnstone's galleries (1 work)	UQ Art Museum, University of Queensland, Brisbane	31 May 2014	17 August 2014
21 works loaned in Queensland			
SOUTH AUSTRALIA			
Art Gallery of South Australia			
Elder Wing of Australian Art exhibit (3 works)	Art Gallery of South Australia, Adelaide	15 July 2013	17 March 2014
The world of Mortimer Menpes (3 works)	Art Gallery of South Australia, Adelaide	14 June 2014	7 September 2014
Dorrit Black: unseen forces (3 works)	Art Gallery of South Australia, Adelaide	14 June 2014	7 September 2014
9 works loaned in South Australia			
TASMANIA			
Tasmanian Museum and Art Gallery			
Colonial exhibit (1 work)	Tasmanian Museum and Art Gallery, Hobart	1 August 2013	30 January 2014
1 work loaned in Tasmania			
VICTORIA			
Art Gallery of Ballarat			
For Auld Lang Syne: images of Scottish Australia from First Fleet to Federation (12 works)	Art Gallery of Ballarat, Ballarat	12 April 2014	28 July 2014
Bendigo Art Gallery			
Genius and ambition: the Royal Academy of Arts, London 1768–1918 (5 works)	Bendigo Art Gallery, Bendigo	1 March 2014	10 June 2014
Hamilton Art Gallery			
Exposing Thomas Clark: a colonial artist in western Victoria (1 work)	Hamilton Art Gallery, Hamilton	16 September 2013	17 November 2013
Heide Museum of Modern Art			
Stephen Benwell: beauty, anarchy, desire (11 works)	Heide Museum of Modern Art, Melbourne	27 July 2013	10 November 2013
We are the dead men: Albert Tucker's war (3 works)	Heide Museum of Modern Art, Melbourne	15 March 2014	7 September 2014

continued

Mildura Arts Centre			
Vassilieff: journey to Mildura (9 works)	Mildura Arts Centre, Mildura	18 November 2013	21 April 2014
Monash Gallery of Art			
The road: photographers on the move 1970–85 (2 works)	Monash Gallery of Art, Melbourne	13 June 2014	31 August 2014
Monash University Museum of Art			
Reinventing the wheel: the readymade century (7 works)	Monash University Museum of Art, Melbourne	3 October 2013	14 December 2013
Mornington Peninsula Regional Gallery			
Sea of dreams II: Port Phillip Bay 1915–2013 (4 works)	Mornington Peninsula Regional Gallery, Mornington	14 December 2013	2 March 2014
National Gallery of Victoria			
Australian Impressionists in France (17 works)	The Ian Potter Centre: NGV Australia at Federation Square, Melbourne	15 June 2013	6 October 2013
Sue Ford (8 works)	The Ian Potter Centre: NGV Australia at Federation Square, Melbourne	17 April 2014	24 August 2014
David McDiarmid: when this you see remember me (11 works)	The Ian Potter Centre: NGV Australia at Federation Square, Melbourne	9 May 2014	31 August 2014
Mid-century modern: Australian furniture design (3 works)	The Ian Potter Centre: NGV Australia at Federation Square, Melbourne	30 May 2014	19 October 2014
TarraWarra Museum of Art			
Russell Drysdale: defining the modern Australian landscape (1 work)	TarraWarra Museum of Art, Healesville	19 October 2013	9 February 2014
94 works loaned in Victoria			
WESTERN AUSTRALIA			
Art Gallery of Western Australia			
Western Australian Indigenous Art Awards (1 work)	Art Gallery of Western Australia, Perth	23 August 2013	27 January 2014
Guy Grey-Smith art as life (4 works)	Art Gallery of Western Australia, Perth	21 March 2014	14 July 2014
5 works loaned in Western Australia			

International

GERMANY			
Kunstsammlung Nordrhein-Westfalen			
Kandinsky, Malevich, Mondrian: the infinite white abyss (1 work)	Kunstsammlung Nordrhein-Westfalen, Dusseldorf	5 April 2014	6 July 2014
1 work loaned in Germany			
ISRAEL			
The Israel Museum			
James Turrell: a retrospective (1 work)	The Israel Museum, Jerusalem	6 June 2014	18 October 2014
1 work loaned in Israel			
JAPAN			
National Art Centre Tokyo			
Ballets Russes: the art of costume (232 works)	National Art Centre, Tokyo	18 June 2014	1 September 2014
232 works loaned in Japan			
UNITED KINGDOM			
Dulwich Picture Gallery			
Hockney, printmaker (8 works)	Dulwich Picture Gallery, London	5 February 2014	11 May 2014
Royal Academy of Arts			
Australia (117 works)	Royal Academy of Arts, London	21 September 2013	8 December 2013
125 works loaned in United Kingdom			
UNITED STATES OF AMERICA			
Los Angeles County Museum of Art			
James Turrell: a retrospective (1 work)	Los Angeles County Museum of Art, Los Angeles	26 May 2013	6 April 2014
Museum of Fine Arts			
War/Photography: images of armed conflict and its aftermath (1 work)	Museum of Fine Arts, Houston	11 November 2012	3 February 2013
	Corcoran Gallery of Art, Washington, DC	29 June 2013	29 September 2013
	Brooklyn Museum, Brooklyn	8 November 2013	2 February 2014

continued

Museum of Glass			
Links: Australian glass and the Pacific northwest (3 works)	Museum of Glass, Tacoma	17 May 2013	31 January 2014
	Wichita Art Museum, Wichita	31 May 2014	14 September 2014
	Palm Springs Art Museum, Palm Springs	1 October 2014	31 January 2015
Museum of Modern Art			
Magritte: the mystery of the ordinary, 1926–1938 (1 work)	Museum of Modern Art, New York	17 September 2013	13 January 2014
	The Menil Collection, Houston	13 February 2014	1 June 2014
	The Art Institute of Chicago, Chicago	25 June 2014	13 October 2014
National Gallery of Art			
Diaghilev and the Ballets Russes, 1909–1929: when art danced with music (6 works)	National Gallery of Art, Washington, DC	12 May 2013	6 October 2013
12 works loaned in United States of America			

APPENDIX 10 INWARD LOANS

LENDER	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Public lenders					
American Friends of the National Gallery of Australia, Inc, New York, United States of America	146	0	0	0	146
Andrew Baker Art Dealer, Brisbane, Qld	0	0	1	0	1
Art Exhibitions Australia Limited, Sydney, NSW, and Tate, London, United Kingdom	0	126	0	0	126
Art Gallery of New South Wales, Sydney, NSW	1	9	0	0	10
Art Gallery of South Australia, Adelaide, SA	0	0	0	1	1
Australian Academy of Science, Canberra, ACT	1	0	0	0	1
Australian Council of National Trusts, Canberra, ACT	1	0	0	0	1
Australian National University, Canberra, ACT	0	0	0	1	1
Australian War Memorial, Canberra, ACT	4	0	0	0	4
Birmingham Museums Trust, Birmingham, United Kingdom	0	1	0	0	1
Bishop Museum, Honolulu, United States of America	0	1	0	0	1
British Museum, London, United Kingdom	0	15	0	0	15
Canterbury Museum, Christchurch, New Zealand	0	2	0	0	2
Chalk Horse Gallery, Sydney, NSW	0	0	1	0	1
Church History Museum, Salt Lake City, United States of America	0	1	0	0	1

continued

LENDER	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Department of the Environment, Canberra, ACT	1	0	0	0	1
Fundación Museo Amano, Lima, Peru	0	9	0	0	9
Maningrida Arts and Culture, Darwin, Northern Territory	0	0	1	0	1
Manly Art Gallery and Museum, Manly, NSW	0	0	0	1	1
The Menil Collection, Houston, United States of America	0	3	0	0	3
Ministerio del Cultura de Perú: Museo Arqueológico Nacional Brüning, Lambayeque, Naylamp, Peru	0	4	0	0	4
Ministerio del Cultura de Perú: Museo de Sitio de Chan Chan, Dos Cabezas, Huanchaco, Trujillo, Peru	0	3	0	0	3
Ministerio del Cultura de Perú: Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima	0	34	0	0	34
Ministerio del Cultura de Perú: Museo Nacional Sicán, Ferreñafe, Lambayque, Peru	0	15	0	0	15
Ministerio del Cultura de Perú: Museo Tumbas Reales de Sipán, Lambayeque, Naylamp-Lambayeque, Peru	0	5	0	0	5
Ministerio del Cultura de Peru: Sala de Oro del Museo Municipal Vicus, Piura, Peru	0	2	0	0	2
Musée d'Ethnographie, Genève, Switzerland	0	1	0	0	1
Musée de la Castre, Le Suquet, France	0	2	0	0	2
Musée de l'Historie Naturelle, Lille, France	0	1	0	0	1

continued

LENDER	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Musée de Tahiti et des Iles Te Fare Iamanaha, Tamanu, Tahiti	0	2	0	0	2
Musée du Quai Branly, Paris, France	0	2	0	0	2
Musées royaux d'Art et d'Histoire, Bruxelles, Belgium	0	2	0	0	2
Musei Vaticani, San Pietro in Vaticano, Italy	0	2	0	0	2
Museo Larco, Lima, Peru	0	64	0	0	64
Museo Oro del Perú, Lima, Peru	0	50	0	0	50
Museum of Archaeology and Anthropology, Cambridge, United Kingdom	0	7	0	0	7
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand	0	1	0	0	1
Museum Rietberg, Zurich, Switzerland	0	1	0	0	1
Museum Victoria, Melbourne, Vic	0	1	0	0	1
National Gallery of Art, Washington, DC, United States of America	0	1	0	0	1
National Library of Australia, Canberra, ACT	32	0	1	0	33
National Museums Northern Ireland, Holywood, Northern Ireland	0	1	0	0	1
New England Regional Art Museum, Armidale, NSW	0	0	0	1	1
Newcastle Art Gallery, Newcastle, NSW	0	0	0	1	1
Otago Museum, Dunedin, New Zealand	0	3	0	0	3
Parliament House Art Collection, Canberra, ACT	0	0	2	0	2
Peabody Museum of Archaeology and Ethnology, Cambridge, United States of America	0	1	0	0	1

continued

LENDER	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Saint Petersburg, Russia	0	5	0	0	5
Queensland Art Gallery/ Gallery of Modern Art, Brisbane, Qld	0	0	0	1	1
Saint Louis Art Museum, St Louis, United States of America	0	1	0	0	1
Smithsonian Institute, Washington, DC, United States of America	0	1	0	0	1
Staatliches Museum für Völkerkunde, Munich, Germany	0	2	0	0	2
State Library of Victoria, Melbourne, Vic	0	1	0	0	1
Uniting Church in Australia, Sydney, NSW	1	0	0	0	1
Total of loans from public lenders	**187**	**382**	**6**	**6**	**581**
Private lenders					
Carmen Thyssen-Bornemisza Collection, Madrid, Spain	0	1	0	0	1
Church, Timothy, Canberra, ACT	1	0	0	0	1
Connelly-Northey, Lorraine, Culcairn, NSW	0	0	1	0	1
Fay, Peter, Hobart, Tas	1	0	0	0	1
Goldberg, Danny and Lisa, Sydney, NSW	4	0	0	0	4
Jones, Jonathan, Sydney, NSW	0	0	1	0	1
Anonymous	63	4	5	0	72
Total of loans from private lenders	**69**	**4**	**7**	**0**	**80**
TOTAL OF ALL INWARD LOANS	**256**	**386**	**13**	**6**	**661**

APPENDIX 11 AGENCY RESOURCE STATEMENT

		ACTUAL AVAILABLE APPROPRIATIONS 2013–14 (A)	PAYMENTS MADE 2013–14 (B)	BALANCE REMAINING (A) - (B)
Ordinary annual services[1]				
Opening balance/reserves at bank		**12 490**	**12 490**	**-**
Departmental appropriation	Departmental appropriation	33 162	33 162	-
	Revenues from other sources	23 818	18 933	4885
Total ordinary annual services		**56 980**	**52 095**	**4885**
Other services[2]				
Departmental non-operating	Equity injections	16 453	16 453	-
Total other services		**16 453**	**16 453**	**-**
TOTAL RESOURCING AND PAYMENTS		**85 923**	**81 038**	**4885**

1) Appropriation Bill (No 1) 2013–14 and Appropriation Bill (No 3) 2013–14.
2) Appropriation Bill (No 2) 2013–14 and Appropriation Bill (No 4) 2013–14.

APPENDIX 12 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2013–14* 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 an index of this Annual Report according to these requirements:

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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:

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