

The Year in Review

2011: THE NATIONAL GALLERY OF VICTORIA'S
150TH ANNIVERSARY



Cover image:
NGV 150th pARTy weekend
featuring a replica of
Dürer's *Rhinoceros*

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Albrecht Dürer
German 1471–1528
The rhinoceros 1515
woodcut
21.2 x 30.0 cm (image)
23.8 x 30.6 cm (sheet)
National Gallery of Victoria,
Melbourne
Felton Bequest, 1956

ngv
150
YEARS



FROM THE PRESIDENT

THE 150TH ANNIVERSARY of the National Gallery of Victoria provided an opportunity to reflect on the great institution that the NGV has become, and to honour the contribution that so many have made during its history.

More importantly, this was also an occasion on which to look ahead to the next milestones, to envisage what the NGV of the future should be like and to plan new ways in which the Gallery can better serve the community.

We have been very fortunate to have had the involvement and support of a great many remarkable people over the years, beginning with the visionary contribution of the Gallery's first curator and inaugural director, Eugene von Guérard. This was followed by the extraordinary benefaction of Alfred Felton, which has transformed the collection since 1904 and is continuing to do so, with an outstanding anniversary gift of 173 works to the Indigenous collection, now easily the best in the world.

Countless others have made invaluable contributions to the life and success of the NGV since that early period, for which we are exceedingly grateful.

We owe a great deal to all those who have helped create this important institution, making it the cultural flagship it is today. This legacy should spur all of us to work hard to enhance the position of the Gallery, to strengthen its contribution to the community and to encourage the public of Victoria to be generous to ensure the NGV's continued success for future generations.

It is vital that the Gallery continues to engage the community and to develop innovative strategies for further increasing public participation, particularly from a younger demographic. NGV Studio was one initiative launched during the year that did exceptionally well, showcasing new forms of artistic expression and harnessing the potential of new communication technologies and social media to reach younger audiences.

In addition to NGV Studio, a series of exciting new displays and spaces were opened during the year, including the beautiful Salon and Regency Rooms on the second floor of NGV International, a vibrant new Art of the Pacific gallery, a new gallery space for contemporary exhibitions as well as a second permanent space for children and families, this time on the ground floor of NGV International. I encourage anyone who has not yet seen these new rooms to do so as they have completely revitalised the Gallery.

The NGV belongs to and exists to serve the community, and all Victorians should be proud of this exceptional cultural resource.

Congratulations to the Gallery on reaching 150 years. We look forward to many more exciting times ahead.

Allan Myers AO QC
PRESIDENT, COUNCIL OF TRUSTEES



FROM THE FOUNDATION CHAIRMAN

THE 150TH ANNIVERSARY has been cause for the celebration of the many ingredients that have led to the National Gallery of Victoria's status as one of the world's great visual art museums, and the key position it occupies as part of Melbourne's cultural identity.

Philanthropy has played a primary role in building and shaping this great institution and recognition of this was prominent in our 150th celebrations. It is this tradition of philanthropy that has enabled the NGV to build a collection of extraordinary quality and world renown for the people of Victoria over the past 150 years.

The Felton Bequest has been the major contributor to the NGV for more than a century, but it is the NGV Foundation that, in more recent years, has become the key vehicle for the continuing growth and enhancement of the Gallery's collection. As part of the 150th celebrations, we held a dinner to honour all past and present members of the NGV Foundation board, and to celebrate the Foundation's contribution to the Gallery.

The 150th Anniversary year bought an exceptional tally of gifts – a reflection of both our anniversary and a culmination of our efforts with the Masterpieces for Melbourne campaign. The campaign commenced five years ago with the objective of adding materially to both the collection and to the funding of future acquisitions.

While we have not yet fully reached our initial ambitious targets, the total of all gifts to the NGV since the campaign began, in both cash and works of art, now amounts to close to \$120 million; a most remarkable demonstration of the community's support for the NGV and a significant achievement for the Director and his team.

During the year major gifts for the purchase of works of art were made by Allan and Maria Myers, John Higgins, Alan and Mavourneen Cowen, Ken and Jill Harrison, Peter Griffin, Luisa Valmorbidia, Lyn Williams, Ross and Fiona Adler, and Kerr and Judith Neilson. A generous gift from Nigel and Patricia Peck established an endowed fund.

The exceptional generosity of Andrew Sisson allowed the Gallery to acquire a highly important masterpiece, a rare early sixteenth-century Northern Italian painting by Correggio.

A gift of major works from Loti Smorgon's private collection added to an extremely generous history of support by the Smorgon family over many years. We thank Loti and her family for their extraordinary generosity and patronage which is an inspiration to the whole community.

While the major gifts of the Felton Bequest to mark the 150th Anniversary have been featured, there were also important gifts of works of art presented by Douglas Kagi, the Countess of Stradbroke Rosie Rous, John McCarthy, Patricia Macdonald, Todd Barlin, Michael Moon and Lyn Williams, each of whom continued their ongoing support.

In support of major Gallery development or refurbishment works, gifts were made by Pauline Gandel, Bails and Sarah Myer through the Yugilbar Foundation, The Sidney Myer Fund, Peter and Joan Clemenger, and Gordon Moffat – all great continuing supporters of the NGV.

Generous bequests were received from the estates of two friends of the Gallery, Maxwell Chapman and Ruth Houghton. New Felton Society members have pledged a further \$2.7 million to the NGV in their wills.

While gifts of high value can attract media attention and bring new visitors through our doors, the most modest of gifts are always warmly received and can have a material impact on their relevant part of the collection.

It is in this vein that I thank all of our donors for their continuing support. I extend our sincere thanks to everyone who continues the NGV's great philanthropic tradition for the benefit of current and future generations.

Bruce Parncutt
TRUSTEE & CHAIRMAN, NGV FOUNDATION



THE 150TH ANNIVERSARY was a year of great celebration and of thinking about both the past and the future. On 24 May the Gallery commemorated the 150th Anniversary of its founding, which demanded, of course, a public celebration to mark this important milestone in the history of Australia's oldest public art gallery. However, the anniversary was also an opportunity to reflect on where the NGV is today, where we would like to be in the future, and what we need to do to get there. Our aspirations for the future were very much a part of the message we wanted to communicate to the public and to the press. A special committee, chaired by our President, Allan Myers AO QC, with representation of the Council of Trustees and management, orchestrated the anniversary event. Lisa Sassella, General Manager Marketing and Communications, took responsibility for the delivery of the 150th celebrations, and I thank her most warmly for the highly creative way in which the celebration events were managed.

When the National Gallery of Victoria opened its doors in 1861, Melbourne was considered a 'city of magnificent intentions'. It was a time of great optimism and ambitious planning, due in large part to the discovery of gold and the influx of immigrants which followed.

Notwithstanding their pioneering vision, it is hard to imagine that the Gallery's founders could have foreseen the vibrant, internationally-acclaimed institution the NGV would become over the course of the next one-and-a-half centuries. From relatively humble beginnings as a small exhibition space within Melbourne's Public Library, it has grown into the NGV we know and love today – an impressive, much loved encyclopaedic collection of some seventy thousand works, housed in two architecturally distinguished buildings in Melbourne's famed arts precinct. Above all, it was the vision of Alfred Felton – whose Bequest, established in 1904, made the NGV one of the world's great art museums – which drove this.

For our sesquicentenary we wanted to invite the whole community to join with us in celebrating the Gallery's rich history and achievements over the past 150 years, and to recognise and celebrate our great benefactors, and the generations of trustees, directors and staff who made it all possible.

The anniversary year was officially opened at a media launch on 2 February, attended by the Premier and Minister for the Arts, Ted Baillieu, and the Lord Mayor, Robert Doyle. We announced key activities planned for the year and the first major donations, including a group of significant modern works of art from the collection of our good friend and benefactor, Loti Smorgon, of which Mario Marini's bronze sculpture, *Rider*, 1946, aroused huge interest.

The next major announcement was made at a packed media conference on the morning of 24 May, the actual date of the NGV's opening in 1861. The Governor of Victoria, The Hon. Alex Chernov AO QC, unveiled an exceptional gift of 173 Indigenous works from the Felton Bequest. The works included a collection of sixty-three rare nineteenth- and early twentieth-century Indigenous shields, 107 twenty-first century paintings from the Far Western Desert and three works by contemporary city-based Indigenous artists Vernon Ah Kee, Brook Andrew and Jonathan Jones, their theme being a 'monument' in honour of William Barak, head man of the Wurrundjerri in the nineteenth century. This was the most significant gift of Indigenous art in the Gallery's history. In order to achieve this, the Felton Bequest had allowed its income to accumulate for nearly five years. The new works were formally gifted to the Gallery at the NGV Foundation's Gala Fundraising dinner held in the Great Hall, attended by five hundred guests.

During the evening an additional Felton Bequest gift, Gustave Caillebotte's Impressionist landscape *The plain of Gennevilliers, yellow fields*, 1884, was unveiled, along with a new gift from Allan and Maria Myers, a highly important twelfth-century *Shō-Kannon Bosatsu*, further strengthening the historic Japanese collection.

Our 150th Anniversary week celebrations culminated in a two-day event, pARTy, on the weekend of 28 and 29 May, organised under the creative direction of Robyn Archer. Robyn did a magnificent job in bringing art and the community together. Almost forty thousand people visited our two buildings over the weekend to join in the fun and help wish their Gallery a happy birthday. The doors at both The Ian Potter Centre: NGV Australia and NGV International stayed open until late throughout the weekend, with free music and performances, talks by artists, curators and special guests. A highlight was street art and lively installations between the two buildings, referencing twenty-five key masterpieces in the NGV collection, produced by a combination of VCA students, artists and performers. It was a happy community party, and we were touched by the many stories visitors told us about what the NGV meant to them and their families. Generous funding from the City of Melbourne ensured its success, and we thank the Lord Mayor, Robert Doyle, and the Deputy Lord Mayor, Susan Riley, for their unstinting support.

Melbourne's tradition of philanthropy over 150 years has enabled the NGV to build a collection of extraordinary quality and world renown for the people of Victoria. In addition to the Felton Bequest's

anniversary gifts to the Gallery, we received many other major donations in honour of our 150th year. I would like to thank all of our donors most warmly for their strong philanthropic spirit and generosity. The value of gifts of works of art offered in the anniversary year exceeded \$30 million, and included Correggio's Renaissance masterpiece *Madonna and Child with the infant St John*, c.1516–18, generously gifted by our Trustee Andrew Sisson.

The NGV Women's Association also celebrated fifty years of support for the NGV, the occasion marked with the acquisition of George Minne's beautiful symbolist sculpture *Kneeling youth*, 1898. We are extremely grateful to the NGV Women's Association, not only for their major contribution to this important gift, but also for their continued support over half a century.

During the year we undertook a number of significant refurbishments as part of our gallery renewal project, the aim being to show the collection in new ways, to exhibit the many new acquisitions, and to return to public view many newly restored works not seen for a long time. One of the most remarkable items was the *Trinitarias carpet*, specially restored in Belgium, and now unveiled, after intensive research by leading world experts and NGV curators, as a late sixteenth/early seventeenth-century work of exceptional quality produced in the Mughal Court in northern India.

The key elements for the renewal program were: NGV Kids Space – a new gallery space on the ground floor of NGV International dedicated to children and families. A major new space on the ground floor for global contemporary art, with exhibition programming supported by Joan and Peter Clemenger. A new Art of the Pacific gallery on Level 3 – a spacious and light-filled gallery with room for a more dynamic and open display of works than had previously been possible in the much smaller space on the ground floor. The refurbished Salon Room, which has been a great hit with the public, with 126 pictures installed, many representing the NGV's original collection, stacked three high to reflect our nineteenth-century style of hanging. The Regency Room, which has been developed around last year's marvellous gifts of Sir William Beechey's 1790s portraits of the first Earl and Countess of Stradbroke, gifted to us by the present countess, Rosie Rous. NGV Studio at Federation Square, a new initiative to encourage and promote experimental and innovative art forms, especially with youth audiences. The complete refurbishment of the suite of Asian galleries (opening September 2012), to include our first gallery exclusively dedicated to Japan, the Pauline Gandel Gallery of Japanese Art. The superb new spaces will contain far more of the collection than could previously be accommodated, and will have, for the first time, bilingual, and sometimes trilingual, didactic panels and labels.

A great highlight of the year's exhibitions program was a comprehensive survey of the work of Eugene von Guérard, Australia's most renowned and eminent landscape painter of the colonial period, and de facto first director of the NGV. *Eugene von Guérard: Nature Revealed*, a major retrospective, received glowing coverage in print and online media. Von Guérard's work was also featured in *This Wondrous Land: Colonial Art on Paper*, which looked at the early years of European settlement in Australia from 1773 to the late nineteenth century.

Vienna: Art and Design, our 150th Anniversary Melbourne Winter Masterpieces exhibition, showcased a dazzling selection of work which captured the artistic brilliance and cultural and intellectual *zeitgeist* of Vienna at the turn of the twentieth century. The exhibition was applauded throughout the world for its depth, rigorous curatorial approach and stylish installation.

The Mad Square: Modernity in German Art 1910–37, a powerful and thought-provoking exhibition was a perfect follow-on from the *Vienna* exhibition. The exhibition continued through the summer months into 2012, bringing to a conclusion our trilogy of 'Germanic' central European exhibitions, which began with *European Masters: Städel Museum, 19th–20th Century*, our Melbourne Winter Masterpieces 2010 exhibition.

A wide array of 150th-themed programs and activities were held all year long. I am pleased to report that the 150th anniversary special issue of the *NGV Art Journal* won first prize at the recent American Association of Museums publications awards, from a global field, as the best gallery and museum scholarly journal. Our celebrations have brought new and old friends into the NGV. I would like to thank everyone who participated in our anniversary celebrations and helped make our Gallery's 150th year so successful and memorable.

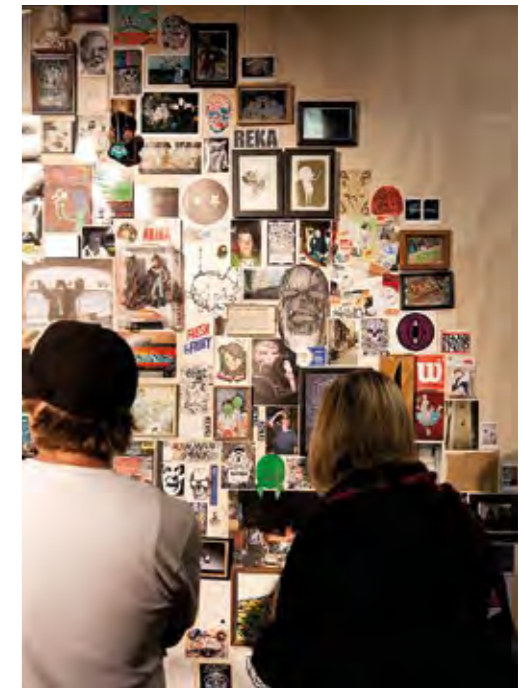
Gerard Vaughan AM
DIRECTOR



(clockwise from top)
 Salon Room, NGVI; NGV Studio: *Everfresh* exhibition,
 NGVA; Art of the Pacific gallery; Regency Room, NGVI

JANUARY

Major refurbishments of various gallery spaces occurred throughout the year including the Regency Room, Salon Room and Art of the Pacific gallery along with the introduction of NGV Studio at Federation Square.



'This place is a gift to us and it is a gift to give for generations.'

Ted Baillieu MLA
PREMIER AND MINISTER FOR THE ARTS



(clockwise from top left)
NGV Supporters of Asian Art gala dinner; Gerard Vaughan, Peter Edwards, Allan Myers and Premier Ted Baillieu at the Media Preview for the NGV's 150th Celebration; Peter Batchelor, Frances Lindsay and The Lord Mayor Robert Doyle at the Media Preview for the NGV's 150th Celebration; Peter Edwards and Premier Ted Baillieu unveiling Loti Smorgon's gift of Mario Marini's *Rider* for the Masterpieces for Melbourne campaign; Past Presidents of the NGV Women's Association at an anniversary cocktail party at Government House



FEBRUARY

To start the 150th Anniversary year, a media launch was held on 2 February 2011 attended by Premier Ted Baillieu and Lord Mayor Robert Doyle. The Premier acknowledged this key moment and spoke of the huge significance of the NGV in the life of the Victorian community. New gifts for the Masterpieces for Melbourne campaign were announced: major benefactor Loti Smorgon gifted key pieces from her own collection, including works by Pablo Picasso, John Perceval and Marino Marini.

NGV Supporters of Asian Art celebrated the Lunar New Year for the fourth time with a gala dinner supported by The Westpac Group. Funds were raised to develop an Asian Art Learning Resource to be distributed to approximately three thousand schools throughout Victoria.

Mrs Jan de Kretser, Patron of the NGV Women's Association and wife of the Governor of Victoria, Dr David de Kretser, hosted a special cocktail party at Government House to celebrate the fiftieth anniversary of the NGV Women's Association.



The *My Top Ten* project was very popular, with the favourite from over eight thousand entries being John Brack's *Collins St., 5p.m., 1955*.



(clockwise from top left) John Brack's *Collins St., 5p.m., 1955*; Dimity Shepherd, mezzo soprano & Siobhan Stagg, soprano, performing *Antonio e Cleopatra* by Johann Adolf Hasse in front of Tiepolo's *The Banquet of Cleopatra*; Top Arts VCE 2010; Guests at the opening of the exhibition *ManStyle: Men in Fashion*; Matt Preston opening *ManStyle: Men in Fashion*

MARCH

In March voting opened for the public's favourite NGV works of art. The *My Top Ten* project was very popular, with the favourite from over eight thousand entries being John Brack's *Collins St., 5p.m., 1955*.

For the seventeenth year the NGV presented *Top Arts* in an annual showcase of outstanding works by students of VCE Art and Studio Arts.

Conceived by Lady Potter as a fundraising event for the NGV, the amazing opera *Antonio e Cleopatra* by Johann Adolf Hasse was performed in the James Fairfax Gallery in front of one of the NGV's most important paintings, Tiepolo's *The Banquet of Cleopatra*.

Finally, in March, a superb fashion exhibition opened to great public and media excitement – *ManStyle: Men in Fashion* was displayed at both the St Kilda Road and Federation Square galleries, and was enthusiastically embraced for its colour and style.



'Eugene von Guérard: Nature Revealed can perhaps already be declared the exhibition of the year.'

The Australian, 11 June 2011



APRIL

In April the NGV's groundbreaking touring exhibition *Eugene von Guérard: Nature Revealed* opened to tremendous critical acclaim: 'It may seem early for such a nomination but the NGV's *Eugene von Guérard: Nature Revealed* can perhaps already be declared the exhibition of the year ... [it] is certainly a model of curatorial quality in Australian art history', wrote Christopher Allen (*The Australian*, 11 June 2011).

The NGV also presented highlights of its outstanding collection of nineteenth-century works on paper in *This Wondrous Land: Colonial Art on Paper*, spanning the period from early settlement in 1773 through to the late nineteenth century.



(clockwise from top left)
 Andrew Sisson at the opening of the exhibition *Eugene von Guérard: Nature Revealed*; *This Wondrous Land: Colonial Art on Paper*; *Eugene von Guérard: Nature Revealed*; Brownyn Cosgrove, Senior Conservator Fashion and Textiles with the Fortuny Coat, funded through an event presented by Bulgari; Robin Campbell, Michael Varco Cox, Ruth Pullin & Bruce Parncutt at the opening of *Eugene von Guérard: Nature Revealed*; Allan Myers, Dr Harriet Buckley, great, great granddaughter of Eugene von Guérard, and Gerard Vaughan at the opening



MAY



MAY

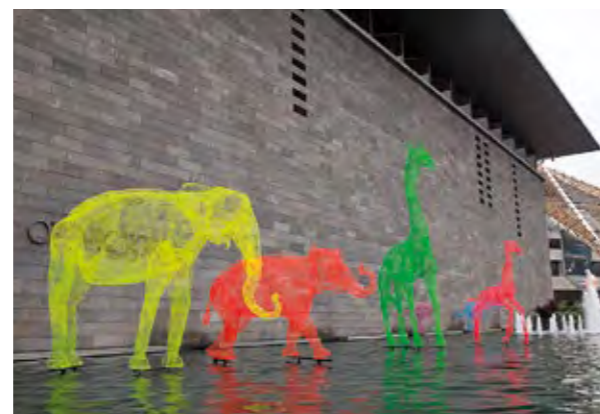
As May settled in, the NGV was hardly out of the limelight! 'The National Gallery of Victoria turned 150 yesterday. The Felton Bequest, which has been the gallery's greatest benefactor for 107 of those years, added at least three layers of icing to a \$6 million birthday cake with a present of indigenous art that would be difficult to wrap', wrote Michael Shmith (*The Age*, 25 May 2011).

Almost forty thousand people responded to the call to join in the birthday celebrations, and the NGV was filled to the rafters throughout the following Saturday and Sunday. Robyn Archer, NGV 150th advisor, curated a recreation of some of the Gallery's favourite works of art which linked both The Ian Potter Centre: NGV Australia and NGV International.

ABC TV partnered with the NGV to produce a two-part feature on the Gallery's history, highlighting hilarious moments and dramatic events. Narrated by comedian Hannah Gadsby, the show was shown over two weeks in May.



(clockwise from top left)
 NGV 150th pARTy weekend; The Floral Clock in The Queen Victoria Gardens celebrating the NGV 150th anniversary; A re-enactment of Tiepolo's *The Banquet of Cleopatra* during the 150th pARTy weekend; Gerard Vaughan & Susan Riley, Deputy Lord Mayor at the NGV 150th pARTy weekend; Gerard Vaughan talking about the collection during the NGV 150th pARTy weekend; Penny Hutchinson, Joy Murphy-Wandin, Sarah Kennett, Gerard Vaughan, Susan Riley, Deputy Lord Mayor and Frances Lindsay cutting the NGV's 150th birthday cake; NGV 150th pARTy weekend



'The Felton Bequest added a \$6 million birthday cake with a present of indigenous art that would be difficult to wrap.'

The Age, 25 May 2011



(clockwise from top left)
 The 150th Anniversary Dinner: Teresa Zolnierkiewicz, Sir Gustav Nossal, Lady Nossal & Ignatius Gilfedder; Acknowledgement of Loti and Victor Smorgon's generous gifts; Pre-dinner festivities; Rosemary McKenzie, The Honourable John Brumby, Robert Lindsay, Frances Lindsay & Penny Hutchinson; Charles Goode and Cornelia Goode; Marc Besen and Lady Potter; Ted Baillieu; John Gough and Vince Fitzgerald; Allan Myers; The 150th Anniversary Dinner

MAY

The NGV Members' 150th Anniversary Dinner celebrated the legacy of the National Gallery of Victoria's founders and supporters and the role of private philanthropy in building the collection. A highlight of the evening was the unveiling of the French Impressionist work *The plain of Gennevilliers, yellow fields*, 1884, by Gustave Caillebotte, which also formed part of the Felton Bequest 150th Anniversary Gift.

The NGV Members' 150th Anniversary Appeal was launched with a call to Members to help raise \$150,000 for the Art Acquisition Fund. Thank you to all who contributed; your ongoing philanthropic support enables us to develop the collection in so many ways.





MAY

Art critic Christopher Allen reflected on the importance of the NGV and of the need for skilful guidance at the top: 'Gerard Vaughan is a cultivated man who has a sound but pragmatic grasp of the complex task of managing a vast collection, two main buildings, and a constant cycle of exhibitions big and small ... he has been careful to support and develop the high standards of an institution that remains not only the most important repository of cultural memory in Australia but also the most active in making its collections, in the truest sense, accessible' (*The Australian*, 28 May 2011).

For more than a century the Felton Bequest has been an integral part of the National Gallery of Victoria, helping establish the NGV as Australia's pre-eminent encyclopedic gallery with a collection of international significance.

The Felton 150th Anniversary Gift of 173 Indigenous works, including three specially commissioned installations by contemporary artists Vernon Ah Kee, Brook Andrew and Jonathan Jones was a superb addition to the collection.

The NGV Story: A Celebration of 150 Years, a collection of great stories and events from the NGV's 150th history, was published, engagingly written by Phip Murray; a generous grant from the Vizard Foundation enabled it to be sold at a competitive price to ensure the widest possible distribution.

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THE NGV STORY
 A celebration of 150 years
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(clockwise from top left)
Marks and Witness: A lined crossing in Tribute to William Barak, 2011, by Brook Andrew. One of the William Barak Felton Commission works; 150th pARTy weekend; Artists and children viewing the exhibition *Living Water: Contemporary Art of the Far Western Desert*; Lady Grimwade, Helicopter Joe Tjungurrayi, Sir Andrew Grimwade and Annette Cock; Judith Ryan with Biljabu Jakayu in the exhibition *Living Water: Contemporary Art of the Far Western Desert*; *The Trinitarias carpet*, *Kaleidoscope: Art and Colour*, NGVI Kids Space; Lisa McCune, Kids Ambassador, and children in the NGVI Kids Space; *Art Journal of the National Gallery of Victoria*, edition 50; *The NGV Story: A Celebration of 150 Years*



Sho-Kannon Bosatsu
Heian period (12th century) Japan
lacquer and gilt on Cypress (Hinoki), crystal
172.0 x 60.0 x 50.0 cm (overall)
Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

Sean Scully
Irish/American 1945–
Queen of the night 2008
oil on canvas
279.7 x 356.0 cm
Purchased NGV
Foundation with the assistance of Greg Woolley and NGV Contemporary, 2011



Bernard Buffet
French 1928–1999
Still life with fireplace
1952
oil on canvas
114.0 x 146.1 cm
The Eugénie Crawford Bequest, 2011



Tommy Mitchell
Ngaanyatjarra born
 c.1943
Kurtilypurru 2009
 synthetic polymer paint
 on canvas
 152.0 x 212.0 cm
 Felton Bequest, 2011
 © Tommy Mitchell,
 courtesy Warakurna
 Artists Aboriginal
 Corporation



Thomas Girtin
 English 1775–1802
*The stepping stones on
 the Wharfe, above Bolton
 Abbey, Yorkshire* 1801
 watercolour over traces
 of pencil with touches of
 gouache
 33.0 x 52.3 cm
 Purchased NGV
 Foundation, with
 the assistance of an
 anonymous donor and
 Margaret Stones AM
 MBE, 2011



Francesco Francia
 Italian c.1450–1517
Giacomo Francia
 Italian c.1486–1557
Giulio Francia
 Italian 1487–1545
*Virgin and Child with the
 young Saint John in a
 garden of roses* c.1515
 oil on wood panel
 115.4 x 93.5 cm
 Purchased with funds
 donated by John
 Higgins, Paula Fox,
 Ken and Jill Harrison,
 Alan and Mavourneen
 Cowen and donors to
 the Francia Appeal, 2011

Tony Tuckson
 English 1921–1973,
 worked in Australia
 1950–73
Untitled – Yellow
 1970–73
 synthetic polymer
 and enamel paint on
 composition board
 (a-b) 213.5 x 244.0 cm
 (overall)
 National Gallery of
 Victoria, Melbourne
 Purchased with
 funds donated by Loti
 Smorgon AO and Victor
 Smorgon AC, 2011



Correggio
 Italian 1489–1534
*Madonna and Child
 with infant St John the
 Baptist* c.1514–15
 oil on wood panel
 45.5 x 35.8 cm
 National Gallery of
 Victoria, Melbourne
 Purchased with funds
 donated by Andrew
 Sisson, 2011



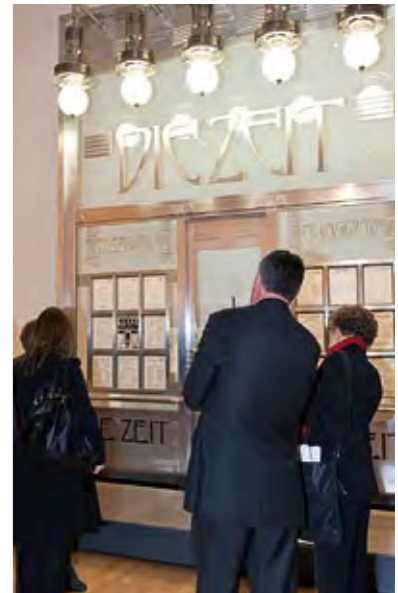
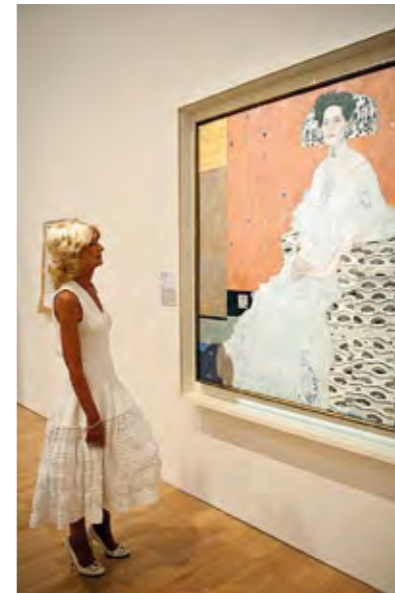
Gustave Caillebotte
 France 1848–94
*The plain of Gennevilliers,
 yellow fields (La plaine
 de Gennevilliers, champs
 jaunes)* 1884
 oil on canvas
 65.5 x 81.5 cm
 National Gallery of
 Victoria, Melbourne
 Felton Bequest, 2011

JUNE

A highlight of the 150th celebrations, *Vienna: Art and Design*, brought together the NGV's own exceptional Viennese decorative arts collection in an exhibition that featured works by Gustav Klimt, Egon Schiele, Josef Hoffmann and Adolf Loos.

'*Vienna: Art and Design* is a beautiful but tough exhibition which breaks new ground in the Australian art scene. Since its commencement in 2004, the Melbourne Winter Masterpieces series has sought to challenge the accepted conventions in blockbuster exhibitions. Rather than presenting yet another antipodean watered-down version of an Impressionist or Post-Impressionist master, the Winter Masterpieces exhibitions ... have taken it upon themselves to address critically significant areas in international art that are poorly known in Australia' (Sasha Grishin, *Canberra Times*, 2 July 2011).

The NGV worked closely with the Austrian National Tourist Office, the Vienna Tourist Board and the Embassy of Austria in Canberra to present a four-month festival of programs including academic symposia, a philosophy course, design workshops and concerts by visiting performers from Vienna, and art after dark coordinated in collaboration with artistic director Robyn Archer.



(clockwise from top left)
David Marshall and Lisa Beaven in the exhibition
Vienna: Art and Design; Krystyna Cambell-Pretty in
the exhibition; NGV Members volunteers; Elizabeth
Cross and visitors in the exhibition; *Vienna: Art and
Design* art after dark; A visitor in the exhibition

'*Vienna: Art and Design* is a beautiful but tough exhibition which breaks new ground.'

Canberra Times, 2 July 2011

(clockwise from top left)
 Francia's *Virgin and Child with the young Saint John in a garden of roses* c.1515; David Noonan's work *Untitled* in the exhibition *10 ways to look at the past*; Carl Villis restoring Poussin's *The Crossing of the Red Sea*; MaryJo Lelyveld restoring the frame of Poussin's *The Crossing of the Red Sea*; Tom Nicholson's work *Untitled (Double Banner)* in the exhibition *10 ways to look at the past*



JULY

On 21 July the NGV opened a new contemporary exhibition, *10 ways to look at the past*, which featured works by ten contemporary Australian artists that demonstrated a fascination with the passing of time. The media and public were intrigued and appreciative.

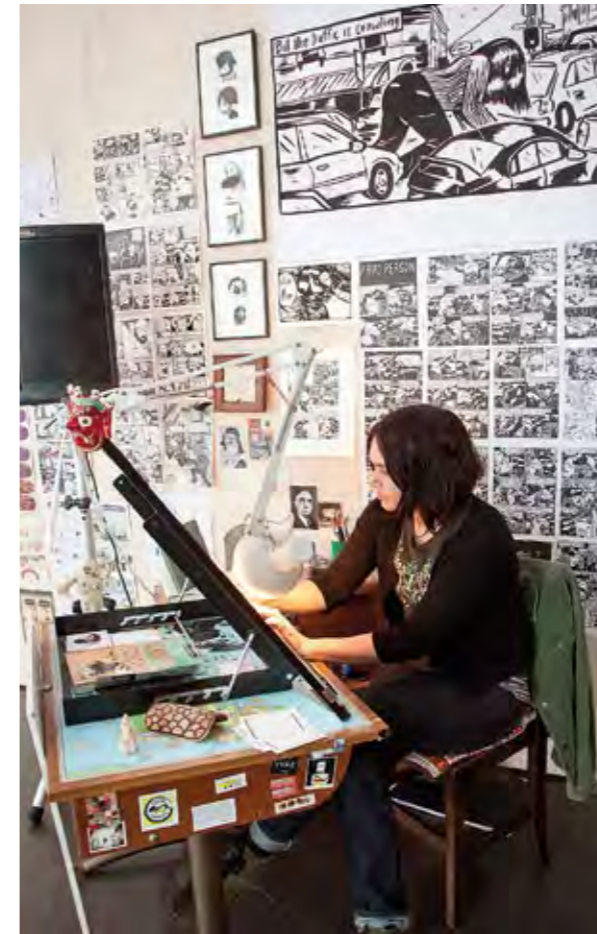
Also in July the restoration of the Nicolas Poussin masterpiece *The Crossing of the Red Sea* was announced. An intensive conservation project supported by BNP Paribas and the BNP Paribas Foundation, the fascinating progress of the restoration was chronicled in conservator Carl Villis's blog in the lead-up to unveiling the restored work in 2012.



The NGV opened a new contemporary exhibition, *10 ways to look at the past*, which featured works by ten contemporary Australian artists.

Madonna and Child with infant St John the Baptist, hailed as 'a masterpiece for the NGV'.

The Australian, 18 August 2011



AUGUST

The exceptional generosity of NGV Trustee Andrew Sisson allowed the Gallery to acquire a rare early sixteenth-century Northern Italian painting by Correggio. On 17 August Gerard Vaughan and Andrew Sisson unveiled this latest acquisition, *Madonna and Child with infant St John the Baptist*, c.1514–15, hailed as 'a masterpiece for the NGV' (*The Australian*, 18 August 2011).

A dinner, under the banner 'Celebrating Philanthropy', was held for past and current members of the NGV Foundation Board to celebrate the philanthropy and contribution of the Foundation to the success of the NGV since its establishment in 1977.



(clockwise from top left)
Lindsay Fox, Charles Goode and Peter Clemenger at the past and current members of the NGV Foundation Board dinner; Chloe Hyde and Ann Bennett at the 'Celebrating Philanthropy' dinner; NGV Studio: *Inherent Vice Workshop*; cover of the booklet produced for the 'Celebrating Philanthropy' dinner; Jacqueline Moffatt and Gordon Moffatt at the past and current members of the NGV Foundation Board dinner; Andrew Sisson with Correggio's *Madonna and Child with the infant Saint John the Baptist* c.1514–15; Gerard Vaughan and Andrew Sisson unveiling Correggio's *Madonna and Child with the infant Saint John the Baptist* c.1514–15



SEPTEMBER

To celebrate forty years since the birth of the Papunya Tula movement and in partnership with Museum Victoria and Papunya Tula Artists, the NGV presented a special exhibition, *Tjukurr tjānu: Origins of Western Desert Art*.

'From around the globe they came to re-create real-time dreamtime' (*The Age*, 29 September 2011).

The 550th anniversary of Ikenobo Ikebana in Japan and the twentieth anniversary of the Ikenobo Melbourne Chapter was celebrated with a demonstration by forty-fifth-generation Headmaster Sen' ei Ikenobo and a display of Ikebana in the Great Hall.



(clockwise from top left)
Ikenobo Ikebana display; Ikenobo Ikebana Graduation Class of 2011; Guests at the opening of the exhibition *Tjukurr tjānu: Origins of the Western Desert*; *Tjukurr tjānu: Origins of the Western Desert* Media Preview; Long Jack Philippus Tjakamarra, Ronnie Tjampitjinpa and Bobby West Tjupurrula at the opening of the exhibition; Penny Hutchinson, Gerard Vaughan and Greg Andrews, Deputy Director Policy and Programs, Arts Victoria at the opening; Ronnie Tjampitjinpa, Judith Ryan, Long Jack Philippus Tjakamarra, Phillip Batty and Bobby West Tjupurrula at the opening



'From out of the Dreaming comes arts' spirit of place.'

The Age, 21 October 2011

(clockwise from top left) Gerard Vaughan and Her Majesty Queen Elizabeth at The Ian Potter Centre: NGV Australia; Michelle Stockley and children from Bendigo SE College making *Bunjil's nest*; Russell Drysdale's 1948 masterpiece *The cricketers*, on loan from the Liberman family collection viewed by cricketing greats Max Walker, Keith Stackpole, Dean Jones and Paul Sheehan; Helen Brack at the opening of *British Watercolours 1760–1900: The Age of Splendour*; HM Queen Elizabeth accepting a gift from Indigenous artists; HM Queen Elizabeth and the Duke of Edinburgh inspecting *Bunjil's nest*; Message sticks made by school children for inclusion in the collaborative sculpture *Bunjil's nest*



The visit of Her Majesty The Queen and the Duke of Edinburgh was one of the many highlights of the 150th Anniversary celebrations.



OCTOBER

The visit of Her Majesty The Queen and the Duke of Edinburgh to The Ian Potter Centre: NGV Australia on 20 October was one of the many highlights of the 150th Anniversary celebrations. The NGV was particularly pleased that the royal couple could come to NGV Australia, as their time in Melbourne was limited. The Queen was particularly interested in the outstanding Indigenous exhibition *Living Water: Contemporary Art of the Western Desert* which formed the major part of the Felton Bequest 150th Anniversary Gift. Felton Bequest Chairman, Sir Andrew Grimwade, was part of the official party to welcome The Queen. Their visit was an acknowledgement of the important role the NGV has played in Victoria's cultural history since its beginnings.

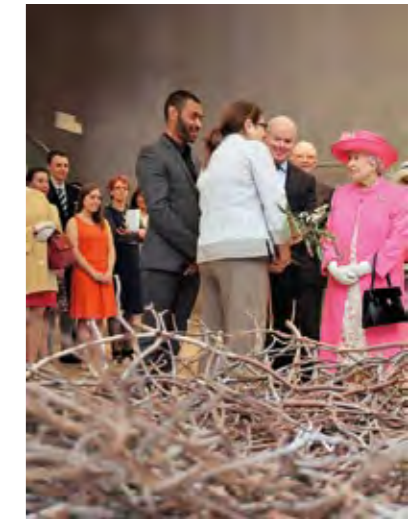
The NGV collaborated with the Sustainable Living Festival after a keynote presentation by world-renowned environmentalist David Suzuki, who spoke to five hundred students about issues of sustainability in the twenty-first century. Students wrote their own messages for the future on sticks which were assembled into a large nest form. The resulting collaborative sculpture, *Bunjil's nest*, generated great community interest while it was on

display at NGV Australia, and it was a highlight of the visit for Her Majesty when she was presented with a message stick from participating students at Bendigo South East Secondary College which read:

For a future that remembers past cultures and traditions,
Though always remains intent on its legacy,
Let us weave our deeds like the twigs in Bunjil's nest,
And create a world where kinship and kindness transcend all boundaries.

British Watercolours 1760–1900: The Age of Splendour opened, yet another exhibition designed to showcase the NGV's outstanding historic collections. This exhibition featured works by Britain's most celebrated eighteenth-century artists including J.M.W. Turner, William Blake and our newly acquired Thomas Girtin.

Also in October the NGV displayed Russell Drysdale's 1948 masterpiece *The cricketers*, on loan from the Liberman collection. Cricketing greats Max Walker, Keith Stackpole, Dean Jones and Paul Sheehan joined in to unveil this highly popular painting.



In November, with the support of Joan and Peter Clemenger, a new gallery space for contemporary exhibitions was launched.



NOVEMBER

In November, with the support of Joan and Peter Clemenger, a new gallery space for contemporary exhibitions was launched at NGV International with a beautiful show by the young Indian-born sculptor and installation artist Ranjani Shettar. The soaring shapes and intriguing designs in *Ranjani Shettar: Dewdrops and Sunshine* explored the relationship of water and light to living things – especially appropriate over the summer months – using myriad materials and addressing environmental issues.

A stark and challenging exhibition, *The Mad Square: Modernity in German Art 1910–37*, presenting the most comprehensive exhibition of German modernism in Australia to date, came to the NGV from the Art Gallery of New South Wales. With more than two hundred works including paintings, sculpture, prints, photography and more, it revealed a tumultuous era of great artistic innovation.

The 2011 Life Members' Awards were presented at the Annual Life Members' Dinner. Congratulations to our 2011 Life Members: Bill Bowness, Robert Jacks, Bill Henson, Alan and Mavourneen Cowen, Inge King and Yvonne Audette.



(clockwise from top left)
Joan Clemenger, Ranjani Shettar, Peter Clemenger at the *Ranjani Shettar: Dewdrops and Sunshine* opening; NGV Trustee Susan Cohn at *The Mad Square: Modernity in German Art 1910–1937* opening; Len Groat, Kenneth Reed, Amanda Dunsmore & Peter Canet at the Supporters of Decorative Arts function; Allan Myers & Sir Andrew Grimwade at the 2011 Life Members' Awards Dinner; *The Mad Square: Modernity in German Art 1910–1937* Media Preview; Frances Lindsay, Edmund Capon, Jacqui Strecker and Gerard Vaughan at *The Mad Square: Modernity in German Art 1910–1937* opening; Guests at the opening; 2011 Life Members – Front Row: Yvonne Audette, Inge King, & Mavourneen Cowen, Back Row: Bill Bowness, Robert Jacks, Bill Henson & Alan Cowen; Sir Andrew Grimwade & Sir Gustav Nossal at the 2011 Life Members' Awards Dinner

The Director announced that the Masterpieces for Melbourne campaign had reached the remarkable total of almost \$120 million.



DECEMBER

The Director announced that the Masterpieces for Melbourne campaign had reached the remarkable total of almost \$120 million. He also unveiled the forthcoming 2012 Melbourne Winter Masterpieces exhibition *Napoleon: Revolution to Empire*.

The fourth Annual Supporters of Indigenous Art Dinner was held to raise funds for a superb group of Milingimbi, Maningrida and Bathurst Island sculptures from the Gabrielle Pizzi collection.



(clockwise from top left)
 Ron Vanderwal, Margaret Bullen, Grant Smith & Rae Rothfield at the fourth Annual Supporters of Indigenous Art Dinner; Elijah Weston performing at the Dinner; NGV staff photo; the President and Trustees, with the Director, in front of Sean Scully's *Queen of the night 2008*; Liz Grainger, General Manager Operations (CFO), Lisa Sassella, General Manager Marketing and Communications with Bill Reid; Nick Palmer, Executive Director NGV Foundation with Leanne and Philip Chronican; Suzanne Santos & Rae Rothfield at the fourth Annual Supporters of Indigenous Art Dinner

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