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ANNUAL REPORT

2016/17

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV
ANNUAL REPORT
2016/17**

NGV INTERNATIONAL
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA
Federation Square

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RESPONSIBLE BODY'S DECLARATION

In accordance with the *Financial Management Act 1994*, I am pleased to present the Council of Trustees of the National Gallery of Victoria's Annual Report for the year ending 30 June 2017.



Janet Whiting AM
President, Council of Trustees
31 August 2017

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OVERVIEW



ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS

Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Economic Development, Jobs, Transport and Resources. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries.

COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of the *National Gallery of Victoria Act* provides that the functions of the Council shall be to:

- control, manage, operate, promote, develop and maintain the National Gallery land
- maintain, conserve, develop and promote the State Collection of works of art
- make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines, with a view to the most advantageous use of the State Collection
- conduct public programs and exhibitions of material within the State Collection
- carry out and make available such other services, including computers and other technologies, and the printing, publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit
- assist the promotion, organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria
- advise the Minister and these organisations on matters of general policy relating to art galleries
- provide leadership in the provision of art gallery services in Victoria
- carry out other functions as the Minister from time to time approves
- carry out any other functions conferred on the Council under this Act.

STATE COLLECTION

The State Collection comprises approximately 70,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

PRINCIPAL LOCATIONS

The NGV on St Kilda Road, designed by Sir Roy Grounds, opened in 1968. Since December 2003 the NGV has operated across two sites—NGV International on St Kilda Road, redesigned by Mario Bellini; and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

ADMISSION

Admission to the State Collection is free. Entry fees are charged for some exhibitions.

OPENING HOURS

NGV International
180 St Kilda Road
Open daily 10am–5pm

The Ian Potter Centre: NGV Australia
Federation Square
Open daily 10am–5pm

(opposite)
The Grollo Equiset Garden during the
NGV Summer season.
Photo: Tobias Titz

PRESIDENT'S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, it is my pleasure to present the Gallery's 2016/17 Annual Report.

The NGV's commitment to enriching our understanding of art and life remains a central guiding principle, realised this year through the presentation of a broad range of innovative exhibitions, displays and programs that seek to engage visitors in meaningful artistic experiences.

Audiences have responded with great enthusiasm. The Gallery achieved its highest attendance on record this year, attracting 2.8 million visitors, and was also recognised as the nineteenth most visited art museum in the world. The successive year-on-year growth achieved over the past five years is a great testament to the ongoing dedication to innovation and excellence that Director Tony Ellwood and the NGV's staff continue to deliver.

The Gallery's initiatives this year aligned with the vision of the Victorian Government's ambitious sector-wide creative industries *Creative State* strategy. One major area of strategic focus was the development of an international engagement strategy. It is vital in this era of global interconnectedness that the NGV embraces opportunities to share its collections and rich content globally, and to develop its profile and reputation in an international context. Creating international partnerships and connections also further enables opportunities for local audiences to access diverse global content.

Increasing our international profile has also been achieved this year through the development of cultural tourism initiatives to increase awareness of the NGV in key international markets. Our collaborations with Visit Victoria and Tourism Australia have supported the presentation of major international exhibitions as well as providing opportunities to broadly promote the NGV through affiliated tourism networks. Engagement with global audiences via technology has also been an area of significant growth for the Gallery, and through creating varied and high-quality content specifically for digital channels the NGV has great potential to reach further international audiences through an engaging online presence.

The NGV continues to develop and present dynamic international exhibitions alongside outstanding Australian art and design. The popularity of our fourteenth Melbourne Winter Masterpieces exhibition, *Van Gogh and the Seasons*, which ran from late April to mid July 2017, has again demonstrated our audiences' great appetite for experiencing the work of internationally renowned artists. Preparation also continued this year on the NGV Triennial, a large-scale celebration of the best of contemporary international and Australian art, architecture and design, film and performance, which will open in December 2017.

(above)
Visitors view the exhibition *John Olsen: The You Beaut Country*.
© John Olsen/Licensed by Viscopy, 2017

Our success would not be possible without the support we receive from our broad community, and on behalf of the NGV Council of Trustees I would like to thank our many friends, volunteers, donors, Members and corporate partners. I gratefully acknowledge the support of the NGV Foundation Board, chaired by Leigh Clifford AO; the NGV Women's Association, chaired by Barbara Higgins; the NGV Business Council, chaired by Gerard Dalbosco; the NGV Voluntary Guides, chaired by Sue Harlow; and the Friends of the Gallery Library, chaired by Louise Box.

The growth of the NGV Collection and our ambitious exhibition and programming schedule has been supported by the generosity of the philanthropic community. I wish to thank all our supporters, donors and artists who through the donation of funds or works of art have enriched the NGV's holdings and supported specific projects. Many significant donations were made during the past twelve months, and a full list of 2016/17 donors can be found on page 121.

Since 1904 the Felton Bequest has enabled the Gallery to make important acquisitions that have significantly shaped the NGV Collection, and this bequest continues to play a major role in its development. I would like to thank the Felton Bequests' Committee, chaired by Sir Andrew Grimwade CBE, for its continued support.

We are indebted to the many sponsors and partners who have supported the NGV during the past twelve months. The Gallery's partnerships with the corporate sector, learning and tertiary institutions, and media and tourism providers have ensured our capacity to deliver an innovative and ambitious program of events, as well as to reach large domestic and international audiences. Collaborations such as the lecture series jointly presented with the Lowy Institute for International Policy, as well as our Learning Partnerships with tertiary institutions, not only connect audiences with diverse ideas and experiences but also attract new visitors to the Gallery.

The many positive outcomes the NGV has achieved during the past year would not be possible without the support of the Victorian Government. The additional funding announced in the 2017/18 Victorian State budget will enable the continued delivery of the hugely successful NGV Summer program, including the upcoming NGV Triennial, as well as support other exhibitions, maintenance, collections management and operating expenses. On behalf of the Council of Trustees and the NGV's Executive Management Team, we sincerely thank the Premier of Victoria, the Hon. Daniel Andrews MP; the Minister for Creative Industries, Martin Foley MP; the Secretary of the Department of Economic Development, Jobs, Transport and Resources, Richard Bolt; and Andrew Abbott, Deputy Secretary, Creative and Visitor Economies and Chief Executive, Creative Victoria.

I would also like to express my sincere thanks to my fellow Trustees, Professor Su Baker, Leigh Clifford AO, Dr Susan Cohn, Lisa Gay, Corbett Lyon, Vicki Pearce, Andrew Sisson and Michael Ullmer, for the dedication and expertise they bring to this institution, and in particular I thank Peter Edwards who retired from the Council in May 2017 after nine years of dedicated service. Peter's support, both personally and through the Loti and Victor Smorgon Fund has ensured the acquisition of many significant contemporary works of art, including the Federation Court Commissions, which have become a major attraction for visitors to NGV International.

The Council committees and working groups also contribute enormously to the NGV and I would like to thank the external members who volunteered their time and guidance: Caroline Coops, Jane Harvey and Tam Vu on the Audit, Risk and Compliance Committee; Chris Pidcock on the Investment Committee; Chris Thomas AM on the Remuneration and Nominations Committee; and John Cunningham and Ian Tully on the Victorian Foundation for Living Australian Artists Committee. I acknowledge the NGV Foundation Board's President Hugh Morgan AC and board members Paul Bonnici, Bill Bowness AO, Krystyna Campbell-Pretty, Nicole Chow, Philip Cornish, Katie Dewhurst, Peter Edwards, Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Dr Geoff Raby and Michael Tong for their inspiring leadership of the NGV's fundraising activities.

2016/17 has been a year of tremendous activity and output of which we are very proud. The NGV looks forward to delivering many exciting exhibitions, displays and programs in the year ahead and beyond.

Janet Whiting AM
President, Council of Trustees
July 2017

DIRECTOR'S REVIEW



The range of exhibitions, displays and programming undertaken at the NGV during 2016/17 has again been extensive and varied. Strong audience numbers demonstrate the fantastic enthusiasm Victorians and our visitors from interstate and overseas have for engaging with art, design, architecture and ideas, and we continue to strive to exceed expectations. We are very proud of the broad and dynamic program presented during the period.

The NGV Collection remains a fundamental touchstone for much of our audience engagement and education programs. Through careful and considered curatorship our historical and contemporary collections have been creatively showcased in numerous exhibitions and collection displays this year.

Many important new acquisitions were made across the Gallery's curatorial areas during the period. The ambition and richness of our acquisition program owes a great deal to the exceptional support we receive from the philanthropic community, through both the gifting of works of art, and the donation of funds. We are extremely grateful to all who provided this crucial assistance in 2016/17, which contributes enormously to the capacity of the NGV to display and conserve important art. The range of works of art acquired this year is truly broad; highlights can be found on page 15, and a full listing on page 32.

Scholarly research undertaken in support of the collection has resulted in the NGV's publishing program producing a range of titles during 2016/17. Launched in December 2016, *Australian Art in the Collection of the National Gallery of Victoria* was the final in a three-part series of books highlighting key works in the Gallery's holdings. *Love: The Art of Emotion 1400–1800* was published to

accompany a major exhibition that drew upon more than 200 works from the NGV Collection to examine philosophical themes related to the expression of love in art. It features text by leading scholars and curators and was developed in collaboration with the Australian Research Council Centre of Excellence for the History of Emotions and the University of Melbourne.

Our publishing program for children launched three books including *25 Artists Who Made an Impact* by author Ronnie Scott, which was developed to appeal to teen and young adult readers and was made possible through the generous support of Krystyna Campbell-Pretty and the Campbell-Pretty family. The NGV's publishing program has received a number of national and international accolades this year including multiple awards for the title *Some posters from the NGV*, and for three NGV Kids publications.

Ensuring the NGV Collection is accessible to the widest possible audience has been progressed through the ongoing work of the NGV's digitisation project. Through a dedicated initiative supported this year by the Gordon Darling Foundation, the Joe White Bequest and Carol Grigor through Metal Manufactures Limited, the Gallery is continuing to enrich the Collection Online database with images of works of art and cataloguing details.

(above)
The 2016 NGV Summer Architecture Commission
designed by M@STUDIO Architects.
© M@STUDIO Architects
Photo: Peter Bennetts

The NGV held forty-nine exhibitions on-site this year, including major retrospectives of international and Australian artists and designers, as well as focused displays of works in our collection. The quality and variety of audience engagement initiatives presented in support of our exhibitions has also been extensive. From guided tours, talks, lecture series and workshops to social events—such as the Friday Nights series that accompanies our major exhibitions, the Summer Sundays music series and the NGV Kids Summer festival—the Gallery continues to present programs that engage visitors in meaningful cultural experiences.

The Melbourne Winter Masterpieces program continued with great success this year with *Van Gogh and the Seasons*. The exhibition, jointly presented with Art Exhibitions Australia, showcased the largest collection of works of art by Vincent van Gogh to ever travel to Australia. More than 462,000 visitors enjoyed the exhibition, and its season was extended by three days to meet the enormous demand, including a special 24-hour viewing on the final weekend.

The summer season included two significant exhibitions on display at NGV International. *David Hockney: Current* featured recent digital drawings, paintings, photography and video work by the iconic British artist. Concurrently on display was *Viktor&Rolf: Fashion Artists*, a showcase of the avant-garde creations of the Dutch fashion designers. The exhibition explored elements that make Viktor&Rolf designs unique in the contemporary fashion world, and extended the NGV's presentation of couture.

The Ian Potter Centre: NGV Australia summer season included exhibitions celebrating the careers of two significant Australian artists. *John Olsen: The You Beaut Country* showcased many of the artist's well-known works alongside more recent paintings, prints and watercolours, and *Bruce Armstrong: An Anthology of Strange Creatures* surveyed Armstrong's sculptural work from the 1980s to the present.

When the year commenced, our thirteenth Melbourne Winter Masterpieces exhibition *Degas: A New Vision* was in its first weeks. This comprehensive retrospective of Degas's oeuvre was the most ambitious display of his work ever staged in Australia. It was an honour to be recognised at the Global Fine Art Awards presented in New York in February 2017 where the exhibition won the best impressionist/modern award (solo artist).

Other significant exhibitions during 2016/17 included *Who's Afraid of Colour?*, which explored the works of 118 Indigenous women artists across disciplines, from customary woven objects and bark paintings to contemporary acrylic canvases and modern photographic and digital works. *Every Brilliant Eye: Australian Art of the 1990s* examined a decade of dramatic change as artists adopted new technologies and approaches to art-making. Both exhibitions showcased works from the NGV Collection alongside key works on loan.

The NGV Festival of Photography was an exciting initiative held across both NGV venues from March to August 2017 that presented a suite of six exhibitions, representing the largest simultaneous display of photography in the Gallery's history. Solo projects by Melbourne-based artists Bill Henson, Patrick Pound, Zoë Croggon and Ross Coulter were shown alongside a retrospective of the work of pioneering American photographer William Eggleston and a major display of international contemporary photography from the NGV Collection.

The representation of architecture and design in our programming continued this year through numerous exhibitions and initiatives. The NGV Architecture Commission, which showcases innovative, temporary outdoor installations and structures in the NGV's Grollo Equiset Garden, returned for its second iteration. The 2016 commission was awarded to M@STUDIO Architects, whose playful interpretation of a suburban car wash was an interactive space in which the public enjoyed a range of talks, events, music and programs throughout the summer. We are grateful to RMIT University, Design Partners, for leadership in supporting this project.

In December 2016 the NGV announced a new partnership with the Victorian Government to deliver the Victorian Design Program, a curated year-round calendar of events celebrating, promoting and strengthening Victorian design. As part of the program the inaugural Melbourne Design Week was held in March 2017. This ten-day city-wide celebration upheld Melbourne's reputation as an international, design-focused city through programs that showcased Victorian design as well as projects and concepts from around the world.

As part of Melbourne Design Week, the NGV held the Melbourne Art Book Fair. Now in its third year, this event brings together international and local publishers and practitioners for a weekend of free talks, book launches, performances and stalls featuring independent publications from around the world. Our thanks go to the Centenary Foundation managed by Perpetual, the City of Melbourne, the Copyright Agency's Cultural Fund, the Ian Potter Foundation, RMIT School of Media and Communication and Friends of the Gallery Library for enabling this program.

In an exciting allied initiative, the Gallery launched the Cornish Family Prize for Art and Design Publishing, which aims to recognise innovation in the field of publishing on art, design, architecture and contemporary culture. The inaugural prize was announced at the 2017 Melbourne Art Book Fair and was awarded to Paris-based artist, architect and filmmaker Marc Johnson for his book *fecund lacuna / lacune féconde*, produced by French publishing house Analogues. The NGV sincerely thanks the Cornish family for their support of this unique prize for international art book publishing.

The NGV continues to provide engaging experiences for children and families. This year, with the support of the Truby and Florence Williams Charitable Trust, Crown Resorts Foundation and the Packer Family Foundation, the Gallery presented two NGV Kids exhibitions. *Atelier: Viktor&Rolf for Kids*, also supported by the Spotlight Foundation, was an interactive installation in which participants explored fashion design through multimedia and hands-on activities, and *Fiona Hall: Uneasy Seasons* invited participants to consider the environment and contemporary issues. The latter, along with *Lawrence Weiner: OUT OF SIGHT* were the first exhibitions designed with elements specifically for teens, and the annual Art Party, an after-hours event that included art workshops and live music, is another initiative for teen audiences. I thank the Ullmer Family Foundation for its ongoing patronage of NGV Teens programming. NGV Education programs also connect both young and adult learners with art and ideas via a range of programs and experiences tailored to support the Victorian Curriculum as well as tertiary courses. I thank Krystyna Campbell-Pretty and the Campbell-Pretty family for their support of the Schools Access Program.

The achievements of the past year were made possible by our many corporate partners who have shared in our vision to provide fulfilling and enriching experiences for visitors of all ages and backgrounds. Many partnerships are characterised by creative collaborations that deliver exciting outcomes. This year, in partnership with Telstra, the Gallery launched NGV Digital Creatives, an education program that draws on the NGV Collection and uses technology to introduce new ways for students to understand and respond to art. The launch this year of the Australian Art Lecture Series in collaboration with Deakin University is another example of a successful outcome of our Learning Partnerships with tertiary institutions. Other valued Learning Partners include the University of Melbourne, who again supported the Melbourne Winter Masterpieces exhibitions, and La Trobe University, who partnered with the Gallery to present the *David Hockney: Current* exhibition.

It is through the support of all our partners, benefactors, volunteers, Members and friends that the NGV has been able to deliver such exceptional programs and exhibitions this year, and I offer my sincere thanks to all who have contributed to our success. In particular, I wish to acknowledge the significant contribution made by the Council of Trustees, led by President Janet Whiting AM. I thank Peter Edwards who retired from the Council this year for his long and committed service to the Gallery. I also thank the external members of our Council committees and working groups for their expert guidance throughout the year.

I sincerely thank the Victorian Government for its continued partnership and advocacy, particularly the Hon. Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Richard Bolt, Secretary of the Department of Economic Development, Jobs, Transport and Resources; and Andrew Abbott, Deputy Secretary, Creative and Visitor Economies and Chief Executive, Creative Victoria, and their respective teams.

I am grateful to my executive colleagues Andrew Clark, Deputy Director, and Dr Isobel Crombie, Assistant Director, Curatorial and Collection Management, and all of the NGV staff for their professionalism and dedication to serving this institution. We are all looking forward to delivering the exciting program of exhibitions, programs and events planned for the year ahead.

Tony Ellwood
Director
July 2017



(opposite)
A visitor admires David Hockney's *Bigger trees*
near *Warter or/ou Peinture sur le motif pour le nouvel*
age post-photographique, 2007 in the exhibition
David Hockney: Current.
© David Hockney

STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the State's works of art and bring art to the people of Victoria. Building on this 156-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

GOALS AND STRATEGIES

Bringing art works to life

- Tell more relevant and diverse stories by broadening our holdings of contemporary art while continuing to acquire key works of historical art.
- Provide a deeper understanding of artworks through research and enquiry.
- Present artworks at their best through dynamic, innovative displays.
- Harness digital technologies to take more artworks to broader audiences.
- Apply the highest level of conservation to artworks in our care for future generations.
- Protect current and future investment in our key assets by ensuring appropriate collection management and storage.

Connecting audiences

- Connect audiences with knowledge and ideas.
- Facilitate content-rich and socially rewarding experiences.
- Create inspiring opportunities for children and families to explore and engage with art and artists.
- Respect the vital role of artists.
- Reflect and engage Victoria's diverse community.
- Recognise regional Victorians as valued audiences by providing greater outreach opportunities.
- Use innovative technology to enhance what we do.

Realising our potential

- Maintain a focus on serving the community.
- Acknowledge and develop talent.
- Foster a culture of innovation, excellence and collaboration.
- Strengthen and enhance our international profile to enable greater opportunities for our collection, exhibitions, programs and philanthropy.
- Recognise everyone's role in achieving best-practice operating efficiency and sustainability.
- Recognise our responsibility to adapt to the changing needs of the community.
- Value, acknowledge and support our volunteers to be ambassadors.

Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Partner with government to exceed community expectations.
- Build rewarding partnerships with the corporate sector.
- Motivate membership to actively participate and advocate on behalf of the NGV.

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT—

2016/17 STATE BUDGET PAPER NO. 3 TARGETS

	2015/16 ACTUAL	2016/17 TARGET	2016/17 ACTUAL
QUANTITY			
Access—attendance/users	2,617,282	1,850,000	2,821,497
Access—website visitation	4,243,313	2,100,000	5,439,321
Members and friends	26,410	22,000	29,341
Volunteer hours	33,154	28,000	39,928
Students attending education programs	98,793	93,000	108,133
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	98%	95%	98%
All facility safety audits conducted	1	1	1

KEY INITIATIVES AND PROJECTS

Beginning in December 2017 and returning every three years, the NGV Triennial will showcase contemporary art and design practice in a global context. Taking a distinctive cross-disciplinary approach, the project will showcase new shifts in contemporary art and design with work by major figures in art, fashion, architecture and design, film and performance.

In the 2017/18 State Budget the Victorian Government allocated additional funding of \$10.7 million per year for two years, enabling the continued delivery of the hugely successful NGV Summer program—a suite of exhibitions and programs during the summer period focused on contemporary art, the major exhibition of which in 2017/18 will be the NGV Triennial—as well as support for other exhibitions, maintenance, collections management and operating expenses.

Preparation for the inaugural NGV Triennial is now well underway, with the opening scheduled for December 2017. The NGV Triennial is an action point in *Creative State*, Victoria's first creative industries strategy, 2016–20, and will contribute to the fulfilment of action area five: Building International Profile.

2016/17 PERFORMANCE REPORT



BRINGING ARTWORKS TO LIFE



ACQUISITION HIGHLIGHTS

In 2016/17 the NGV Collection continued to grow, guided by the *Collections Strategy 2016–19*. These acquisitions build upon existing strengths and fill key gaps within the NGV Collection. The full 2016/17 list of acquisitions can be found on page 32.

Acquisitions in the area of contemporary international art continued to form a major focus this year, and the NGV was able to acquire many outstanding works, including contemporary artist Kiran Subbaiah's *Narcissicon*, 2012, the first video work by an Indian artist to enter the NGV Collection, purchased with funds from NGV Foundation Patrons. The Loti and Victor Smorgon Fund has again been instrumental in supporting major acquisitions in this area, most notably the major installations *Semicircular space*, 2016, by Jeppe Hein, and five significant works by Ai Weiwei.

Other key works by international contemporary artists acquired through the NGV Foundation this year included Kohei Nawa's *Directions #92*, 2013, purchased through the Suzanne Dawbarn Bequest, and two paintings by Iranian-American artist Tala Madani, namely *Primer*, 2015, purchased with the assistance of David Clouston and Michael Schwarz, and *Smiley has no nose*, 2015, purchased with the assistance of Anthony Adair and Karen McLeod Adair.

Through a generous donation by Leigh Clifford AO, Sue Clifford and family, the NGV acquired Edgar Degas's dynamic bronze sculpture, *Dancer looking at the sole of her right foot (second study)*, c.1900–1910, cast in 1919–37 or later; the first sculpture by the noted French artist to enter the Collection. The Gallery's representation of Art Nouveau was considerably strengthened by the acquisition of two examples of c.1900 French design; a lighted, gilt-bronze sculpture of the dancer Loïe Fuller by François-Raoul Larche, purchased with funds donated by Peter and Ivanka Canet, and an elegant *Display cabinet* by Louis Majorelle, purchased through the NGV Foundation.

Significant donations made by artists this year included a remarkable gift of 249 works of art from acclaimed American printmaker Jim Dine. Traversing more than four decades of his practice, these prints represent the largest group of Dine's work to be held in an Australian collection. Chinese artist Ai Weiwei generously donated his immersive 2015 installation *Letgo room* to the NGV; and other major donations from artists made through the Australian Government's Cultural Gifts Program this year included *52 portraits*, 2013, gifted to the Gallery by Australian artist Brook Andrew, and thirty-two photographs from the 1970s and 80s donated by Eddy Batache.

(above)
Young visitors sketching during the exhibition
Bruce Armstrong: An Anthology of Strange Creatures.
© Bruce Armstrong
Photo: Tobias Titz

(opposite)
Vincent van Gogh, *A wheatfield, with cypresses*, 1889.

The Australian Government's Cultural Gifts Program also supported several donations of important Australian art, including John Brack's *Kings and queens*, 1988, gifted by Helen Brack; a large group of works on paper by John Wolseley gifted by Sir Roderick Carnegie AC in memory of his wife Carmen; and the gold *Buller Presentation Flask*, c. 1900, designed and manufactured by H. Newman & Sons, and decorated by James Holt, which was donated by Jennifer Shaw.

Important Australian Indigenous art acquisitions included a group of eight bark paintings from 2009 to 2011 by the late Gumatj artist Barrupu Yunupingu, purchased through the NGV Supporters of Indigenous Art, and a 2016 painting by Wathaurong elder Marlene Gilson titled *Melbourne Cup*, purchased through the NGV Foundation. Samantha Hobson's *Today life*, 2008, was donated through the Australian Government's Cultural Gifts Program by Violet Sheno.

The Victorian Foundation for Living Australian Artists (VFLAA) enabled the acquisition of a wide variety of contemporary artists' work, including six prints by Destiny Deacon; *Drawing on ochre and blood*, 2016, by Judy Watson; Dan Moynihan's wall-based installation *Sunset strip*, 2016; and the monumental gouache triptych *Sump system*, 2015–16, by Richard Giblett.

The NGV's collection of Asian art was augmented this year by a group of twenty-six photographs by contemporary Chinese artists gifted by Larry Warsh, and an early twentieth-century Korean four-panel folding screen gifted by Ian and Barbara Carroll.

A wide range of fashion and textiles acquisitions were made throughout 2016/17, including a rare English-style *Pregnancy ensemble* from the 1790s purchased through the NGV Supporters of Fashion and Textiles, and a *Comme des Garçons Dress*, designed by Tao Kurihara for the autumn–winter range in 2009, donated by Takamasa Takahashi through the Australian Government's Cultural Gifts Program. A nineteenth-century silk embroidered cover from Bukhara, Uzbekistan, added significantly to the NGV's collection of central Asian textiles, purchased along with a group of vibrant embroideries from Western India with funds provided by Vivien and Graham Knowles. Krystyna Campbell-Pretty continued to donate major fashion items to the Gallery, including four dresses by couture house Christian Dior, Paris, designed in the late 1950s.

The important photographic work *Mainbocher corset*, 1939, by Horst P. Horst entered the NGV Collection through the Bowness Family Fund for Photography, and the Australian Government's Cultural Gifts Program supported the donation by William Bowness AO of twenty-one works from 2008–13 by Melbourne photographer Bill Henson. The William Kimpton Bequest enabled the purchase of three 1930s photographs by acclaimed Australian artist Max Dupain.

The Margaret Stones Fund for International Prints and Drawings and the NGV Foundation enabled the Gallery to acquire three books illustrated and designed by Nataliya Goncharova, El Lissitzky and Yakov Chernikov, respectively, that inaugurate the NGV's representation of early twentieth-century Russian avant-garde art. For the NGV's colonial art collection, the Gallery acquired three lithographs by Augustus Earle through the support of the NGV Foundation Patrons. The work *Coming to an anchor off Sydney Cove*, 1830, is the earliest lithograph produced in Australia by a professional artist.

EXHIBITIONS

In 2016/17 the NGV held forty-nine exhibitions across its two venues, NGV International and The Ian Potter Centre: NGV Australia, and toured exhibitions to the Ararat Regional Art Gallery and the Art Gallery of New South Wales, Sydney. The 2016/17 program continued to present a broad and dynamic range of exhibitions and associated programs that engaged a diverse audience. Some exhibition highlights from the year are as follows:

Degas: A New Vision

In collaboration with the Museum of Fine Arts, Houston, and Art Exhibitions Australia, the 2016 Melbourne Winter Masterpieces exhibition presented a major retrospective of Edgar Degas, including paintings, sculpture, etchings and photography focused on the artist's recurring themes: ballet dancers, horses, female nudes and scenes of modern life in nineteenth-century Paris.

John Olsen: The You Beaut Country

This exhibition showcased Olsen's extensive oeuvre, and his seminal *You Beaut Country* series was presented alongside more recent paintings, prints and watercolours, including those inspired by the filling of Lake Eyre.

Viktor&Rolf: Fashion Artists

In a major display of haute couture, this exhibition presented more than forty signature ensembles by the Dutch fashion label Viktor&Rolf, alongside a series of dolls wearing intricately crafted miniaturised versions of key Viktor&Rolf collection works.

David Hockney: Current

Originated by the NGV in collaboration with Gregory Evans of David Hockney Inc., this exhibition featured more than 1200 works from the past decade of the artist's career, some new and many never seen before in Australia, including paintings, digital drawings, photography and video works. Highlights included more than 600 iPad digital drawings of still-life compositions, self-portraits and large-scale landscapes.

Who's Afraid of Colour?

This unprecedented survey of Indigenous Australian women's art from the NGV Collection showcased a variety of contemporary artistic practices both traditional and experimental, including painting, sculpture, drawing, ceramics, glass, video, photography, jewellery, textiles, design and installation, and featured more than 200 works of art by 118 Indigenous women.

Brook Andrew: The Right to Offend is Sacred

This retrospective exhibition showcased important works in Brook Andrew's twenty-five-year career, and examined the artist's fascination with archival materials and his strong interest in process, which remain central to his practice. Andrew's interdisciplinary and collaborative approach encompasses the mediums of photography, video, neon, text, collage, printmaking, assemblage, sculpture, painting and installation.

NGV Festival of Photography

Presented across multiple galleries at both sites, the NGV Festival of Photography featured solo exhibitions by William Eggleston, Bill Henson, Patrick Pound, Zoë Croggon and Ross Coulter alongside dedicated displays, events and programs. As part of the festival, the exhibition *Contemporary Photography from the NGV Collection* showcased recent acquisitions of work by international and Australian photographers.

Love: Art of Emotion 1400–1800

Produced in collaboration with the Australian Research Council Centre of Excellence for the History of Emotions and the University of Melbourne, *Love: Art of Emotion 1400–1800* brought together a diverse array of more than 200 works in the NGV Collection. The exhibition examined the theme of love and associated emotions, such as desire, wonder, ecstasy, affection, compassion, envy, melancholy, longing and hope, in art from the medieval to the Romantic period.

Uneasy Seasons: Fiona Hall for Kids

Developed especially for children and teens in collaboration with Fiona Hall, this exhibition explored the Australian artist's lifelong passion for the natural world, and her concerns about growing pressures on the environment. Visitors were invited to contemplate environmental issues and take part in art-making activities.

Van Gogh and the Seasons

The 2017 Melbourne Winter Masterpieces exhibition *Van Gogh and the Seasons* invited viewers to explore Vincent van Gogh's profound connection to nature through nearly fifty paintings and drawings, many of which depict places that were the setting for defining moments in the artist's tumultuous life. Drawing extensively from Van Gogh's personal letters and research into his interest in literature and nature, *Van Gogh and the Seasons* provided insight into the influences and themes that dominate much of this visionary artist's work.

NGV ONLINE

The initiative to enrich the Gallery's Collection Online database with images and cataloguing details of works of art continued this year, and the further development of NGV guide, a digital collection resource accessible on personal mobile devices, has also broadened access to the NGV Collection. Digital content and interactive applications were produced for NGV Kids exhibitions, and video streaming technology has been utilised to enable broad access to major NGV programs such as the In Conversation events with fashion designers Viktor Horsting and Rolf Snoeren and Australian artist John Olsen AO, OBE via the NGV Channel.

The NGV's social media presence has been an area of significant growth for the Gallery. High quality, engaging and interactive content produced for social media platforms and online channels has contributed to the NGV attracting the highest number of social media followers and level of engagement in the Australian museum sector.

RESEARCH AND CONSERVATION

The NGV Conservation department provides expertise to the preparation of collection displays and exhibitions, as well as the examination and treatment of works of art. It also undertakes extensive research to ensure the NGV Collection is maintained to the highest possible standard. Through research, the Gallery provides new insights into technical art history and conservation practice and shares this information via social media, lectures, floor talks and public programs.

Conservation treatments on key historical paintings this year included the cleaning of Paolo Veronese's *Nobleman between Active and contemplative life*, c. 1575; and Josef Albers's *Homage to the square: Autumn echo*, 1966. Lost and damaged sections of paint layers in the studio of Vivarini's *The Garden of Love* c. 1465–70, were repaired, and a new frame for the work was constructed, gilded and toned in-house. A reframing of Janet Cumbrae-Stewart's *Mrs E. J. Rupert Atkinson*, 1919, was also undertaken using historical photos to identify the artist's original frame style.

Other important treatments undertaken included the cleaning and conservation of Bruce Armstrong's two large-scale outdoor 1987 sculptures *Guardians*, and the full restoration of the kinetic mechanism of George Rickey's *Three Ms and one W IV, gyratory*, 1990. Five eighteenth-century English chairs were re-upholstered, and restoration was undertaken on several Japanese woodblock prints including Utagawa Hiroshige's *Nippori*, 1835–8 and *Gion Shrine in snow*, 1834.

Through the generous support of Dr Susanne Pearce, the Dürer Watermarks Database was launched in late 2016. This searchable and fully illustrated database makes important research resources available to conservators, academics and curators worldwide.

LOAN HIGHLIGHTS

Works of art in the NGV Collection were shared with audiences through loans to art galleries within Australia and overseas. Some significant loans during the period included:

- Claude Monet's *Rough weather at Étretat*, 1883, and *Vétheuil*, 1879, loaned to the Ordrupgaard, Copenhagen, Denmark, for the exhibition *Monet: Beyond Impressionism*.
- René Magritte's *In praise of dialectics*, 1937, loaned to the Centre Pompidou, Paris, France, and the Schirn Kunsthalle, Frankfurt, Germany, for the exhibition *Magritte: The Treachery of Images*.
- François Boucher's *The mysterious basket*, 1748, loaned to the Museum of Old and New Art, Hobart, for the exhibition *On the Origin of Art*.
- Emily Kam Ngwarray's *Anwerlarr anganenty (Big Yam)*, 1996, and Rover Thomas's *Yari country*, 1989, loaned to Harvard Art Museums, Cambridge, United States, for the exhibition *Everywhen: The Eternal Present in Indigenous Art from Australia*.
- Stanley Spencer's *Parents resurrecting*, 1933, loaned to Carrick Hill, Adelaide, for the exhibition *Stanley Spencer: A Twentieth-Century British Master*.
- Three major nineteenth-century Australian paintings, including Arthur Streeton's *The purple noon's transparent might*, 1896, loaned to the National Gallery, London, for the *Australia's Impressionists* exhibition.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the NGV's Council of Trustees. The VFLAA has the following objectives:

- Increase support for living Australian artists by purchasing and exhibiting Australian art, with an emphasis on contemporary Australian visual art
- Enable public galleries throughout Victoria to exhibit high-quality examples of contemporary Australian visual art
- Expand the NGV's purchasing capacity for contemporary Australian visual art and enhance the State Collection's holdings of such work
- Grow the VFLAA Fund in real terms over time.

The VFLAA Committee convened twice during the financial year: in October 2016 and in March 2017. In 2016/17 the VFLAA acquired a total of 105 works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA committee John Cunningham, Director, McClelland Sculpture Park and Gallery, and Ian Tully, Director, Swan Hill Regional Art Gallery, for their contribution to the VFLAA since 2014.

The table opposite provides an overview of the performance of the VFLAA in 2016/17.

VFLAA STATISTICS

Financial performance

Indicator	2016/17
Annual growth in capital of the VFLAA Endowed Fund	11.4%
Annual value of acquisitions	\$481,817
Market value of fund at year end	\$14,882,764

Artistic performance

Indicator	2015/16	2016/17	
		TARGET	RESULT
Number of VFLAA works acquired	71	—	105
Number of artists whose art was acquired	44	—	35
Number of Victorian artists whose art was acquired	16	—	11
Victorian artists as a percentage of total artists acquired	36%	50%	31%
Number of Indigenous artists whose art was acquired	15	2	17
Income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2015/16	2016/17	
		TARGET	RESULT
VFLAA works displayed at the NGV	120	45	154
VFLAA works displayed on NGV website	99%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	2	4	2
VFLAA works loaned to regional/outer metropolitan galleries	3	9	7
Total number of VFLAA works loaned	3	—	9

NGV's management of VFLAA performance

Indicator	2015/16	2016/17
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	3	2
Publication of VFLAA report in <i>NGV Annual Report</i>	1	1

CONNECTING AUDIENCES



Connecting audiences with art, knowledge and ideas is central to the NGV's strategic aims, and during 2016/17 the Gallery delivered an extensive range of public programs and events that enriched visitors' experiences and attracted new audiences.

AUDIENCE ENGAGEMENT HIGHLIGHTS

The NGV Friday Nights series held in conjunction with major exhibitions continued to attract large audiences who enjoyed live music performances, talks, exhibition tours and dining. Forty NGV Friday Nights were held during the 2016 and 2017 Melbourne Winter Masterpieces exhibitions, as well as during the major NGV Summer exhibition *David Hockney: Current*.

Audiences also enjoyed the popular four-week outdoor music series NGV Summer Sundays at NGV International as part of the program for the 2016 NGV Architecture Commission by M@STUDIO Architects. At The Ian Potter Centre: NGV Australia, Unplugged Live was a six-week series, starting in June 2017, featuring conversations with artists and music performances presented within the exhibition *Every Brilliant Eye: Australian Art of the 1990s*.

The NGV continued its conversations and lecture series with high-profile international guest speakers, including French photographer Xavier Rey, Dutch fashion designers Viktor Horsting and Rolf Snoeren, English paintings conservator and lecturer Sarah Cove, and artist John Olsen AO, OBE. Lecture series and symposia presented throughout the year by local, national and international specialists and academics alongside NGV staff explored themes and concepts from a broad range of NGV exhibitions.

In March 2017 the Gallery held the third annual Women in Leadership evening discussion, developed to celebrate International Women's Day and the contribution of eminent Australian women to business, culture and politics. Guest panellists were journalist Talitha Cummins; Professor Jane den Hollander AO, Vice-Chancellor and President, Deakin University; Helen Conway, Deputy Chair, Aon Superannuation Pty Ltd, Director, ReachOut Australia, and Director, Per Capita Australia Limited; and playwright, screenwriter and novelist Joanna Murray-Smith.

New programming partnerships launched this year included the inaugural Telstra Creativity and Innovation Series held in March 2017; a program of discussions co-presented with Asia Society Australia that commenced in June 2017; and a new collaboration between the Australian National Academy of Music and the NGV, commencing in May 2017, that explored the intersection of Australian music and art through performances of specially curated repertoires inspired by works in the NGV Collection.

The Gallery also partnered with the Victorian Government to deliver Melbourne Design Week in March 2017, an annual design program linking creativity with business and community. The program explored the value of good design in a ten-day, city-wide celebration offering talks by leading designers, tours, workshops and industry events at the NGV and partner venues throughout Melbourne. The third annual Melbourne Art Book Fair was held as part of Design Week and included an international typography symposium, talks, book launches, performances and workshops.

NGV KIDS AND TEENS

The NGV engages children, teens and their families in art and design through specially developed exhibitions, programs and publications. This program uses creativity and artistic engagement to encourage a lifelong love of art, and provides avenues for creative learning and self-expression.

The NGV opened two children's exhibitions during 2016/17: *Atelier: Viktor&Rolf for Kids* and *Fiona Hall: Uneasy Seasons*, both curated in collaboration with the artists. The latter was presented in two spaces, one for younger children and the other created specifically for teen audiences.

Teen programming also included Art Party events in August 2016 and January 2017 that invited young people to enjoy exclusive evening access to the Gallery and major exhibitions *Degas: A New Vision*, *David Hockney: Current* and *Viktor&Rolf: Fashion Artists*.

Artist John Olsen created a drawing activity for young visitors as part of the exhibition *John Olsen: The You Beaut Country*, and an activity trail was developed for children in support of *Patrick Pound: The Great Exhibition*.

The annual NGV Kids Summer Festival was held over eleven days in January 2017 at both venues, and included workshops with local artists and a range of art-making and participatory activities.

EDUCATION HIGHLIGHTS

In 2016/17 NGV Education connected students and teachers with the NGV Collection and exhibitions through a diverse range of programs and projects designed to inspire learners of all ages across a range of subject areas.

Student program highlights included an art and dance program for *Degas: A New Vision* and an art and music program for *Van Gogh and the Seasons* developed in collaboration with the Victorian College of the Arts. The annual *Top Arts* exhibition, featuring outstanding work by students who have completed VCE Art or Studio Arts, was supported by daily programming, including folio viewings and talks.

Teacher professional learning programs included exhibition briefings, a teachers' masterclass presented in conjunction with *Degas: A New Vision*, a series of creative educator programs led by contemporary artists and designers, and a three-day summer school program focusing on NGV Summer contemporary art and design exhibitions.

(opposite)

Senior Curator of Indigenous Art Judith Ryan AM; Professor Marcia Langton AM; and artist Julie Gough discuss Emily Kam Ngwarray's *Anwerlarr anganenty (Big Yam Dreaming)*, 1995 during the exhibition *Who's Afraid of Colour?*

© Emily Kam Ngwarray/Licensed by Viscopy, 2017

ENGAGING WITH ARTISTS

Throughout the year the NGV engaged with contemporary artists from diverse backgrounds and creative fields. Artists, makers and designers collaborated with the Gallery to deliver art classes and creative workshops, artists in conversation events, lectures, talks and art-making activities. Engagement with artists on the subject of creativity, process and inspiration was explored via interviews and interpretive editorial for print and digital platforms, such as *NGV Magazine*, children's publishing, the digital collection resource NGV guide, social media initiatives and the NGV Channel.

In 2016/17 the Gallery continued to expand its program of engagement with artists, makers, designers and jewellers to enhance the NGV Design Store's offerings and visitor experience. Launched in October 2016, the contemporary jewellery program was a key retail initiative this year. The program involved collaborating with local and international jewellers, makers and jewellery galleries to present a new range of contemporary jewellery available for purchase.

Close collaborations with artists were also undertaken during the period to deliver a number of publications. For the *John Olsen: The You Beaut Country*, *Viktor&Rolf: Fashion Artists*, *David Hockney: Current* and *Bill Henson* publications, the NGV commissioned the exhibiting artists to produce original short-run prints to accompany highly collectable and unique limited-edition books, as an exclusive offer for visitors to the NGV Design Store.

DIVERSE COMMUNITIES

In 2016/17 the NGV researched, developed and implemented exhibitions, programs and activities celebrating and exploring a diversity of cultures. The Gallery engaged with visitors from various communities by presenting a broad spectrum of themes, ideas and issues in audience engagement initiatives that reflected a range of cultural perspectives.

NGV Magazine highlighted cultural diversity in art and design through editorial features on Pacific art and culture, Aboriginal Australian art and culture, Middle Eastern design and art from Asia, as well as international content from Spain, Finland, the Netherlands, Denmark, France, Italy, the United States, South America, Taiwan and Japan. Select editorial content was expanded as video interviews for NGV Channel.

PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2016/17 with the commissioning, development and release of twenty-nine publishing projects both print and digital. A full listing can be found on page 54.

Many NGV print publications were reprinted to satisfy demand, most notably *Van Gogh and the Seasons*, of which more than 30,000 copies were produced in total. The book *Australian Art in the Collection of the National Gallery of Victoria* was launched in December 2016 and is the final volume of a three-part series featuring selected works in the NGV Collection.

A major highlight of the period was the international distribution of key NGV publications, including a co-edition of *David Hockney: Current*, through Thames and Hudson into the United States and United Kingdom, and distribution of *Viktor&Rolf: Fashion Artists* and *Bill Henson* through ARTBOOK | D.A.P., United States.

The NGV published a further two titles for children, aimed at readers aged five years and above, to accompany major exhibitions. *Viktor&Rolf Fashion Artists: A Drawing Book for Kids* and *Van Gogh and the Seasons: An Art Book for Kids* extended the NGV's successful and popular children's book publishing program. The title *25 Artists Who Have Made an Impact*, written by Ronnie Scott and published in March 2017, is the Gallery's first-ever publication aimed at teens.

OUTREACH AND REGIONAL ENGAGEMENT

In January 2017 the NGV Kids on Tour program provided regional communities with the opportunity to experience NGV Kids programming and activities for the exhibitions *Atelier: Viktor&Rolf for Kids* and *John Olsen: The You Beaut Country*. Forty-two venues participated including, for the first time, migrant centres.

The NGV offered family art-making activities at the Good Friday Appeal's Kids Day Out at the Melbourne Convention and Exhibition Centre on 14 April 2017, with proceeds going to the Royal Children's Hospital.

A number of online NGV Education resources were produced including for *Top Arts 2017*, *John Olsen: The You Beaut Country*, *Degas: A New Vision* and *Van Gogh and the Seasons*. Building on successful multidisciplinary teaching and learning programs offered by NGV Education, a suite of four teacher and student texts on creative writing and critical thinking through art were produced in partnership with Macmillan Education.

NGV Voluntary Guides continued to present the Gallery Visits You outreach program at community and aged care facilities for audiences who are unable to physically visit the NGV.

INNOVATIVE TECHNOLOGY

The NGV continued to embrace digital innovation and technology in 2016/17 through the development of major websites, digital interactive apps, film and motion graphics and display technology integration implemented in support of major exhibitions.

Moving image productions were developed to support the exhibition program. Highlights included feature documentaries with artists David Hockney and John Olsen, as well as a film produced to accompany the *Van Gogh and the Seasons* exhibition. NGV Channel was redesigned to feature a range of artist documentaries, and to make this content accessible to a wide audience.

Developed in collaboration with Telstra, NGV guide is a digital resource enabling audiences to connect more deeply with a number of featured works of art in the NGV Collection. This year a successful social media component that enabled audiences to directly respond to purposeful questions about works of art generated high response rates. New content and commissioned audio tours were added to the NGV guide throughout the year.

In a new initiative also developed with Telstra, the Digital Creatives education program—a suite of coding and iPad drawing programs—was launched in October 2016.



(opposite)
A young visitor participates in the NGV Kids exhibition
Fiona Hall: Uneasy Seasons.
© Fiona Hall

REALISING OUR POTENTIAL



The NGV is committed to genuine community engagement, and recognises that the NGV Collection exists for our community to access and enjoy.

SERVING THE COMMUNITY

The NGV strives to ensure that all aspects of engagement result in a positive experience for the community. In October 2016 the NGV Service Standards program commenced with training workshops and ongoing support to enable all visitor-facing teams to connect with each other and provide a framework to better deliver a memorable and seamless visitor experience at all points of interaction.

INNOVATION AND COLLABORATION

In 2016/17 the NGV strengthened its partnerships with a range of cross-industry institutions, considered leaders in their field, to deliver thought-provoking events and experiences. Collaborating partners included:

- ABC Classic FM
- ABC Radio National
- The Lowy Institute for International Policy
- Melbourne Open House
- Melbourne Symphony Orchestra
- RMIT University, University of Melbourne, LaTrobe University and Deakin University
- Victorian College of the Arts
- Virgin Australia Melbourne Fashion Festival

The NGV also welcomed new program partners the Australian National Academy of Music, and Asia Society Australia.

Collaborations with major corporate partners also enabled innovation in the NGV's public programming. In May 2017 the Gallery hosted the inaugural Telstra Creativity and Innovation Series, featuring a keynote address by Finnish computer programmer and illustrator Linda Luikas who spoke on the fusion of art and technology. The NGV also partnered with Macquarie Group to host a new series of business and design forums, which aimed to foster dialogue between industry and the design community. The 2016 NGV Architecture Commission *Haven't you always wanted...?* by M@STUDIO Architects was complemented by an immersive virtual reality program developed by Design Partner RMIT University which enabled visitors to redesign the structure using virtual reality.

Collaboration and engagement with the education sector included programs delivered with key subject associations, including Art Education Victoria; the Design and Technology Teachers Association; the Modern Language Teachers' Association of Victoria; Victorian Association for the Teaching of English; the Victorian Association for Philosophy in Schools; the Asia Education Foundation; the Melbourne Writers Festival; and the ARC Centre of Excellence for the History of Emotions.

(above)

A performance by the Australian National Academy of Music held during the exhibition *Who's Afraid of Colour?*

VOLUNTEER CONTRIBUTION

Volunteers play an important role in the NGV's ability to deliver a wide range of programs and events to our audiences, and the Gallery acknowledges the significant contribution of the many volunteers who dedicated their time to the Gallery during the year.

During 2016/17, NGV Voluntary Guides provided tours of the Collection four times a day at both NGV International and The Ian Potter Centre: NGV Australia. Regular rostered tours and booked group tours for exhibitions were also presented by NGV Voluntary Guides to enrich audiences' experience of the NGV Collection and exhibitions. In addition, the Guides continued to support a diversity of other NGV activities, including corporate and sponsor functions, special events, Members' viewings, NGV Friday Nights and VIP tours.

The Guides play a key role in making the NGV accessible to a wide range of visitors through specialist tours and programs. These include the Art and Memory program for people living with dementia; audio-described tours for visitors with vision loss; the Gallery Visits You outreach program, and some tours in languages other than English. The Guides also provide valuable support for Auslan tours presented by Deaf artists.

In 2016/17 volunteers have again been instrumental in assisting the NGV Library with a number of projects, including maintaining the library's core collections of artist and gallery files, books and journals. Volunteers also supported various aspects of the NGV Members program, and NGV Kids program.

All members of the NGV Council of Trustees contribute their expertise and a significant amount of time to the Gallery on a voluntary basis. The six committees and working groups of the Council of Trustees also benefit from the knowledge and guidance of external members who offer their time on a voluntary basis.

RECOGNITION

Several NGV publications received accolades this year, with *Some Posters from the NGV* winning in the book category at both the 2017 Museums Australia Multimedia and Publications Design Awards and the 2017 Australian Book Design Awards. The publication also received a 'Wooden Pencil' accolade in the 2017 Design and Art Direction Awards in London. At the 2017 National Print Awards the exhibition publication *Degas: A New Vision* received the Judges Award and won Gold in the Limp Bound category.

NGV Kids publications also received awards this year, with *Degas: An Art Book for Kids* winning Gold in the 2016 Moonbeam Children's Book Awards. At the International Book Awards held in May 2017 in Los Angeles, United States, both *Viktor&Rolf Fashion Artists: A Drawing Book for Kids*, and *Van Gogh and the Seasons: An Art Book for Kids* won in the Children's Novelty Gift Book category and the Children's Educational category respectively.

In February 2017 the NGV was honoured to receive an award for best impressionist/modern exhibition at the Global Fine Art Awards in recognition of *Degas: A New Vision*.

SHARING OUR VISION

Support from all areas of the community has had a tremendous impact on the NGV over the past twelve months. Donations from individuals and foundations have not only enhanced the growth and development of the NGV Collection but also enabled the delivery of numerous Gallery programs and initiatives.

Active partnerships and collaborations with the academic, community, philanthropic and corporate sectors have greatly assisted the scope of the NGV's programming, and government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES AND PARTNERSHIPS

The NGV is extremely grateful to federal, state and local government for their support of programs and exhibitions in 2016/17. The Australian Government International Exhibitions Insurance Program assisted in both the 2016 and 2017 Melbourne Winter Masterpieces Exhibitions; *Brook Andrew: The Right to Offend is Sacred* was supported through the Australia Council for the Arts; and *Love: Art of Emotion 1400–1800* was supported by the Australian Research Council. The Federal Department of Communication and the Arts also provided support, through the Catalyst—Australian Arts and Culture Fund, for the exhibition *Subodh Gupta: Everyday Divine*.

The Victorian Government provided significant funding that enabled the NGV Summer program to be presented, and contributed to other exhibition, maintenance, collection management and operating costs.

The Department of Education and Training supported the *Top Arts 2017* exhibition of VCE Arts and Studio Arts students' work, and through a Strategic Partnership Program Grant continued to support the NGV's Artful Learning Program, with additional support from the Catholic Education Office.

FUNDRAISING AND PHILANTHROPY

The NGV was honoured to be the beneficiary of a significant bequest from the Estate of Alan George Lewers Shaw. This bequest will be transforming for the Gallery and will support the growth, preservation, presentation and awareness of the NGV Collection. Alan and his wife Peggy were friends of the NGV for many years, and this gift is a wonderful example of legacy giving. We thankfully acknowledge all bequests received during the period and wish to highlight major gifts from Eugenie Crawford Bequest, Estate of Jean Margaret Williams, Professor Robin L. Sharwood AM Bequest, Estate of Miss Maureen Morrissey, Warren Clark Bequest, Thomas William Lasham Fund, Gil Docking Bequest and Marie Theresa McVeigh Trust.

Support towards the NGV Collection was received from a large number of individuals who assisted the Gallery to acquire important works of art for the community to access and enjoy. We recognise all donors who gave funds to support acquisitions in 2016/17 and sincerely thank major donors, including: Krystyna Campbell-Pretty and the Campbell-Pretty Family, Leigh Clifford AO and Sue Clifford, S. Baillieu Myer AC and Sarah Myer, Gordon Moffatt AM, The

Nicole Chow Family Foundation, John and Cecily Adams, Peter and Ivanka Canet, Margaret Stones AM MBE, Andrew and Geraldine Buxton, Joanna Horgan and MECCA, Chris and Andrew Bertocchi, Professor Barbara van Ernst AM, Neil and June Jens, Vivien and Graham Knowles, Gwenneth Head, Judith and Leon Gorr, John and Lorraine Bates, John and Jenny Fast, Leon and Sandra Velik, and the Nordia Group.

The Gallery is grateful to the committed Annual Giving donors who enabled key acquisitions in the collecting areas of International Art, Contemporary Art, Indigenous Art, Asian Art, Contemporary Design and Architecture, Fashion and Textiles, and Prints and Drawings.

The NGV is thankful for the broad and generous response from the community towards the 2016 Annual Appeal to acquire *Vénus, 1782*, by François Marie Poncet. This was the most successful Annual Appeal to date, with donations received from 685 individuals. The appeal funds were augmented by crucial support from Bruce Parncutt AO and Robin Campbell, Nigel Peck AM and Patricia Peck, and Ken Harrison AM and Jill Harrison, whose leadership donations made the acquisition of this remarkable Neoclassical sculpture possible.

The 2017 Annual Appeal to acquire Louise Boutellier's *Portrait of Césarine de Houdetot, Baronne de Barante: Les Pamplemousses, 1818*, part of a wider strategy to strengthen the NGV's representation of leading female artists, received a strong response at its launch. Thanks are extended to everyone who has donated to this appeal to date, including leadership gifts from Peter and Anne Greenham, Ross Adler AC and Fiona Adler, and Mavourneen and Alan Cowen, as well as to the 2017 NGV Foundation Annual Dinner donors, especially the dedicated table captains, who supported the campaign through this event.

With only months to go until the opening of the inaugural NGV Triennial, sincere gratitude is extended to the many donors supporting this important new event for Melbourne. This support includes leadership donations from the Felton Bequest, the NGV Women's Association, John Downer AM and Rose Downer, the Fox Family Foundation, Michael and Emily Tong, the Orloff Family Charitable Trust, the Gordon Darling Foundation, Craig Kimberley OAM and Connie Kimberley, and the Parncutt Family Foundation as well as important donations during the year from the Department of Foreign Affairs and Trade, Len and Elana Warson, Dianne and Giorgio Gjergja and the Gjergja family, Chris Thomas AM and Cheryl Thomas, Anthony Adair and Karen McLeod Adair, Jane and Stephen Hains, MAB Corporation, Prof. John Hay AC and Barbara Hay, Norma Leslie, Neville and Diana Bertalli, Vivien and Graham Knowles, Nicholas Allen and Helen Nicolay, Esther Frenkiel OAM and David Frenkiel, Michael Schwarz and David Clouston, Vicki Vidor OAM and Peter Avery, Cameron Oxley and Bronwyn Ross, Joanna Horgan and Peter Wetenhall, Sarah and Ted Watts, Sarah Morgan, Brendan and Grace O'Brien, Andrew Cook, the Bonnici Family, Virginia Dahlenburg and generous donors who wish to remain anonymous.

Outstanding support towards exhibitions, programs and Gallery initiatives was received throughout the period, including major donations from the Truby and Florence Williams Charitable Trust, Krystyna Campbell-Pretty and the Campbell-Pretty Family, The Nicole Chow Family Foundation, The Neilson Foundation, John Higgins and Jodie Maunder, The Hugh D. T. Williamson Foundation, Joe White Bequest, Metal Manufactures Limited, Elias and Colleen Jreissati, Perpetual Limited, the Cornish family, Barry and Helen Fitzgerald, Peter Clemenger AO and Joan Clemenger AO, Jennifer Lempriere, Spotlight Foundation, Loris Orthwein, the Bonnici Family, Katie and Ron Dewhurst, Kee Wong and Wai Tang, Carol Sisson, Susan Morgan, Cicely and Colin Rigg Bequest, the Vizard Foundation, City of Melbourne, Joan Darling, Janet Whiting AM and Phil Lukies, and Tony Cardamone.

The Gallery was delighted to receive significant works gifted to the NGV Collection in 2016/17. These included the remarkable *Letgo room, 2015*, donated by the artist Ai Weiwei. Additional key gifts were received from leading artists such as Jim Dine, Brook Andrew, Christian Thompson and Eddy Batache, and major gifts from donors including Sir Roderick Carnegie AC, Helen Brack, Marcus Besen AC and Eva Besen AO, Bill Bowness AO, Marilyn Darling AC, Krystyna Campbell-Pretty, Jennifer Shaw, Jason Yeap OAM and Min Lee Wong, Countess Rosie Stradbroke, Jim Cousins AO and Libby Cousins, Jessica Chiodo-Reidy, Christine George, Violet Sheno, Ken Fehily, Julianne Jacks, Harriett and Richard England, Larry Warsh, Jon Cattapan, Todd Barlin, Michael Schwarz and David Clouston, Kenneth Reed AM and Leonard Groat, Mark Fraser, William Nuttall and Annette Reeves, Ben and Helen Korman, Jan Senbergs AM and Helen Beresford, Donald Holt, Wayne Eager and Marina Strocchi, Robert Nudds and Michaela Webb, Gabriella Roy, Peter Ellis, David Archer, Takamasa Takahashi, Athol Hawke and Eric Harding, and Lynette Piggott.

CORPORATE PARTNERSHIPS

This year the Gallery was very pleased to celebrate the ten-year anniversary of support from Principal Partner Mercedes-Benz. The NGV was also pleased to welcome Collins Square, Art Series Hotel Group, Flowers Vasette, Bank of Melbourne, L'Oreal Australia, Chadstone, Crown Resorts Foundation and the Packer Family Foundation, Yarra Trams, Broadsheet, Wittner, Dynaudio, and Astell&Kern to its suite of exhibition partners. Corporations from a broad range of sectors are now engaged with the NGV either through exhibition partnerships, the NGV Business Council, program partnerships or corporate memberships.

A range of major partnerships involved creative collaborations that extended the expertise of both the NGV and its partners and resulted in innovative outcomes. The Gallery's partnership with Telstra resulted in the NGV guide interactive app, NGV Digital Creatives education program and the launch of the Telstra Creativity and Innovation Series. Further lecture series and forums have been presented in partnership with Macquarie Group, Deakin University, the University of Melbourne, La Trobe University and RMIT University.

The Gallery is extremely grateful to Crown Resorts Foundation and the Packer Family Foundation for their tremendous support of Your NGV Arts Access. This program provides disadvantaged students with access to the NGV's internationally renowned exhibitions and education programs. It also supports teachers and their schools with professional development and art education resources.

The NGV is also grateful to those corporate partners who provided support for the 2016 and 2017 Melbourne Winter Masterpieces exhibitions, led by Principal Partner Mazda, Principal Donor Singapore Airlines, Major Partner Telstra and Learning Partner the University of Melbourne.

Similarly, exceptional support was provided for the suite of NGV Summer exhibitions. We thank Principal Partner of *David Hockney: Current* Mercedes-Benz, together with Major Partners Telstra, EY and Higgins Coatings, Official Airline Qantas Airways, Learning Partner La Trobe University, and Partner Macquarie. Support for *John Olsen: The You Beaut Country* was led by Major Partner Deakin University, and supporters Clayton Utz, Collins Square and the Art Series Hotel Group. The success of *Viktor&Rolf: Fashion Artists* was enhanced by the vital support of Principal Partner Bank of Melbourne and Major Partners Vogue Australia, L'Oréal and Chadstone.

The Visit Victoria partnership enabled dedicated NGV promotional events in Shanghai and Beijing, China, during April 2017.

MEMBERS

In 2016/17 NGV Members benefited from special offers and programming, including exhibition previews, art classes, exclusive talks, studio visits, annual summer party and winter banquet, out-of-hours opportunities to view exhibitions and workshops for children and their families.

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2016/17 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

Hard Edge: Abstract Sculpture 1960s–70s

13 February – 31 July 2016

Foyer spaces, The Ian Potter Centre: NGV Australia

200 Years of Australian Fashion

5 March – 31 July 2016

Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia

Principal Partner: Macquarie Group

Major Partner: Deakin University

Supporters:

Emporium Melbourne

MIMCO

Media and Tourism Partners:

Vogue Australia

Sofitel Melbourne On Collins

Adshel

smoothfm

Official Suppliers:

Dulux Australia

Yering Station

Mei & Picchi

StArt Up: Top Arts 2016

11 March – 10 July 2016

NGV Design Studio, The Ian Potter Centre: NGV Australia

Principal Partner: Macquarie Group

Education Supporters:

Department of Education and Training, State Government of Victoria

Victorian Curriculum and Assessment Authority

Catholic Education Melbourne

Independent Schools Victoria

Henry Talbot: 1960s Fashion Photographer

7 May – 21 August 2016

Gallery 15, Level 3, The Ian Potter Centre: NGV Australia

Luminous: Australian Watercolours 1900–2000

7 May – 21 August 2016

Gallery 16, Level 3, The Ian Potter Centre: NGV Australia

Artist's Hand: Collectors' Eye: The Angel Gift

31 May – 6 November 2016

Galleries 13–14, Level 3, The Ian Potter Centre: NGV Australia

Supporters: The Hon. David Angel QC and Mrs Anita Angel

Making the Australian Quilt: 1800–1950

22 July – 6 November 2016

Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

Glenn Murcutt: Architecture of Faith

9 August 2016 – 19 February 2017

NGV Design Studio, The Ian Potter Centre: NGV Australia

Supporter: The Hugh D. T. Williamson Foundation

Bruce Armstrong: An Anthology of Strange Creatures

26 August 2016 – 29 January 2017

Foyer spaces, The Ian Potter Centre: NGV Australia

John Olsen: The You Beaut Country

16 September 2016 – 12 February 2017

Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia

Major Partner: Deakin University

Major Donors: Helen and Barry Fitzgerald

Supporters:

Clayton Utz

Collins Square

The Olsen (Art Series Hotel Group)

Media Partner: smoothfm

Organised by the NGV in association with The Art Gallery of New South Wales

Sally Gabori: Land of All

23 September 2016 – 29 January 2017

Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

A Queensland Art Gallery | Gallery of Modern Art Touring Exhibition

Pip & Pop: On Days Like This There Are Always Rainbows

28 October 2016 – 25 April 2017

Level 2, The Ian Potter Centre: NGV Australia

Principal Supporter: MECCA Brands and Joanna Horgan

Who's Afraid of Colour?

16 December 2016 – 16 July 2017

Galleries 13–20, Level 3, The Ian Potter Centre: NGV Australia

Brook Andrew: The Right to Offend is Sacred

3 March – 4 June 2017

Level 3 Foyer and Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

Supporter: The Australian Government through the Australia Council

Top Arts 2017

24 March – 16 July 2017

NGV Design Studio, The Ian Potter Centre: NGV Australia

Principal Partner: Macquarie Group

Major Partner: Deakin University

Education Supporters:

Department of Education and Training

Victorian Curriculum and Assessment Authority

Catholic Education Melbourne

Independent Schools Victoria

NGV Festival of Photography

Patrick Pount: The Great Exhibition

31 March – 30 July 2017

Foyer and Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia

Every Brilliant Eye: Australian Art of the 1990s

2 June – 1 October 2017

Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

NGV INTERNATIONAL

Céleste Boursier-Mougenot: clinamen

14 November 2015 – 14 August 2016

Gallery E27, Level 3, NGV International

Supporter: The Loti and Victor Smorgon Fund

Eighteenth-Century Porcelain Sculpture

27 February 2016 – 22 January 2017

Decorative Arts Passage, Gallery E19, Level 2, NGV International

NGV Collection Focus

Art of the Pacific

26 March – 21 August 2016

Level 3 Foyer and Galleries E28–30, Level 3, NGV International

Subodh Gupta: Everyday Divine

13 May – 23 October 2016

Asian Art Temporary Exhibitions, Gallery E11, Level 1 mezzanine, NGV International

Supporter: Australian Government Department of Communications and the Arts' Catalyst—Australian Arts and Culture Fund

Jeppe Hein: Semicircular Space

4 June 2016 – 5 March 2017

Federation Court, NGV International

Supporter: The Loti and Victor Smorgon Fund

Siu i Moana: Reaching Across the Ocean

10 June – 11 September 2016

Gallery E6, Ground Level, NGV International

Greg Semu: The Raft of the Tagata Pasifika (People of the Pacific)

10 June – 11 September 2016

Gallery E5, Ground Level, NGV International

Supporters:

Creative New Zealand

Wallace Arts Trust New Zealand

Lisa Reihana: in Pursuit of Venus

10 June – 11 September 2016

Gallery E5, Ground Level, NGV International

(above)

A visitor in the Viktor&Rolf: Fashion Artists exhibition.

ACQUISITIONS



AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

Oroto Bero (Meriam Mir born c. 1949), *Dhari (Headdress)*; *Dhari (Headdress)*; *Dhari (Headdress)* 2007, Torres Strait pigeon feathers, synthetic polymer paint on cotton thread on cane, cone shell. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt c. 1924–2015), *Big school of mullet* 2005, synthetic polymer paint on canvas. Gift of Harriett and Richard England through the Australian Government's Cultural Gifts Program, 2017; *Big River at King Alfred's Country* 2007, synthetic polymer paint on canvas. Gift of James Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2017; *Dibirdibi Country* 2007, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017; *Thundi* 2008, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2017; *Thundi* 2011, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Treahna Hamm (Yorta Yorta born 1965), *All that jazz* 1991, hand-coloured etching, ed. 2/50; *Rebirth II* 1991, etching and aquatint on buff paper, ed. 8/50; *Soul freak* 1991, hand-coloured etching on buff paper, ed. 3/50; *Spiral show* 1991, hand-coloured etching, ed. 9/50; *Turn back time* 1992, hand-coloured etching, ed. 2/50; *Heritage hills* 1996, etching hand-coloured with gouache, gold paint, and fluorescent fibre-tipped pen, artist's proof; *Hot Sunday* 1996, colour etching, ed. 7/60; *Last waterhole* 1996, hand-coloured etching, ed. 5/60; *Paddock face* 1996, colour etching and aquatint, ed. 5/60; *Paradise overkill* 1996, colour etching and aquatint, with hand-colouring, ed. 6/60; *Wild weasel* 1996, etching and aquatint printed in black and brown ink, ed. 13/60. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Samantha Hobson (Kuuku-y'au born 1981), *Today life* 2008, synthetic polymer paint, pigment and polyurethane on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Ron Hurley (Gooreng Gooreng/Mununjali 1946–2002), *Eddie Gilbert bowling* 1991, watercolour, charcoal and pencil. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Paddy Jaminji (Gija born c. 1912–96), *Untitled (Men's ceremonial ground, Springvale)* 1984, earth pigments and natural binder on canvas. Gift of Harriett and Richard England through the Australian Government's Cultural Gifts Program, 2017

Mick Jawalji (Gija/Andajin c. 1920–2012), *Gelenggeng.beny*; *Gillung Nowrrl*; *Wardal* 2003, earth pigments and synthetic polymer paint on plywood. Gift of James Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2017

Peggy Napangardi Jones (Warlpiri 1951–2014), *Goanna, soakage and birds* 1999, synthetic polymer paint on canvas. Gift of James Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2017

Ellen José (Meriam Mir 1951–2017), *Kadu* 2005, gelatin silver photograph; *Song journey* 2005, black and white video transferred to DVD, sound, ed. 1/5; *Tom Mosby* 2005, gelatin silver photograph. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Freddy Ken (Pitjantjatjara active early 21st century), *Untitled* 2010, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942), *Sally and Kelly's Country* 2006, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Makie Mabo (active early 21st century), *Weris (Fish scoop)* 2007, bamboo, twine, synthetic polymer paint. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Sally Morgan (Palku/Nyamal born 1951), *Ancestor woman* 1996, coloured inks and gouache on paper; *Citizenship* 1996, screenprint, ed. 5/30; *Rockpools* 1996, coloured inks and gouache on paper. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Maryanne Mungatopi (Tiwi 1966–2003), *Purrukuparli* 2001, earth pigments and synthetic polymer paint on paper. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2017

George Mung Mung (Gija c. 1921–91), *Niyilyiliny Country* 1990, earth pigments and natural binder on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Patrick Mung Mung (Gija born c. 1943), *Goonyurrilbun (Snake Creek Country)* 2000, earth pigments and natural binder on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Inyuwa Nampitjinpa (Pintupi c. 1922–99), *Women's Dreaming at Punkilpirri* 1996; *Women's Dreaming at Punkilpirri*; *Women's Dreaming at Punkilpirri* 1997, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2016

Trevor Nickolls (Ngarrindjeri 1949–2012), *Palm tree* 1988; *Floating head*; *Gemini face*; *Manly Point*; *Old man clever fella pointing the bone at pollution*; *Thinking blues* 1990; *Love dreams* 1991, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Billy Benn Perrurle (Alyawarr/Akara 1943–2012), *Artetyerre* 2007, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Kurnti Jimmy Pike (Walmajarri c. 1940–2002), *Pitingkaji and Wurta*; *Star (Mask)* 1991; *Mangarakarra Mangarakarra*; *Ngangkarli (Thunderstorms)*; *Sydney* 1993, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Charmaine Pwerle (Alyawarr born 1975) *My spirit Dreaming* 2016, synthetic polymer paint on canvas. Gift of Donald Holt, 2016

Ken Thaiday senior (Meriam Mir born 1950), *Baizam dhari (Hammerhead shark headdress)* 1994, enamel paint on plywood, rope, feathers and polyvinyl acetate. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Christian Thompson (Bidjara born 1978) *Museum of Others* 2015, printed 2016, type C photograph on metallic paper. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2017

Cornelia Tipuamantumirri (Tiwi born 1930), *Pwoja Jilamara* 2010; *Pwoja Jilamara* 2012, earth pigments and synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017; *Untitled* 2015, earth pigments and synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2017

Christine West (Ngaanyatjarra born c. 1952), *Bowl* 1998, glass. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2017

Pedro Wonaeamirri (Tiwi born 1974), *Pukumani*; *Pwoja – Pukumani* 1998 earth pigments and synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Lena Yarinkura (Rembarrnga born c. 1961), *Camp dog* 2004, earth pigments on pandanus (*Pandanus sp.*) and wood, feathers, polyvinyl acetate. Gift of James Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2017

PURCHASES

Tony Albert (Girramay/Yidinji/Kuku Yalanji born 1981), *Ceremony*; *Man from Lithgow*; *On country*; *Smoking a pipe* 2016 from the *Mid-century modern* series 2016, inkjet print, ed. 1/2. Purchased, Victorian Foundation for Living Australian Artists, 2017

(above)
The 2016 NGV Annual Appeal raised funds to acquire François Marie Poncet's *Venus*, 1782.

Chris SANDERS (born Australia 1952), *Lidded vase*; *Lidded vase* 1997, stoneware. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2017

Brett WHITELEY decorator (Australia 1939–92, lived in England 1960–67) **Shigeo SHIGA** potter (born Japan 1928, arrived Australia 1966, lived in Japan 1979–2009, died 2011), *Lovers*, vase (1970s). stoneware. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2017

PURCHASES

Karen BLACK (born Australia 1961), *Crown legs arms* 2016, earthenware, 23ct gold leaf; *Rooftop at night* 2016, earthenware. Purchased with funds donated by Professor Barbara van Ernst AM, 2016

Angela BRENNAN (born Australia 1960), *Pot with figure stopper*; *Pot with standing figures and stopper*; *Pot with pink stripes*; *Tempest pot* 2015, stoneware. Purchased with funds donated by Professor Barbara van Ernst AM, 2017

Kirsten COEHLO (born Denmark 1967, arrived Australia 1972), *Ginger jar*, *cup*, *two bottles* (2015), porcelain. Purchased with funds donated by Professor Barbara van Ernst AM, 2016

Greg DALY (born Australia 1954), *Morning sunburst*, *pivot bowl* 2015; *Morning mist*, *pivot vase* (2015), stoneware. Purchased with funds donated by Professor Barbara van Ernst AM, 2017

DANIEL EMMA, Adelaide design studio (est. 2008) **Daniel TO** designer (born Australia 1984) **Emma AISTON** designer (born Australia 1985), *Paperweight set* (2010) brass; *Stationary container* (2010), opaque and transparent synthetic polymer resin; *Ball ball ball*, *pendant light* (2013), from the *Big!* collection 2013–, glass, aluminium, LEDs; *Loop*, *side table* (2015), aluminium, painted aluminium, opaque synthetic polymer resin; *Loop*, *tray* 2015, from the *Big!* collection 2013, aluminium, painted aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2016

DANIEL EMMA, Adelaide design studio (est. 2008) **Daniel TO** designer (born Australia 1984) **Emma AISTON** designer (born Australia 1985) **Andrew BARTLETT** maker (born New Zealand 1966, arrived Australia 1988), *Mish mash armchair* (2013), painted aluminium, Maple (*Acer sp.*), resin. Purchased, Victorian Foundation for Living Australian Artists, 2016

DANIEL EMMA, Adelaide design studio (est. 2008) **Daniel TO** designer (born Australia 1984), **Emma AISTON** designer (born Australia 1985) **Susan FROST** maker (born Australia 1971, lived in England 2004–06), *Isometric*, *dinner set* (2015), porcelain. Purchased, Victorian Foundation for Living Australian Artists, 2016

DANIEL EMMA, Adelaide design studio (est. 2008) **Daniel TO** designer (born Australia 1984) **Emma AISTON** designer (born Australia 1985) **HAY, Copenhagen** manufacturer (est. 2002), *Wrong for Hay*, *cork cone* (2013–14) cork; *Wrong for Hay*, *magnetic tower* (2013–14), Ash, magnet. Purchased, Victorian Foundation for Living Australian Artists, 2016

Jon GOULDER designer and maker (born Australia 1970), *Settler’s chair* (2015), Tasmanian Blackwood (*Acacia melanoxylon*), leather, felt. Purchased with funds donated by Gordon Moffatt AM, 2016

Dale HARDIMAN (born Australia 1990), *Best of the best Polly chair* 2016, polyester on polypropylene and powder-coated steel, ed. 1/12; *Best of the best Polly chair* 2016, polyester on polypropylene and powder-coated steel, ed. 2/12. Purchased, Victorian Foundation for Living Australian Artists, 2016

Trent JANSEN designer (born Australia 1981), **JP FINSBURY, Sydney** manufacturer (est. 2013), *Broached east Chinaman’s file rocking chair* (2013), Victorian Ash (*Eucalyptus sp.*), Manchurian Ash (*Fraxinus mandshurica*), rubber, steel. Purchased with funds donated by Gordon Moffatt AM, 2016

Jarrold LIM designer (born Australia 1977, lived in Singapore 2007–) **INNERMOST, London** manufacturer (est. 1999), *Hi Ho rocking horse* (2011 designed), (2014 manufactured), sheepskin, Teak (*Tectona grandis*), (other materials). Yvonne Pettengell Bequest, 2016

William MONTGOMERY (born England 1850, lived in Germany c. 1877–84, arrived Australia 1886, died Australia 1927), *Abram goes forth in the Land of Caanan* (1903–04), stained glass, lead. Purchased NGV Foundation Patrons, 2016

Elliat RICH designer (born Australia 1979) **Oscar PRIECKAERTS** maker (born the Netherlands 1976, arrived Australia 1991), *Decennia chairs* (2012), painted Beech (*Fagus sp.*), painted Birch (*Betula sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2017

Fred WARD designer (Australia 1900–90) **E. M. VARY, Fitzroy, Melbourne** manufacturer (active 1920s–40s), *Drop-sided table*, (c. 1932), Mountain Ash (*Eucalyptus sp.*) and Blackwood (*Acacia melanoxylon*). Purchased NGV Foundation, 2017

Fred WARD designer (Australia 1900–90) **E. M. VARY, Fitzroy, Melbourne (attributed to)** manufacturer (active 1920s–40s), *Occasional table*, (c. 1932), Blackwood (*Acacia melanoxylon*); *Pair of Armchairs*, (c. 1932), Mountain ash (*Eucalyptus sp.*), Blackwood (*Acacia melanoxylon*), Jarrah (*Eucalyptus marginata*), acrylic blend tweed, foam, (other materials); *Sideboard* (c. 1932), Mountain Ash (*Eucalyptus sp.*), painted wood, stained plywood; *Side table*, (c. 1932), Mountain Ash (*Eucalyptus sp.*) and Jarrah (*Eucalyptus marginata*); *Tray table*, (c. 1932), Mountain Ash (*Eucalyptus sp.*), Blackwood (*Acacia melanoxylon*), steel. Purchased NGV Foundation, 2017

Australian Fashion and Textiles

GIFTS

AKIRA, Sydney fashion house (est. 1993) **Akira ISOGAWA** designer (born Japan 1964, arrived Australia 1986), *Dress and scarf* 2000–01 spring-summer, silk; *Dress* (c. 2001), silk, cotton, metal (fastening). Gift of Rosslind Piggott, 2017

CARLA ZAMPATTI, Sydney fashion house (est. 1965) **Carla ZAMPATTI** designer (born Italy 1942, arrived Australia 1950), *Dress* (c. 1969), cotton, polyester (trim), metal (fastening). Gift of Brian Moir and Geraldene Ford, 2016

COLLETTE DINNIGAN, Sydney fashion house (1990–2013) **Collette DINNIGAN** designer (born South Africa 1965, lived in New Zealand 1974–85, arrived Australia 1985), *Dress* (c. 1997), silk, polyamide elastane. Gift of Virginia Dowzer, 2017

EASTON PEARSON, Melbourne fashion house (1989–2016) **Pamela EASTON** designer (born Australia 1958) **Lydia PEARSON** designer (born Australia 1957), *Perni dress* 2008–09, silk, metal, plastic, cotton. Gift of Jane De Teliga, 2017

ÉCLARTÉ, Melbourne textile workshop (1939–62) **Catherine HARDRESS** designer (born England 1899, arrived Australia early 1930s, died 1970) **Mollie GROVE** weaver (Australia 1909–96). *Rug* (c. 1960), wool, cotton. Gift of Elizabeth Hill, 2017

FLAMINGO PARK, Sydney fashion house (1973–95) **Jenny KEE** designer (born Australia 1947), *Outfit* 1984, silk, plastic (buttons). Gift of Dimity Reed, 2016

Matthew FLINN (born the Netherlands 1958, arrived Australia 1964, died Australia 2006), *Shirt* (c. 1985), cotton, plastic (buttons). Gift of Garth McLean and Danuta Rzeminski, 2016

LA PETITE, Melbourne fashion house (1940–86) **Pat ROGERS** designer (active in Australia 1940–86), *Cocktail dress* (c. 1960), cotton (tulle), cotton (lace), silk (taffeta), metal (fastenings). Gift of Thea Taverniti, 2017

LINCZ, South Australia workshop (1982–90), *Dress* (c. 1983), wool, leather, metal (fastenings). Gift of Christine Freeland, 2016

MANDY MURPHY MILLINERY, Melbourne millinery house (1987–2014) **Mandy MURPHY** milliner (Australia 1959–2014), *Hat* 1990, wool (felt), silk (ribbon). Gift of Victoria Triantafyllou, 2017

MARTIN GRANT, Paris fashion house (est. 1992) **Martin GRANT** designer (born Australia 1966, lived in France 1991–), *Coat*; *Dress* (c. 1998), wool, synthetic fibre (lining); *Joan of Arc dress* 1999–2000 autumn-winter, wool; *Dress* (c. 2006), acetate viscose, cotton, silk, metal (press studs). Gift of Rosslind Piggott, 2017

MAUREEN FITZGERALD, Melbourne fashion house (1982–86, 1994–) **Maureen FITZGERALD** designer (born Australia 1960), *Cardigan*, *sweater* 1984, wool, mohair, acrylic, polyamide; *Coat*, *sweater and skirt*; *Multicolour pleat coat* 1984, wool; *Latin goddess* 1988, rayon. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2017

TAMASINE DALE MILLINERY, Melbourne millinery house (est. 1986) **Tamasine DALE** milliner (born Australia 1965), *Hat* 1987, wool (felt), silk (ribbon). Gift of Kate Challis, 2017

VICTORIA TRIANTAFYLLOU, Melbourne fashion house (1985–2004) **Victoria TRIANTAFYLLOU** designer (born Australia 1964) *Coat dress* 1990, wool, acetate. Gift of the artist, 2017

PURCHASES

DION LEE, Sydney fashion house (est. 2009) **Dion LEE** designer (born Australia 1985), *Aperture* 2016, laser-cut synthetic fabric (jersey), crystal (Swarovski). Purchased NGV Foundation, 2017

HAYLOOM, Queensland manufacturer (est. 1930), *Evening dress* (c. 1955), synthetic fibre, metal. Purchased, NGV Supporters of Fashion and Textiles, 2016

Australian Painting

GIFTS

Brook ANDREW (born Australia 1970), *The Island IV* 2008, from *The Island* series 2008, synthetic polymer paint and screenprint on blue metallic foil on canvas, ed. 3/3. Gift of Dr Michael Schwarz and Dr David Clouston through the Australian Government’s Cultural Gifts Program, 2017; *52 Portraits* 2013, synthetic polymer paint, metallic paint and screenprint on silver metallic foil on canvas, artist’s proof. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2017

John BRACK (Australia 1920–99), *Kings and queens* 1988, oil on canvas. Gift of Helen Brack through the Australian Government’s Cultural Gifts Program, 2017

Angela BRENNAN (born Australia 1960), *Where have you been?* 2004 oil on canvas. Gift of William Nuttall and Annette Reeves through the Australian Government’s Cultural Gifts Program, 2017

Robert JACKS (Australia 1943–2014, lived in Canada and United States 1968–78), *Warm and brooding* 2006–07, oil on canvas. Gift of Julienne Jacks through the Australian Government’s Cultural Gifts Program, 2017

Bea MADDOCK (Australia 1934–2016) *Ancestor* 1984, oil on canvas; *Fleeing figure* 1985, encaustic, pigment and pencil over burnt paper and ash on plywood; *Triad* 1989, synthetic polymer paint on canvas; *Trial canvas for the Taurai panels* (1989), synthetic polymer paint, encaustic, ochre, ash, pencil and wire on canvas. Gift of Beth Parsons, 2017

Owen PIGGOTT (born England 1931, arrived Australia 1950, died 2015), *Before the dawn* 1975, from the *Images of the creation* series, pigments, marble dust and synthetic polymer on canvas; *Emergence* 2010; *White light no. 14*; *White light no. 17* 2012, oil on canvas. Gift of Lynette Piggott, 2017

William ROBINSON (born Australia 1936), *After the storm from Springbrook* 1998, oil on canvas. Gift of Marilyn Darling AC in memory of Gordon Darling AC CMG through the Australian Government’s Cultural Gifts Program, 2017

Jan SENBERGS (born Latvia 1939, arrived Australia 1950), *Collapsed object no. 2* (1969), oil on canvas. Gift of the artist, Helen Beresford, William Nuttall and Annette Reeves through the Australian Government’s Cultural Gifts Program, 2017

PURCHASES

Erica MCGILCHRIST (Australia 1926–2014), *Flying and singing* 1961, oil on composition board. Purchased with funds donated by Vicki Pearce, 2017

Dan MOYNIHAN (born Australia 1974), *Sunset strip* (2016) from *The least I could do* series 2016, polished stainless steel and enamel paint on aluminium and polyethylene. Purchased, Victorian Foundation for Living Australian Artists, 2017

Ben QUILTY (born Australia 1973), *High tide mark* 2016, oil on canvas. The John McCaughey Memorial Prize Trust, 2016

Steven RENDALL (born England 1969, arrived Australia 2000), *Here at the House Museum?* (2016), oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2016

Australian Photography

GIFTS

Eddy BATACHE (born Lebanon 1939, arrived Australia 1967), *Chantilly, September 1977*; *Monte Carlo, November 1977*; *Vaux-le-Vicomte, December 1977*; *Hostellerie du Château, July 78*; *Hostellerie du Château, July 78*; *Hostellerie du Château, July 78*; *Hostellerie du Château, with Reinhard Hassert, July 78*; *Hostellerie du Château, with Eddy Batache, July 78*; *Rue de Birague, September 78*; *Nice, March 1979*; *Paris, Père Lachaise ‘Oscar Wilde tomb’, with Reinhard Hassert, May 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *Rue Saint Guillaume, June 1980*; *With John Edwards, rue Saint Guillaume, June 1980*; *Paris, November 83, with Reinhard Hassert & Dennis Wirth-Miller*; *Paris, November 83, with Reinhard Hassert & Dennis Wirth-Miller 1983*; *Rue de Birague, with Eddy Batache, July 86*; *Rue de Birague, With Eddy Batache, July 86*; *Rue de Birague, with Reinhard Hassert, July 86*; *Rue de Birague, with Eddy Batache, July 86*; *Rue de Birague, with Eddy Batache & Reinhard Hassert, July 86*; *Rue de Birague, Eddy Batache & Reinhard Hassert, July 86*; *Paris, Palais Royal, with Reinhard Hassert, October 87*; *Paris, Boulevard Saint Germain, August 90*; *Musée d’Art Moderne, Giacometti exhibition, with Reinhard Hassert 1991*, printed 2014, inkjet print, ed. 5/5. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2016

Anne FERRAN (born Australia 1949), *Untitled* 2001–02, from the *Wedding gown* series 2001–02, type C photogram. Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2017

Bill HENSON (born Australia 1955), *Untitled* 2008/09, inkjet print, ed. 5/5; *Untitled* 2008/09, inkjet print, ed. 2/5; *Untitled* 2008/09, inkjet print, ed. 1/5; *Untitled* 2008/09, inkjet print, ed. 5/5; *Untitled* 2008/09, inkjet print, ed. 3/5; *Untitled* 2008/09, inkjet print, ed. 1/5; *Untitled* 2009/10, inkjet print, ed. 2/5; *Untitled* 2009/10, inkjet print, ed. 5/5; *Untitled* 2009/10, inkjet print, ed. 3/5; *Untitled* 2009/10, inkjet print, ed. 2/5; *Untitled* 2009/10, inkjet print, artist’s proof 2; *Untitled* 2009/10, inkjet print, artist’s proof 1; *Untitled* 2009/10, inkjet print, ed. 3/5; *Untitled* 2009/10, inkjet print, ed. 2/5; *Untitled* 2010/11, inkjet print, ed. 1/5; *Untitled* 2010/11, inkjet print, ed. 2/5; *Untitled* 2011/12, inkjet print, ed. 2/5; *Untitled* 2011/12, inkjet print, ed. 3/5; *Untitled* 2011/12, inkjet print, ed. 3/5; *Untitled* 2011/12, inkjet print, ed. 1/5; *Untitled* 2012/13, inkjet print, ed. 1/3. Gift of William Donald Bowness AO through the Australian Government’s Cultural Gifts Program, 2016

Athol SHMITH (Australia 1914–90), *Vivien Leigh* 1948, gelatin silver photograph. Gift of Margarite Hancock in memory of Patricia Hancock through the Australian Government’s Cultural Gifts Program, 2017

William YANG (born Australia 1943), *Battling time* 2010, inkjet print. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Max DUPAIN (Australia 1911–92), *Impassioned clay* 1936; *Hot rhythm!* (1936); *Night with her train of stars and her gift of sleep* (1936–37), *Brave New World* 1938, (printed 1980s), gelatin silver photograph. William Kimpton Bequest, 2016

Tony GARIFALAKIS (born Australia 1964) *Bloodline* (2014), enamel paint on type C photographs. Purchased, Victorian Foundation for Living Australian Artists, 2016

Jesse MARLOW (born Australia 1978), *Three times two* 2007, inkjet print, ed. 1/10; *Sunday morning* 2009, inkjet print, ed. 2/10; *Stop* 2011, inkjet print, ed. 6/10. Purchased, Victorian Foundation for Living Australian Artists, 2016

Australian Books

GIFTS

Peter ELLIS (born Australia 1956), *Red book - London and other drawings* 2015, artist's book: pencil, red pencil, coloured fibre-tipped pens, inkjet print, 60 pages, fabric, cardboard and printed paper cover, wire and thread binding. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2017

Bea MADDOCK (Australia 1934–2016), *This time* 1967, dated 1969, artist’s book: linocut, letterpress, fibre-tipped pen and purple ink stamp on Japanese paper, 27 pages, black paper cover, cotton binding, ed. 2/25. Gift of David Archer, 2017; *To the ice* 1991, issued 2014, artist’s book: relief photo-etching, letterpress and engraving printed in cream ink, 132 unbound pages, cloth and cardboard folder and slipcase with polaroid photograph, fabric strap. Gift of Beth Parsons, 2017

PURCHASES

Marian CRAWFORD (born Australia 1955), *Picturing the island* 2016, artist’s book: letterpress text, photo relief and intaglio printed from polymer plates, 55 pages, cotton cover, stitched binding, ed. 3/8. Purchased, NGV Supporters of Prints and Drawings, 2017

Peter ELLIS (born Australia 1956), *Mrs Hudson’s Lodging Rooms 383460* 1999, concertina book: collage of cut and torn colour and black and white printed paper, pen and ink, pencil, coloured pencil, gold foil, cut newspaper, printed sticker, ballpoint pen, synthetic polymer paint, gold-flecked wrapping paper, postage stamps, stamped red ink, glitter paint, photograph and photocopy transfer, 24 double-sided pages, cloth and cardboard cover; *Moleskine book* 2003–04, sketchbook: brush and black, brown and blue ink, collage of cut printed colour and black-and-white paper, stamped blue and red ink, coloured fibre-tipped pens, coloured pencil, synthetic polymer paint, pen and ink, blue and red ballpoint pen and postage stamp, 108 pages, moleskine cover, stitched binding; *Yellow book* 2009–14, sketchbook: brush and coloured inks, pencil, red pencil, printed sticker, coloured fibre-tipped pens, printed wrapping paper and inkjet print, 60 pages, cloth and cardboard cover, wire and thread binding. Purchased, Victorian Foundation for Living Australian Artists, 2016

GRACIA & LOUISE, Gracia HABY (born Australia 1975) **Louise JENNISON** (born Australia 1976), *Salvaged relatives, boxed* 2015, book: three volumes, inkjet prints, 59 pages each, cardboard cover, inkjet print and carboard cover, coloured paper spine, glued binding, grey paper slipcase, ed. 28/100; *The company you keep* 2016, book: inkjet prints, 62 pages, paper and cardboard cover, glued binding, ed. 46/100; *The company you keep* 2016, artist’s book: pencil on cardboard and collage of cut photocopied illustrations and pencil on nineteenth-century cabinet prints, cloth-covered solander box. Purchased NGV Foundation, 2016

Elizabeth NEWMAN (born Australia 1962), *Whereof one cannot speak* 2016, artist’s book: type C photographs on paper, 28 pages, paper cover, stapled. Purchased NGV Foundation, 2016

Rose NOLAN (born Australia 1959), *Enough* 2016, artist’s book: screenprint, folded into a concertina book, edition of 100. Purchased NGV Foundation, 2016

Theo STRASSER (the Netherlands 1956, arrived Australia 1960), *Black* 2015, artist’s book: computer generated inkjet print, 26 pages, synthetic polymer paint on paper cover, stitched binding, ed. 26/50; *Black cross* 2015, artist’s book: computer generated inkjet print, 24 pages, synthetic polymer paint on paper cover, stitched binding, ed. 11/50; *Lunar* 2015, artist’s book: computer generated inkjet print, 24 pages, synthetic polymer paint on paper cover, stitched binding, ed. 34/50; *Scavi* 2016, artist’s book: computer generated inkjet print, 24 pages, synthetic polymer paint on paper cover, stitched binding, ed. 9/50; *Tree* 2016, artist’s book: computer generated inkjet print, 24 pages, synthetic polymer paint on paper cover, stitched binding, ed. 40/50. Purchased NGV Foundation, 2016

Australian Collages

GIFTS

John WOLSELEY (born England 1938, arrived Australia 1976), *Ochre pits, Peterman Ranges* (1979), collage of pencil and red fibre-tipped pen on handmade paper, watercolour over pencil and red fibre-tipped pen on cut printed paper on 3 joined sheets; *Sedge lattice* (1992), sedge (*Carex sp.*), handmade paper; *Iron gall fungus* (2000–15), collage of watercolour, pen and ink and pencil, sand and pigment and pressed plants on cut and torn handmade and printed paper; *Finke River anabranch* (2015), watercolour and pencil, nature relief prints printed in ink hand-coloured with watercolour, coloured pencil and pencil on Japanese tissue on paper, ink and watercolour on Japanese tissue on paper, ink on transparent synthetic polymer resin, adhesive tape; *Koolatong River anabranch* (2015), pencil on Japanese paper and watercolour and charcoal on nature relief print on Japanese tissue on paper; *Murray River anabranch* (2015), nature relief print printed in black and brown ink on Japanese tissue laid down on watercolour on paper, nature relief print printed in brown and black ink on Japanese paper. Gift of Sir Roderick Carnegie AC in memory of his wife Carmen through the Australian Government’s Cultural Gifts Program, 2016

Australian Drawings

GIFTS

Damiano BERTOLI (born Australia 1969), *Continuous movement: The Manson family* 2006, collage of cut photo-offset lithograph, green pencil and watercolour. Gift of an anonymous donor, 2017

Angela BRENNAN (born Australia 1960), *Temple of heaven* 2003, pencil, charcoal, coloured fibre-tipped pens and collage of watercolour, pencil charcoal and coloured-fibre-tipped pens on paper and cut printed paper, cut colour paper. Gift of William Nuttall and Annette Reeves through the Australian Government’s Cultural Gifts Program, 2017

Jon CATTAPAN (born Australia 1956), *Untitled (Camouflage pants and boots)* 1990, oil stick and coloured pencils over brush and ink; *Untitled (Amoeba with heads, tongue and houses)* 1994, watercolour, synthetic polymer paint, brush and ink and scratching out; *The related suite* 1995, suite of 11 pen and brush and ink drawings; *Biscuit-whacked* 1996, watercolour, brush and ink and brown pencil; *Untitled* 1996, brush and ink, coloured pencils, gouache and scratching back; *Untitled* 1996, pen and ink and watercolour on buff paper; *Untitled (Blue figures)* 1996, watercolour, brush and ink and goauche; *Untitled (Constellation head / landscape)* 1996, watercolour, gouache and brush and ink; *Untitled (Fat insect figure)* 1996, oil, oil pastel and sgraffito; *Untitled (Female curlicue study)* 1996, oil pastel, oil and scratching back; *Untitled (Floating eyes)* 1996, pen and ink on buff paper; *Untitled (Floating forms, antennas and sunset)* 1996, watercolour, brush and ink, gouache and oil pastel; *Untitled (Insect dagger)* 1996, watercolour, green pencil, brush and ink and gouache; *Untitled (Tear drops / amoeba form)* 1996, watercolour, gouache, brush and ink and scratching back on buff paper; *Untitled (Silhouette form with nail)* 1996, brush and pen and ink and watercolour on buff paper; *Untitled (Two insect figures)* 1996, synthetic polymer paint, watercolour, gouache, brush and pen and ink and pencil on 2 joined sheets; *Untitled (Insect on house silhouette)* (1996/97), watercolour, brush and ink and synthetic polymer paint; *Untitled* 1997, watercolour, gouache, white pencil with fibre-tipped pen (brush marker); *Untitled (Amoeba form)* 1997, oil pastel, synthetic polymer paint, brush and ink and scratching back; *Untitled (Antennas on green background)* 1997, watercolour and white pencil; *Untitled (Male torso with syringe)* 1997, watercolour, black and red pastel and brush and ink; *Untitled (Pregnant form with nail)* 1997, watercolour, goauche and scratching back; *Untitled (Doll’s arm with acupuncture needles)* 1997, watercolour, brush and ink and gouache; *Untitled (Floating heads)* 1997, watercolour and white pencil; *Untitled (Study for Swimmer)* 1997, watercolour and gouache; *Untitled (Tear drop and sponge form)* 1997, watercolour and goauche; *Untitled (Silhouette form)* (c. 1997), watercolour and brush and pen and ink; *Untitled (Form with houses)* 1998, watercolour and pen and brush and ink; *Untitled (Plectrum forms / amoeba)* 1998, watercolour, ballpoint pen, gouache and ink; *Untitled (Figure gesturing)* 2003, pen and red and black ink, synthetic polymer paint and watercolour over traces of pencil; *Untitled (Figures study)* 2003, watercolour, synthetic polymer paint, pen and ink and pencil on 2 joined sheets; *Untitled (Orange Hamlet figure, holding skull)* 2003, watercolour and gouache over pencil; *Untitled (Thinkers)* 2003, blue alkyd modified oil paint, synthetic polymer paint, watercolour and green pencil; *Untitled (Two blue figures)* 2003, synthetic polymer paint and watercolour; *Untitled (Orange spotted figure)* 2003, goauche and watercolour; *Untitled (Red crouching figure)* 2003, synthetic polymer paint and watercolour; *Untitled (White Hamlet on green background)* 2003, synthetic polymer paint, watercolour and oil; *Untitled (Two figures conversing)* 2005, alkyd modified oil paint, synthetic polymer paint and red pencil; *Weeping woman, handbag, knife* 2006, brush and pen and ink, red pastel and brown pencil; *Atonal group (Cannaregio 4)* 2014, blue alkyd modified oil paint (transfer print), synthetic polymer paint and orange and blue pencil; *Atonal group (Cannaregio 6)* 2014, blue alkyd modified oil paint (transfer print) and blue pencil; *Atonal group (Cannaregio 9)* 2014, blue alkyd modified oil paint (transfer print), orange and blue pencil and synthetic polymer paint. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2017

John WOLSELEY (born England 1938, arrived Australia 1976), *Crescent dunes near Andado Station, Simpson Desert* (1992), oil paint monoprint on Japanese paper laid down on rag paper; *Anxiety and joy* (1993), watercolour and lithograph on handmade paper, ed. 6/30; *Barchan sand dune, Simpson Desert* (1993), monoprint on handmade moss paper; *First rain* (1993), watercolour, synthetic polymer paint, colour etching and collage of torn printed paper (embedded) on 2 sheets; *Sedimentary print* (1999), handmade paper with embedded print fragments; *Ventifact enclosing beetle umwelt* (2009–15), nature relief print printed in black and brown ink on Japanese paper, ventifact; *The power and movement of the long yam* (2013–14), nature relief print and linocut on Japanese tissue on paper; *Umwelt of the wood boring beetle 1* (2015), nature relief print printed in black and brown ink on Japanese tissue laid down on watercolour on paper, nature relief print printed in brown and black ink on Japanese paper; *Umwelt of the wood boring beetle 2; Umwelt of the wood boring beetle 4* (2015), nature relief print printed in brown and black ink on Japanese paper; *Umwelt of the wood boring beetle 5* (2015), nature relief print printed in black and brown ink on Japanese tissue laid down on watercolour on paper; *Woodblock print on chine collé paper and Huon Pine slab* (2015), nature relief print on chine collé on paper, Huon Pine (*Lagarostrobos franklinii*). Gift of Sir Roderick Carnegie AC in memory of his wife Carmen through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Brook ANDREW (born Australia 1970), *Nation’s Party* 2016 collage of cut hand-coloured photolithographs and cut photolithograph printed in black and pink in on colour photolithographs, ed. 2/30. Purchased, Victorian Foundation for Living Australian Artists, 2016

Jacques Louis COPIA engraver (German 1764–99) **Jean PIRON** draughtsman (Belgian 1767/71–after 1795), *Natives of Cape Diemen fishing; Natives of Cape Diemen preparing their meal* 1800, printed 1817, etching and engraving. Purchased NGV Foundation, 2017

Tony GARIFALAKIS (born Australia 1964), *Don’t change* 2015, screenprint on denim, ed. 34/50. Purchased NGV Foundation, 2016

GREATEST HITS, Melbourne (est. 2008), *Open window* 2015, ultraviolet degradation of coloured paper, ed. 12/25. Purchased NGV Foundation, 2016

Rew HANKS (born Australia 1958), *The Trojan tiger versus the woolly redcoats* 2002, printed 2016, linocut, ed. 18/25; *The hunter and collector* 2010, printed 2016, linocut, ed. 30/30; *The captain and his bunnies* 2015, printed 2016, linocut, ed. 4/30. Purchased, Victorian Foundation for Living Australian Artists, 2017

Jess JOHNSON (born New Zealand 1979, arrived Australia 2002), *Alien sex magick* 2016, inkjet print, ed. 6/100. Purchased NGV Foundation, 2016

Paul PARTOS (born Czechoslovakia 1943, arrived Australia 1949, died 2002), *Beyond (no. 10)* 1980, etching, drypoint and engraving with hand-colouring, ed. 21/24. Purchased with funds donated by Eric Harding, Athol Hawke and Noel McIntosh, 2016; *Abstract form* 1981, etching, engraving and drypoint, ed. 1/25; *Large form* (1982–85), etching, engraving, drypoint and sugar lift aquatint, ed. 1/5; *Window obstruction* 1986, drypoint, engraving and roulette, artist’s proof. Purchased with funds donated by Cheryl Thomas and Chris Thomas AM, 2016

UNKNOWN etcher **John EYRE** draughtsman (born England 1771, arrived Australia 1801, died after 1812), *South west view of Parramatta in New South Wales; View of Sydney in New South Wales* 1814, hand-coloured etching. Purchased NGV Foundation, 2016

Australian Sculpture

GIFTS

Robert BAINES (born Australia 1949), *Stylised street map of Melbourne* (1988), offset lithograph hand-coloured with gouache and correction fluid, sterling silver, bronze, gilding, transparent synthetic polymer resin. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2017

Stanley HAMMOND (Australia 1913–2000), *Demure nude* (1930s, cast 1980s–90s), bronze, ed. 3/9. Gift of Gordon Moffatt AM through the Australian Government’s Cultural Gifts Program, 2017

Andrew ROGERS (born Australia 1947), *We are* 2016, bronze, artist’s proof. Gift of anonymous donor, 2016

John WOLSELEY (born England 1938, arrived Australia 1976), *Found object, Arafura Sea* (found 2012), weathered tortoise shell; *Huon Pine gateway with pillars* 2013–14, Huon Pine (*Lagarostrobos franklinii*), nature relief print on Japanese paper. Gift of Sir Roderick Carnegie AC in memory of his wife Carmen through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Robert HAGUE (born New Zealand 1967, arrived Australia 1985), *Shutdown* (2015), marble, stainless steel, painted stainless steel. Purchased, Victorian Foundation for Living Australian Artists, 2016

Renee SO (born Hong Kong 1974, arrived Australia 1975, lived in England 2005–), *Bellarmino XIII* (2015), stoneware. Purchased with funds donated by Professor Barbara van Ernst AM, 2016

INTERNATIONAL ART

Asian Art

GIFTS

CHENG Shifa (Chinese 1921–2007), *Girl reading book* (c. 2000), ink and pigments on paper. Gift of Jason Yeap OAM through the Australian Government’s Cultural Gifts Program, 2017

DING Yanyong (Chinese 1902–178), *Lotus and frogs* 1977, ink and pigments on paper. Gift of Jason Yeap OAM through the Australian Government’s Cultural Gifts Program, 2017

HUANG Yongyu (Chinese 1924–), *Announcing the arrival of spring* 1980, ink and pigments on paper. Gift of Jason Yeap OAM in honour of Dr Mae Anna Pang, Senior Curator, Asian Art of the NGV through the Australian Government’s Cultural Gifts Program, 2017

JAPANESE, *Men’s kimono jacket (Haori)* (c. 1930), silk. Gift of Ian and Barbara Carroll, 2016

KOREAN, *Pictographs of the eight Confucian virtues (munjado) screen* (early 20th century), four panel folding screen: ink and pigments on paper, lacquer on wood, metal, silk. Gift of Ian and Barbara Carroll, 2016

KOREAN, *Scholar’s mountain retreat in eccentric landscape* (late 20th century), ink on paper. Gift of Ian and Barbara Carroll, 2016

KOREAN, *Amitabha Buddha, Bodhisattvas and Taoist scholars* (20th century), ink and pigments on linen. Gift of Ian and Barbara Carroll, 2016

PURCHASES

AFGHAN, *Woman’s hat* (mid 20th century), cotton, silk (thread), plastic (buttons), metal (plaques), cloves, cowrie shells, glass (beads), metal (foil). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

Junko AZUKAWA (Japanese 1981–, worked in Australia 2005–), *Bamboo grove and the dragonfly* 2016, ink on paper. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2016

BABA Shodo (Japanese 1925–96), *Flame (Honoo)* (c. 1970), bamboo, rattan, metal. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2016

INDIAN, *Bedding cover or hanging (Dharaniyo)* (mid 20th century), cotton, silk (thread), cotton (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Bedding cover or hanging (Dharaniyo)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Bedding cover or hanging (Dharaniyo)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Bedding cover or hanging (Dharaniyo)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Bedding cover or hanging (Dharaniyo)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Child’s smock (Jhuli)* (mid 20th century), silk, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Child’s smock (Jhuli)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Child’s smock (Jhuli)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Child’s smock (Jhuli)* (mid 20th century), silk, silk (thread), metal (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Child’s smock (Jhuli)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Cover for an ox-cart (Maffa)* (mid 20th century), cotton. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Dress for a Krishna sculpture* (mid 20th century), wool, silk (thread), cotton, cotton (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Embroidered fabric strip* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging* (mid 20th century), cotton, silk, silk (thread), wool, paper. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Bhitya or Besan)* (mid 20th century), cotton, silk, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, glass (beads). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mica. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Chakla)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Dharaniyo)* (mid 20th century), cotton, roghan (boiled oil, chalk, pigment). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Toran)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Ulech)* (mid 20th century), cotton, silk (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Ulech)* (mid 20th century), cotton, silk (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Hanging (Ulech)* (mid 20th century), cotton, silk (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Head cover (Odhni)* (mid 20th century), silk, metal. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Horse cover* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Horse cover* (mid 20th century), silk (*mashru*), cotton. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Horse's neck cover (Gughi)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Horse's neck cover (Gughi)* (mid 20th century), cotton, silk (thread), cotton (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Pair of door hangings (Pantoran)* (mid 20th century), cotton, silk (thread), mirror, cowrie shells, metal. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Shawl border* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Shawl border* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Skirt border* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Skirt border* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Wedding sari (Patolu)* (mid 20th century), silk. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Wedding sari (Patolu)* (mid 20th century), silk. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

INDIAN, *Wedding sari (Patolu)* (mid 20th century), silk. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

JAPANESE, *Group of 89 hand-printed gift envelopes* (1930s), colour woodblock prints. Purchased NGV Foundation, 2017

KALASH people, *Woman's hat* (mid 20th century), wool, cotton, cowrie shells, wool (yarn), metal (zip, bell and button). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

MEGHWAL people, *Woman's wedding bodice (Kanchli)* (mid 20th century), cotton, silk (thread), synthetic (thread), mirror, mica, glass (beads), metal (paillettes). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

MIMURA Chikuhō (Japanese 1973–), *Droplet (Shizuku)* (2016), bamboo, rattan, lacquer, gold powder. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2016

PAKISTANI, *Bridegroom's scarf (Bokani)* (mid 20th century), cotton, silk (thread), mirror. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

PASHTUN people, *Man's smock* (mid 20th century), cotton, silk (thread), mirror, metal (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

Utagawa SADAHIDE (Japanese 1807–73), *Panoramic view of Yokohama* 1861, colour woodblock. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2016

SUGANUMA Michiko (Japanese 1940–), *Bamboo root water container (Wagaenuri chikukon mizusashi)* (1987), lacquer on bamboo. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2016

TEKKE TURKMEN people, *Child's collar* (mid 20th century), cotton, silk (thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

TSURUYA Kōkei (Japanese 1946–), *Nakamura Kasho III as The Kyogen Actor Sakon in Meoto Dojoji* 1982, colour woodblock, ed. 4/27; *Nakamura Utaermon VI as Tonami, Wife of Honzo in Yamashina Kankyo* 1984, colour woodblock, ed. 39/45; *Ichikawa Danjuro XII as Musashibo Benkei in Kanjincho* 1985, colour woodblock, ed. 25/54; *Ichikawa Danjuro XII as Saint Narukami in Narukami* 1985, colour woodblock, ed. 26/54; *Nakamura Tokizo V as Kagaribi, Wife of Takatsuna in Moristuna Jinya; Nakamura Tomijuro V as Ko No Moronao in Act 3, Kanadehon Chushingura*, colour woodblock, ed. 25/54. Purchased with funds donated by Adam and Yoko Ryan, 2017

TURKMEN people, *Child's dress* (mid 20th century), cotton, silk, silk (thread), metal (button), cotton (cord), hair. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

TURKMEN people, *Child's hat* (mid 20th century), cotton, silk (thread), feathers. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

TURKMEN people, *Pair of pectoral decorations* (mid 20th century), gilt silver, carnelian, metal (plaques), silk (thread), cotton, glass (beads). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

TURKMEN people, *Pendant* (mid 20th century), gilt silver, carnelian. Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

UZBEK people, *Embroidered hanging or cover (suzani)* (late 19th century), cotton, silk (thread). Purchased with funds donated by Vivien Knowles, 2017

UZBEK people, *Doorway decoration (Korak)* (mid 20th century), silk, cotton, silk (thread), wool, metal (plaques, beads and thread). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

UZBEK people, *Woman's hat* (mid 20th century), cotton, cotton (thread), metal (buttons). Purchased NGV Foundation with the assistance of the Vivien Knowles Fund for Asian Art, 2016

International Decorative Arts

GIFTS

AURELIANO TOSO DECORATIVE GLASSWORKS, Murano manufacturer (Italy 1938–68), **Dino MARTENS** designer (Italy 1894–1970), *Eldorado pulcheria, ewer* (c. 1954), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

BAROVIER & TOSO, Murano manufacturer (Italy est. 1936) **Angelo BAROVIER (attributed to)** designer (Italy 1927–2008), *Of canes (A canne), bottle with stopper* (c. 1958), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

BELLEEK PORCELAIN FACTORY, Belleek manufacturer (Ireland est. 1857), *Basket; Heart basket* (1890–1920), porcelain (parian). Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

Len CASTLE (New Zealand 1924–2011), *Pouring bottle* (c. 1970), stoneware. Gift of Deborah McNicoll in memory of Ruth McNicoll, 2017

Dale CHIHULY (United States 1941–), *Brilliant sapphire, chandelier; Jerusalem 2000 cylinder #40* (1999), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

DAUM FRÈRES, VERRERIES DE NANCY, Nancy manufacturer (France 1925–40,1946–62), *Vase* (c. 1905), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

Michele DE LUCCHI designer (Italy 1951–) **MEMPHIS, Milan** retailer (Italy 1981–88) **TOSO VETRI D'ARTE, Murano** manufacturer (Italy est. 1981), *Antares, vase* (1983), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

Jean DE VERNON designer (France 1897–1975) **PARIS MINT** manufacturer (France est. 1864), *Normandie commemorative medal* 1935, bronze, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2016

GALLÉ, Nancy manufacturer (France 1871–1931), *Vase* (1890–1910); *Vase; Vase* (c. 1890–1910); *Vase* (c. 1898); *Vase; Vase; Vase* (1890s), glass; *Table lamp* (1900–10), glass, brass; *Vase; Vase* (c. 1900); *Vase* (c. 1902), glass; *Ferns, side table* (c. 1900), Walnut (*Juglans sp.*), wood. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

GEORG JENSEN SØLVSMEDIE, Copenhagen manufacturer (Denmark est. 1904) **Johan ROHDE** designer (Denmark 1856–1935), *Blossom, coffee service* 1905 designed, (1933–44 manufactured), silver, ivory; *Compote* 1912 designed, (after 1960 manufactured), silver. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

IITTALA, Iittala manufacturer (Finland est. 1881) **Timo SARPANEVA** designer (Finland 1926–2006), *Orchid (Orkidea) vase; Orchid (Orkidea) vase* 1953 designed, glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

MATRICARDI (MAIOLICHE ASCOLANE), Ascoli Piceno manufacturer (Italy 1922–34), *Plate* (c. 1928) earthenware. Gift of John McPhee in honour of Jennifer Phipps, 2016

Pablo PICASSO (Spain/France 1881–1973), *Bird with worm, ashtray* 1952, earthenware, edition of 500; *Heads, jug* 1956, earthenware, edition of 500; *Woman, pitcher* 1955, earthenware, small limited edition; *Heads, jug* 1956, earthenware, edition of 500. Gift of Mark Fraser through the Australian Government's Cultural Gifts Program, 2017

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007), *Plate* 1956, earthenware, edition of 100. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

R. LALIQUE, Wingen-sur-Moder manufacturer (France 1921–), *Perruches, vase* (1919 designed), (1919–26 manufactured), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen manufacturer (Denmark est. 1775) **Arnold KROG** designer (Denmark 1856–1931), *Dragonfly, jardinière* 1899 designed, (1900–22 manufactured), porcelain (hard-paste). Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

SEGUSO VETRI D'ARTE, Murano manufacturer (Italy 1933–92) **Flavio POLI** designer (Italy 1900–84), *Submerged (Sommerso), vase* (c. 1954 designed), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

SEGUSO VIRO, Murano manufacturer (Italy est. 1993), *Spiraline vase* (1990s), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

SÈVRES PORCELAIN FACTORY, Sèvres manufacturer (France est. 1756), *Tsar Nicholas II, commemorative medal* 1896, porcelain (biscuit). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2016

Ettore SOTTsass designer (Austria/Italy 1917–2007) **MEMPHIS, Milan** retailer (Italy 1981–88) **COMPAGNA VETRARIA, Murano** manufacturer (Italy active 1950s–1980s), *Alioth, vase; Alcor, vase* (1983), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

VENINI & CO., Murano manufacturer (Italy est. 1921), *Pair of obelisks* (c. 1965–70), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

VENINI & CO., Murano manufacturer (Italy est. 1921) **Ludovico DIAZ DE SANTILLANA** designer (Italy 1931–89) **Tobia SCARPA** designer (Italy 1935–), *Canoe (Canoa), dish* 1960 designed, (c. 1965–70 manufactured), glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

VENINI & CO., Murano manufacturer (Italy est. 1921) **Tobia SCARPA** designer (Italy 1935–), *Eyes (Occhi)*, vase 1960 designed, glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2017

WEDGWOOD, Staffordshire manufacturer (England est. 1759) **William HACKWOOD** designer (England (c. 1757–1839), *Slave medallion* (c. 1787), stoneware (white and black jasper), gold. Presented by The Wedgwood Society of Australia to commemorate their 40th Anniversary in 2013, 2017

Marco ZANINI designer (Italy 1951–) **MEMPHIS, Milan** retailer (Italy 1981–88) **TOSO VETRI D'ARTE, Murano** manufacturer (Italy est. 1981), *Rigel, vase* 1982, glass. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2017

PURCHASES

AI Weiwei (Chinese 1957–, worked in United States 1981–93), *Peony* 2015, porcelain, ed. 1/99. Purchased NGV Foundation, 2016

BAU UND WOHNUNGSKUNST, Weimar manufacturer (Germany active 1920s) **Erich DIECKMANN** designer (Germany 1896–1944), *Dining room suite* (c. 1926 designed), (c. 1927–28 manufactured), Oak (*Quercus sp.*), painted wood, glass, rush. Purchased with funds donated by Peter and Ivanka Canet, 2016

Tord BOONTJE designer (born the Netherlands 1968) **MOROSO, Udine** manufacturer (Italy est. 1952), *Shadowy armchair* (2009 designed), (2016 manufactured), painted steel, polyethylene, rubber. Purchased with funds donated by Gordon Moffatt AM, 2016

DE DRIE POSTELEYNE ASTONNE (THE THREE ASH BARRELS), Delft manufacturer (the Netherlands 1700–16) *Garniture of five vases* (c. 1700–10), earthenware. Purchased with funds donated by Peter and Ivanka Canet with the assistance of NGV Foundation, 2017

DOSHI LEVIEN, London design studio (England est. 2000) **Nipa DOSHI** designer (India 1971–) **Jonathan LEVIEN** designer (Scotland 1972–) **MOROSO, Udine** manufacturer (Italy est. 1952), *Principessa daybed* (2008), from the *Myth and Material* collection 2008, wood, polyurethane foam, wool, silk, vinyl, (other materials). Purchased with funds donated by Gordon Moffatt AM, 2016

Konstantin GRCIC designer (Germany 1965–) **PLANK, Ora** manufacturer (Italy est. 1893), *Myto chair* (2006 designed), 2014 manufactured, thermoplastic polyester. Purchased with funds donated by Gordon Moffatt AM, 2017

Thomas HEATHERWICK designer (England 1970–), **MAGIS, Torre di Mosto** manufacturer (Italy est. 1976), *Spun chair* (2010 designed), (2015 manufactured), polyethylene. Purchased with funds donated by Gordon Moffatt AM, 2017

Porky HEFER designer and maker (South Africa 1968–) *Fiona Blackfish*, from the *Monstera Deliciosa, Vol. 1* series (2015 designed), (2016 manufactured), leather, suede leather, sheepskin, steel, nylon thread, (other materials) (chair), powder-coated steel, nylon rope (suspension apparatus). Purchased with funds donated by Gordon Moffatt AM, 2017

Genevieve HOWARD (Ireland 1992–), *The song of the chanter, necklace; The song of the chanter, bracelet* 2016, cut card, elastic. Purchased with funds donated by Diana Morgan AM, 2017

Jean Louis IRATZOKI designer (France 1965–) **ALKI, Itsasu** manufacturer (France est. 1981), *Kuskoa bi, armchair* (2014 designed), (2016 manufactured), bioplastic, limed Oak (*Quercus sp.*). Purchased with funds donated by Gordon Moffatt AM, 2017

JOHANN LOETZ WITWE GLASSWORKS, Klostermühle manufacturer (Bohemia 1836–1947) **ARGENTOR-WERKE RUST UND HETZEL, Vienna** manufacturer (Austria 1902– c. 1970), *Cytisus, vase* (c. 1902–05); *Cytisus, vase* (c. 1902–05), glass, silver-plate. Purchased with funds donated by Natasha Davies, Denise De Gruchy and NGV Supporters of Decorative Arts, 2016

François-Raoul LARCHE sculptor (France 1860–1912) **SIOT DECAUVILLE, Paris** foundry (France 1881–1926) *Loïe Fuller, the dancer, lighted sculpture* (c. 1900), gilt-bronze, electrical wiring, (other materials). Purchased with funds donated by Peter and Ivanka Canet, 2016

Ross LOVEGROVE designer (Wales 1958–) **MOROSO, Udine** manufacturer (Italy est. 1952), *Diatom armchair* (2014 designed), (2015 manufactured), painted aluminium, plastic. Purchased with funds donated by Gordon Moffatt AM, 2016

Louis MAJORELLE (France 1859–1926), *Display cabinet (Etagère)* (c. 1900), walnut, boxwood, lemon wood, rosewood, wood, silk, metal. Purchased NGV Foundation, 2016

Joseph Maria OLBRICH designer (Austria 1867–1908) **EDUARD HUECK, Lüdenscheid** manufacturer (Germany est. 1814), *Pair of candlesticks* (c. 1901 designed), (c. 1904 manufactured), pewter. Purchased with funds donated by Merv Keehn and Sue Harlow, 2016

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007), *Corrida on black ground, rectangular dish* (1953), earthenware, edition of 500. Purchased with funds donated by John and Cecily Adams, 2017

James SHAW designer and maker (England 1987–) **Marjan van AUBEL** designer and maker (the Netherlands 1985–) *Well proven chair* (2012 designed), (2016 manufactured), wood shavings, American Ash (*Fraxinus americana*), bioresin, pigment. Purchased with funds donated by Gordon Moffatt AM, 2017

Patricia URQUIOLA designer (Spain 1961–) **MOROSO, Udine** manufacturer (Italy est. 1952), *Fjord armchair and stone footstool* 2002 designed, 2016 manufactured, painted stainless steel, aluminium, polyurethane foam, leather, waxed silk, plastic. Purchased with funds donated by Gordon Moffatt AM, 2016

Dirk VANDER KOOIJ (the Netherlands 1984–), *Endless chair* (2010 designed, 2016 manufactured), polycarbonate. Purchased with funds donated by Gordon Moffatt AM, 2017

Jólan van der WIEL designer and maker (the Netherlands 1984–), *Original gravity stool* 2011 designed, 2016 manufactured, iron, polyurethane, pigment. Purchsed with funds donated by Gordon Moffatt AM, 2017

Eva ZEISEL designer (Hungary/United States 1906–2012) **SCHRAMBERGER MAJOLIKAFABRIK, Schramberg** manufacturer (Germany 1820–1989), *Gobelin 8, tea service* (c. 1929), earthenware. Purchased with funds donated by Merv Keehn and Sue Harlow, 2017

Oskar ZIETA designer (Poland 1975–) **ZIETA PROZESSDESIGN, Wrocław** manufacturer (Poland est. 2004), *Plopp kitchen stool* (2009 designed), (2016 manufactured), stainless steel. Purchased with funds donated by Gordon Moffatt AM, 2017

International Fashion and Textiles

GIFTS

ANNE VALÉRIE HASH, Paris fashion house (est. 2001) **Anne Valérie HASH** designer (born France 1971) *Dress* (c. 2008), silk. Gift of Rosslynd Piggott, 2017

CHRISTIAN DIOR, Paris fashion house (est. 1946) **Christian DIOR** designer (France 1905–57), *Sonatine* 1957, *Slender (Fuseau)* line, autumn-winter 1957–58, silk (velvet, point d’esprit tulle); *Porcelaine* 1958, *Trapèze* line, spring-summer 1958, silk (faïlle), cotton (net), metal (fastenings); *Zenaïde* 1959, *1960* line, autumn-winter 1959–60, silk (taffeta), metal, nylon (crin); *Marilyn* 1959–60 autumn-winter, silk, metal (fastenings). Gift of Krystyna Campbell-Pretty, 2017

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Skirt* 1996, *Body Meets Dress, Dress Meets Body* collection, spring-summer 1997, cupra, polyester; *Dress* 1997 polyester, wool, cotton, metallic thread; *Outfit* 1997, *Adult punk* collection, autumn-winter 1997, wool, polyester, metal (fastening); *Outfit* 2003, *Square* collection, autumn-winter 2003, wool, nylon; *Outfit* 2003, *Square* collection, autumn-winter 2003, cotton, elastic, metal; *Outfit* 2005, *Broken bride* collection, autumn-winter 2005, polyester, cotton, silk, rayon, cupra (lining); *Outfit* 2005, *Broken bride* collection, autumn-winter 2005, polyester, silk, metal (fastening); *Trenchcoat* 2005, *Broken bride* collection, autumn-winter 2005, cotton, rayon, silk, cupra, polyester, metal; *Boots* 2007, *Cubism* collection, spring-summer 2007, leather; *Outfit* 2011, *Multiple personalities* collection, spring-summer 2011, cotton, plastic, metal. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2017; *Shoes* 2015 spring-summer, leather, cotton, elastic. Gift of Mary and John Poulakis, 2016

DRIES VAN NOTEN, Antwerp fashion house (est. 1986) **Dries VAN NOTEN** designer (born Belgium 1958), *Dress and scarf* (c. 2008), silk, cotton, plastic (sequins). Gift of Rosslynd Piggott, 2017

FOALE AND TUFFIN LTD, London fashion house (1961–73) **Marion FOALE** designer (born England 1939) **Sally TUFFIN** designer (born England 1938), *Dress* (c. 1971), cotton (velvet), cotton, acetate. Gift of Adrian Marshall in memory of Brenda Marshall, 2017

GUCCI, Florence fashion house (est. 1921) **Alessandro MICHELE** designer (born Italy 1972), *Coat* 2016 spring-summer, polyester-coated cotton, goat leather, silk, viscose, shell (buttons). Gift of Kuba Lecki and Joe Zhao, 2017

ISSEY MIYAKE, Tokyo fashion house (est. 1971) **Issey MIYAKE** designer (born Japan 1938), *Dress* (early 1980s), linen, cotton, plastic (buttons); *Evening ensemble* (early 1980s), acrylic; *Kimono dress* (early 1980s), cotton. Gift of Roslyn Boyar, 2017

JOHN GALLIANO, London fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–), *Coat* (c. 1997), wool, cotton, silk. Gift of Virginia Dowzer, 2017

JUNYA WATANABE, COMME DES GARÇONS, Japan fashion house (est. 1992) **Junya WATANABE** designer (born Japan 1961), *Dress* 1996 spring-summer, synthetic fabric, polyester; *Top* 1996 spring-summer, synthetic, wool; *Dress* 2003 spring-summer, cotton, metal (fastening), plastic (fastenings), elastic, rubber. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2017

PHILIP TREACY, London millinery house (est. 1994) **Philip TREACY** designer (born Ireland 1967–, worked in England 1988–), *Black dome hat* 2011 autumn-winter, vacuum-formed acrylic, patent leather, sinamay, metal, polyester (lining). Gift of the artist, 2017

STEPHEN JONES, London millinery house (est. 1980) **Stephen JONES** milliner (born England 1957), *Hat* 1997 autumn-winter, feathers (pheasant), wool (felt). Gift of Kate Challis, 2017

TAO, COMME DES GARÇONS, Japan manufacturer (2005–11) **Tao KURIHARA** designer (born Japan 1961), *Outfit* 2005–11, polyester, rayon, cotton, wool, mohair, nylon; *Dress* 2009 autumn-winter, polyester, rayon; *Outfit* 2010 autumn-winter, wool (jersey), cotton, silk, polyester. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Log cabin quilt (c. 1870), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Orange, red-orange and blue flowers, quilt, (c. 1870), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Carolina Lily, quilt (c. 1890), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Jacob’s coat, quilt (c. 1890), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Old order Amish quilt 1902, wool. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Bars, quilt (c. 1910), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

UNITED STATES, Sunshine and shadow, quilt (c. 1940), cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2017

VIKTOR&ROLF, Amsterdam couture house (est. 1993) **Viktor HORSTING** designer (born the Netherlands 1969) **Rolf SNOEREN** designer (born the Netherlands 1969), *Irinia* 2010, *Cutting edge couture* collection, spring-summer 2010, cotton (tulle), polyester, plastic, aluminium. Gift of the artists, 2017

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943), *Dress* (early 1980s), wool, plastic (buttons). Gift of Roslyn Boyar, 2017

PURCHASES

(ENGLAND), Pregnancy ensemble (1790s), silk, linen, (wool), metal (fastenings), metal (boning). Purchased, NGV Supporters of Fashion and Textiles, 2017

(ENGLAND), Shoes (1720–30s), leather, kid, silk, metal (thread). Purchased NGV Foundation, 2017

HARMON KNITWEAR, Brooklyn manufacturer (est. 1930) **Rudi GERNREICH** designer (born Austria 1922, emigrated to United States 1938, died United States 1985), *Kabuki dress* 1963 autumn, wool. Purchased with funds donated by Bulgari Australia Pty Ltd, 2016

International Photography

IRIS VAN HERPEN, **Paris** fashion house (est. 2007) **Iris van HERPEN** designer (born the Netherlands 1984), *Dress* 2011, acrylic, nylon (tulle), metal. Purchased with funds donated by Norma and Stuart Leslie, 2016

KEN SCOTT, **Milan** fashion house (est. 1962) **Ken SCOTT** designer (born United States 1919, worked in France and Italy 1946–91, died France 1991) **Susan NEVELSON** designer (born United States 1924, worked in Italy 1960s–2015, died Italy 2015), *Shirt* 1970–71, polyester, plastic (buttons). Purchased, NGV Supporters of Fashion and Textiles, 2017

Issey MIYAKE (born Japan 1938) **Ikko TANAKA (after)**, *Maiko dancer (Nihon Buyo)*; *Sharaku* 2016, polyester, vinyl, nylon, acrylic, chromed metal, synthetic cord. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2016

RAF SIMONS, **Antwerp** fashion house (est. 2005) **Raf SIMONS** designer (born Belgium 1968), *Sleeveless coat* 2015 autumn–winter, cotton, plastic (buttons). Purchased, NGV Supporters of Fashion and Textiles, 2016

THEA PORTER COUTURE, **London** fashion house (1964–86) **Thea PORTER** designer (born Israel 1927, worked in England 1960–2000, died England 2000), *Abaya* (c. 1975), cotton, silk. Purchased, NGV Supporters of Fashion and Textiles, 2017

UNITED NUDE, **Amsterdam** shoemaker (est. 2003) **Rem D. KOOLHAAS** designer (born the Netherlands 1974) **Zaha HADID** designer (Iraq 1950–2016), *Nova shoes* 2013, fibreglass, rubber, vinyl, chrome (plating), leather. Purchased, NGV Supporters of Fashion and Textiles, 2017

UNITED STATES, *Poke bonnet* (1840s), silk, cotton, wire and buckram. Purchased, NGV Supporters of Fashion and Textiles, 2017

ZANDRA RHODES, **London** fashion house (est. 1968) **Zandra RHODES** designer (born England 1940), *Dress* 1971, *Japan and Lovely Lillies* collection, silk, rayon, plastic (sequins). Purchased with funds donated by Bulgari Australia Pty Ltd, 2016

International Multimedia

PURCHASES

David SHRIGLEY (English 1968–, worked in Scotland 1988–), *The artist* 2012, black and white video, sound, ed. 3/6 + 1 artist’s proof. Ruth Margaret Frances Houghton Bequest, 2016

Kiran SUBBIAIH (Indian 1971–), *Narcissicon* 2012, colour high definition video, stereo sound, ed. 1/5. Purchased NGV Foundation Patrons, 2016

International Painting

PURCHASES

AI Weiwei (Chinese 1957–, worked in United States 1981–93), *Dropping a Han Dynasty urn* (2015), plastic on composition board. Loti & Victor Smorgon Fund, 2017

Sascha BRAUNIG (Canadian 1983–, worked in United States 2005–), *Herm 2* 2016, oil on canvas on plywood. Purchased NGV Foundation Patrons, 2016

Tala MADANI (Iranian 1981–, emigrated to United States 1994), *Primer* 2015, oil on canvas. Purchased NGV Foundation with the assistance of Dr David Clouston and Dr Michael Schwarz, 2017; *Smiley has no nose* 2015, oil on canvas. Purchased NGV Foundation with the assistance of Anthony Adair and Karen McLeod Adair, 2017

Kohei NAWA (Japanese 1975–), *Directions #92* 2013, synthetic polymer paint on canvas. Suzanne Dawbarn Bequest, 2016

Wolfgang PAALEN (Austrian 1905–59), *Possible men (Hommes possibles)* (1934), tempera and oil on canvas. The Eugénie Crawford Bequest, 2017

Ephrem SOLOMON (Ethiopian 1983–), *Untitled (SS002)* 2016, from the *Signature* series, collage of cut printed colour paper on synthetic polymer paint on composition board, red ballpoint pen; *Untitled (SS005)* 2016, from the *Signature* series, collage of cut printed red paper and newspaper on synthetic polymer paint on composition board; *Untitled (LT001)* 2016, from the *Signature* series, synthetic polymer paint and black pencil on collage of cut printed paper on synthetic polymer paint on composition board. Purchased NGV Foundation, 2017

International Photography

GIFTS

CANG Xin (Chinese 1967–), *Communication* 1999, from the *Communication* series 1996–2006, type C photograph, ed. 10/10. Gift of Larry Warsh, 2016

HAI Bo (Chinese 1962–), *Wood horse* 1999, gelatin silver photograph, ed. 16/20; *I am Chairman Mao’s Red Guard* 2000, type C photograph, ed. 9/18. Gift of Larry Warsh, 2016

HONG Hao (Chinese 1965–), *Mr Hong please come in* 1998, type C photograph, ed. 4/15; *My things no. 2* 2001–02, type C photograph, ed. 6/15. Gift of Larry Warsh, 2016

HONG Lei (Chinese 1960–), *Autumn in the Forbidden City* 1998, type C photograph, ed. 7/10; *After Zhao Ji’s loquat and birds (Song dynasty)* 1999, type C photograph, ed. 9/10. Gift of Larry Warsh, 2016

QIU Zhijie (Chinese 1969–), *Tattoo no. 7* 1994, from the *Tattoo* series 1994, type C photograph, ed. 8/10; *Fine series A* 1996–98, from the *Standard pose* series 1996–98, type C photograph ed. 9/10; *Fine series B* 1996–98, from the *Standard pose* series 1996–98, type C photograph ed. 5/10; *Fine series C* 1996–98, from the *Standard pose* series 1996–98, type C photograph, ed. 7/10; *Fine series D* 1996–98, from the *Standard pose* series 1996–98, type C photograph, ed. 5/10. Gift of Larry Warsh, 2016

RONG Rong (Chinese 1968–), *East Village Beijing no. 15* 1994, gelatin silver photograph, coloured dyes, ed. 6/12. Gift of Larry Warsh, 2016

WANG Jinsong (Chinese 1963–), *One hundred signs of demolition #1980* 1998, type C photograph, ed. 22/30; *One hundred signs of demolition #1995* 1998, type C photograph; *City walls* 2002, type C photograph, ed. 5/8. Gift of Larry Warsh, 2016

WANG Qingsong (Chinese 1966–), *Last supper* 1997, type C photograph, ed. 3/20; *Another battle no. 3* 2001, type C photograph, ed. 1/20. Gift of Larry Warsh, 2016

WENG Fen (Chinese 1961–), *On the wall: Guangzhou (4)* 2002, type C photograph. Gift of Larry Warsh, 2016

ZHANG Dali (Chinese 1963–), *2001 42A* 2001, from the *Demolition and dialogue* series, type C photograph, ed. 1/10. Gift of Larry Warsh, 2016

PURCHASES

Lisa Anne AUERBACH (American 1967–), *MegaSmall* 2016, inkjet prints, ed. 2/5. Purchased NGV Foundation, 2016

Adolphe BRAUN (French 1811–77) *No title (Flower study)* (c. 1854), albumen silver photograph. Purchased NGV Foundation, 2017

Steve CARR (New Zealander 1976–), *Smoke bubble #01; Smoke bubble #02* *Smoke bubble #08* 2016, inkjet print, ed. 1/3. Purchased NGV Foundation, 2016

Derek HENDERSON (New Zealander 1963–), *Kohaihai road, North beach, West Coast. 10-30am, 9th February 2004* 2004, printed 2016, from *The terrible boredom of paradise* series 2004–05, type C photograph, ed. 11/15; *Ratana church, Te Puke Marae, Ohakune to Raetihi road, Raetihi, Rangitikei, Wanganui. 6-49pm, 10th March 2005* 2005, printed 2016, from *The terrible boredom of paradise* series 2004–05, type C photograph, ed. 5/15; *341 Pa road, Whangara, East Cape. 12-20pm, 1st April 2005* 2005, printed 2016, from *The terrible boredom of paradise* series 2004–05, type C photograph, ed. 2/15; *Oscar, Great Barrier Island* 2009, printed 2016, from *The trees are big and the sky is blue* series 2009–12, type C photograph, ed. 2/5. Purchased NGV Foundation, 2017

Horst P. HORST (German/American 1906–99, worked in France 1930–39, United States 1939–99), *Mainboucher corset* 1939, printed 1980, gelatin silver photograph. Bowness Family Fund for Photography, 2017

George HOYNINGEN-HUENE (Russian 1900–68, worked in England 1917–21, France 1921–35, United States 1935–68), *Horst torso* 1931, (printed 1980s), gelatin silver photograph. Bowness Family Fund for Photography, 2017

Thomas JORION (French 1976–), *Toyo* 2009, type C photograph on aluminium and polyethylene, ed. 7/8; *Blednik* 2011, type C photograph on aluminium and polyethylene, ed. 3/8. Purchased NGV Foundation Patrons, 2017

Robert MAPPLETHORPE (American 1946–89), *Alistair Butler* 1980, gelatin silver photograph, artist’s proof 2/3. Purchased NGV Foundation, 2016

Neil PARDINGTON (New Zealander 1962–), *Arthropoda, Auckland Museum Tamaki Paenga Hira* 2013, printed 2016, from *The Order of Things* series 2013, inkjet prints, ed. 1/3. Purchased NGV Foundation, 2017

International Books

PURCHASES

Lisa Anne AUERBACH (American 1967–), *MegaSmall* 2016, artist’s book: photo-offset lithographs, 124 pages, paper cover, glued binding. Purchased NGV Foundation, 2016

John BALDESSARI (American 1931–), *Fable: A sentence of thirteen parts (with twelve alternate verbs) ending in Fable* 1977, artist’s book: photo-offset lithograph on fold-out sheets, folded paper covers. Purchased, Friends of the Gallery Library, 2017

Yakov CHERNIKOV (Russian 1889–1951), *Architectural fantasies (Arkhitekturniie fantazii)* 1933, book: letterpress text, lineblock and colour process relief prints, cloth over cardboard cover, stitched binding, 102 pages, 101 colour plates, edition of 3000. Margaret Stones Fund for International Prints and Drawings, 2016

Edward DONOVAN (Irish 1768–1837, worked in England before 1792–1837), *An Epitome of the Natural History of the Insects of New Holland, New Zealand, New Guinea, Otaheite and Other Islands in the Indian, Southern and Pacific Oceans; including the Figures and Descriptions of One Hundred and Fifty Species of the more Splendid, Beautiful and Interesting Insects, Hitherto Discovered in those Countries...*, 1805, book: 41 hand-coloured etchings, 94 pages, quarter vellum and papered boards, stitched binding. Purchased NGV Foundation Patrons, 2016

Nataliya GONCHAROVA illustrator (Russian 1881–1962), *Gardeners over the vines (Vertogradari nad lozami)* 1913, book: letterpress text,10 double-page colour lithographs, 162 pages, printed paper cover, stitched binding. Purchased NGV Foundation, 2016

Soi LEWITT (American 1928–2007), *Four Basic kinds of Straight Lines* 1969, artist’s book: photo-offset lithographs, 31 pages, paper cover, stapled binding; *Incomplete Open Cubes* 1974, artist’s book: photo-offset lithographs, 280 pages, paper cover, glued binding; *The Location of Lines* 1974, artist’s book: photo-offset lithographs, 48 pages, paper cover, stitched and glued binding. Purchased, Friends of the Gallery Library, 2017

EI LISSITZKY (Russian 1890–1941), *For reading out loud (Dlya golosa)* 1923, book: letterpress and colour relief print, 61 pages, printed paper covers, stapled and glued binding. Margaret Stones Fund for International Prints and Drawings, 2016

George MACIUNAS designer (Lithuanian 1931–78) **La Monte YOUNG** editor (American 1935–), *An Anthology of Chance Operations...* 1963, artist’s book: photo-offset lithographs, 134 pages, printed paper cover, glued binding. Purchased, Friends of the Gallery Library, 2017

Edward RUSCHA (American 1937–), *Every Building on the Sunset Strip* 1966, artist’s book: photo-offset lithograph on fold-out sheets, paper cover, silver paper on cardboard slipcase. Purchased, Friends of the Gallery Library, 2017

International Collage

PURCHASES

Kay HASSAN (South African 1956–), *Untitled; Untitled* 2015, collage of torn printed paper and synthetic polymer paint on paper. Purchased with the assistance of the Bonnici family and NGV Foundation, 2016

International Drawings

PURCHASES

Jeppe HEIN (Danish 1974–), *Me today* 2016, watercolour. Purchased NGV Foundation, 2016

International Miniatures

PURCHASES

FRANCE *Prince Charles Edward Stuart, The Young Pretender* (mid 18th century), watercolour, gouache and gum arabic on ivory, cast gilt-bronze (frame). Purchased NGV Foundation, 2017

International Prints

GIFTS

George BAXTER (English 1804–67), *The Gems of the Exhibition #1* 1852, engraving and aquatint. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2016

Jim DINE (American 1935–), *Cincinnati II* 1969, offset lithograph, ed. 6/75; *Hammers on grey* 1969–70, lithograph on blue-grey paper, ed. 1/13; *Hammers* 1970, lithograph on 2 sheets of orange paper, ed. A/A; *Black heart* 1971, lithograph on polyester film, ed. 49/55; *Picabia I (Cheer)*; *Picabia II (Forgot)*; *Picabia III (Groans)* 1971, photo-lithograph with collage of cut photo-lithograph printed in red ink, ed. 4/75; *Sledgehammer and axe* 1971, offset lithograph, ed. 38/80; *Gustave Flaubert* 1972, drypoint and plate-tone, ed. 5/25; *Big red wrench in a landscape* 1973, colour lithograph, artist's proof 14/15; *Four German brushes 1-4* 1973, etching and plate-tone, ed. 6/75; *Nutcracker* 1973, colour lithograph, ed. 4/10 artist's proof; *Oil can* 1973, soft-ground etching and plate-tone printed in brown ink, ed. 61/75; *Self portrait in a flat cap (baboon) third state* 1974, etching, ed. 10/35; *The red bandana* 1974, lithograph, ed. 12/50; *Lithographs of the sculpture: the plant becomes a fan 1-5* 1974–75, lithograph and varnish, ed.16/6; *Black and white bathrobe* 1975, lithograph printed in black and white ink, ed. 59/60; *Drypoint Eiffel Tower* 1976, etching, drypoint, lift ground and soft-ground etching, ed. 2/45; *Little sketched head of Creeley* 1976, drypoint; *Paris smiles in darkness* 1976, etching, drypoint, sugar-lift and soft-ground etching and relief print, ed. 1/45; *Paris smiles in darkness* 1976, colour etching, drypoint, sugar-lift and soft-ground etching and relief print, ed. 1/45; *Retroussage Eiffel Tower* 1976, etching, drypoint, sugar-lift and soft-ground etching, ed. 33/45; *Portrait of Peter Eyre* 1976, soft-ground etching, drypoint, roulette and foul biting, ed. 21/21; *Spray painted robe* 1977, offset lithograph, etching, soft-ground etching, drypoint and power-tool abrasion, ed. 1/27; *The brown coat* 1977, etching, soft-ground etching, aquatint, drypoint and power-tool abrasion, ed. 1/50; *Harvard self-portrait with glasses in sepia* 1978, etching, soft-ground etching, drypoint and photogravure printed in brown ink, ed. 2/10; *Men and plants* 1978, etching, soft-ground etching, aquatint, drypoint, power-tool abrasion and relief print, ed. 1/40; *Nancy outside in July I* 1978, colour etching, soft-ground etching and aquatint with hand-colouring, ed. 1/60; *Nancy outside in July III* 1978, etching, soft-ground etching, aquatint, drypoint and power-tool abrasion, ed.1/60; *Red ochre flowers* 1978, etching, soft-ground etching, aquatint, drypoint, engraving and power-tool abrasion printed in red-ochre ink, ed. 1/45; *Self portrait without glasses* 1978, etching, lithograph, soft-ground etching and drypoint, ed. 1/9; *The pine in a storm of aquatint* 1978, etching, aquatint and drypoint, ed. 7/45; *A robe against the desert sky* 1979, colour lithograph and screenprint, ed. 15/17; *Eight sheets from an undefined novel, state II* 1979, soft-ground etching, etching and aquatint hand-coloured with oil paint, ed. 29/35; *Nancy in Jerusalem* 1979, lithograph printed in black and orange ink, ed. 1/12; *Nancy in Jerusalem, second state* 1979, lithograph printed in black and orange ink on tea-dyed paper, ed. 1/15; *Self-portrait hand painted in Paris* 1979, etching, drypoint, power-tool abrasion and synthetic polymer paint, ed. 7/25; *Robe in a furnace* 1980, etching and power-tool abrasion, ed. 16/31, 3rd state; *Winter* 1980, etching and power-tool abrasion, ed. 33/40; *Nancy outside in July XII: Green leaves* 1981, etching, soft-ground etching, aquatint, drypoint and power-tool abrasion, ed. 1/30; *Nancy outside in July XIII: Dissolving in Eden* 1981, colour etching, soft-ground etching, aquatint and power-tool abrasion, ed. 1/30; *Nancy outside in July XIV: Wrestling with spirits* 1981, colour etching, soft-ground etching, aquatint, drypoint and power-tool abrasion on blue paper, ed. 9/30; *Nancy outside in July XVI: Japanese Bistre* 1981, photogravure, ed. 5/19; *Nancy outside in July XVII: The reddish one* 1981,

photogravure, soft-ground etching, aquatint and power-tool abrasion printed in red ink on grey paper, ed. 5/26; *Nancy outside in July XIX: The fish in the wind* 1981, etching, drypoint, aquatint, soft-ground etching and power-tool abrasion printed in white ink on synthetic polymer paint on paper, ed. 6/25; *Nancy outside in July XX: Among French Plants* 1981, photogravure, aquatint and power-tool abrasion printed in black and orange ink, ed. 1/26; *Nancy outside in July XXI: The red frame* 1981, photogravure, aquatint, power-tool abrasion and synthetic polymer paint, ed. 11/22; *Nancy outside in July XXII: Ten layers of gray* 1981, colour etching, soft-ground etching, aquatint, drypoint and power-tool abrasion, ed. 5/28; *Nancy outside in July XXIII: Squeezed out on Japanese paper* 1981, aquatint on Japanese paper, ed. 1/25; *Shell from the Gulf of Acaba* 1981, screenprint and etching, ed. 19/30; *Two hearts in the forest* 1981, woodcut and colour lithograph, ed. 24/24; *The Jerusalem woodcut heart* 1981–82, woodcut and rubber stamping hand-coloured with watercolour, ed. 1/20; *A night woodcut* 1982, woodcut printed in white ink on black paper, ed. 13/38; *Blue Crommelynck gate* 1982, lithograph printed in black and silver ink on synthetic polymer paint on 2 sheets, ed. 2/15; *Blue detail from Crommelynck gate* 1982, etching, aquatint and power-tool abrasion, hand-coloured with watercolour and charcoal on 2 sheets, ed. 17/30; *L.A. eye works* 1982, colour etching, aquatint and carborundum on 4 sheets, ed. 54/70; *Rancho woodcut heart* 1982, colour woodcut, ed. 69/75; *The black and white Nancy woodcut (first version)*; *The black and white Nancy woodcut (second version)* 1983, woodcut, ed. 4/27; *The kindergarten robes* 1983, colour woodcut, ed. 55/75; *The robe goes to town* 1983, aquatint and soft-ground etching printed in white ink on black paper on colour screenprint, ed. 54/59; *A robe in Los Angeles* 1984, lithograph, ed. 9/50; *The Temple of Flora* 1984, drypoint, engraving and power-tool abrasion, ed. 4/10; *Double Venus woodcut I-IV* 1984, woodcut printed in grey and black ink, artist's proof, woodcut printed in white and black ink on black paper, ed. 22/26, woodcut printed in white ink on black paper, ed. 1/14, woodcut on green paper, ed. 9/9; *Handmade double Venus* 1984, lithograph printed in black and white ink, hand-painted with white oil stick and black rubbing stick, ed. 1/15; *The black heart* 1984, lithograph, ed. 1/20; *The new French tools 1-5* 1984, etching, drypoint, aquatint, sugar-lift aquatint, power-tool abrasion and spit-bite aquatint with hand-painting ed. 1/50, ed. 9/50, ed. 8/50; *Astra tool* 1985, from the *Astra* portfolio, colour lithograph, 28/50 or artist's proof; *Colourful Venus 1* 1985, from the *Astra* portfolio, colour photo-lithograph, artist's proof 20/50; *Confetti heart 1* 1985, from the *Astra* portfolio, colour photo-lithograph, artist's proof 2/50; *Self portrait etching* 1985, etching and drypoint, ed. 3/13; *The mighty robe I* 1985, from the *Astra* portfolio, colour photo-lithograph, ed. artist's proof 17/50; *12 Rue Jacob* 1986, etching, soft-ground etching, drypoint, aquatint and power-tool abrasion, ed. 17/20; *A side view in Florida* 1986, hand-coloured etching, soft-ground etching, power-tool abrasion and burnishing, ed. 3/15; *Black and white blossom* 1986, etching, engraving, spit-bite aquatint and power-tool abrasion, ed. 10/60; *Me in Denmark* 1986, etching on chine collé, ed. 5/12; *My nights in Santa Monica* 1986, colour etching, spit-bite aquatint, soft-ground etching, power-tool abrasion and burnishing, ed. 3/20; *Small yellow robe* 1986, from the *Astra* portfolio, colour lithograph, artist's proof; *Sovereign nights* 1986, colour engraving, aquatint and power-tool abrasion on chine collé, ed. 45/45; *The channel* 1986, drypoint, aquatint and power-tool abrasion, ed. 2/20; *The channel, my heart, a hand* 1986, drypoint, aquatint and power-tool abrasion, ed. 20/20; *Two Florida bathrobes* 1986, colour lithograph, etching and soft-ground etching, ed. 22/70; *Two hands - heart eye* 1986, hand-coloured power-tool abrasion and drypoint on 2 sheets, ed. 1/24; *Running hammers in a landscape* 1987, etching and spit-bite aquatint over synthetic polymer paint and colour photo-screenprint, ed. 2/20; *The mead of poetry #2* 1988, woodcut on Japanese chine collé; *Youth and the Maiden* 1988, woodcut, héliorelief woodcut, soft-ground

and spit-bite etching and drypoint over watercolour with synthetic polymer paint on 3 sheets, ed. 3/16; *Four continents* 1991, etching, soft-ground etching, drypoint, power-tool abrasion and plate-tone and stamped in red ink on 4 sheets, ed. 2/24; *The grey Venus* 1991, colour woodcut, ed. 12/15; *Bill Clinton* 1992, power-tool abrasion over colour woodcut, artist's proof; *Calla lilies, Verona II* 1992, colour woodcut, aquatint and power-tool abrasion hand-coloured with synthetic polymer paint and charcoal, ed. 5/50; *Love and grief* 1992, colour woodcut with hand-colouring, ed. 4/17; *The blue carborundum robe* 1992, colour woodcut and carborundum, ed. 4/30; *Untitled (black robe)* 1992, woodcut, ed. 2/11; *Two old bathers* 1993, etching, drypoint and power-tool abrasion hand-coloured with synthetic polymer paint, ed. 1/22; *Venus and the powdered stone* 1993, hand-coloured etching, power-tool abrasion and carborundum, ed. 12/40; *Cold mountain* 1994, monotype, etching, power-tool abrasion and carborundum printed in blue-grey and black ink, ed. 25/25; *Crow # 1* 1994, etching, spit-bite and sugar-lift aquatint and power-tool abrasion on grey-green chine collé, ed. 1/15; *Raven on white paper* 1994, cardboard intaglio, collograph, power-tool abrasion and spit-bite aquatint printed in black and brown/purple ink, ed. 1/15; *The ground* 1994, cardboard intaglio, etching and etching (à la poupée), drypoint, power-tool abrasion, roulette, power-tool abrasion, sandpaper abrasion and carborundum on 3 sheets, ed. 2/15; *Untersberg, 4 pm* 1994, colour woodcut (à la poupée), etching, power-tool abrasion, carborundum and rubber stamps, ed. 20/20; *Blue on the North Continent* 1995, colour cardboard intaglio and etching with scratching back on 2 sheets, ed. 1/20; *Brown ape* 1996, cardboard intaglio printed in brown ink, ed. 1/14; *Ex Voto* 1996, colour soft-ground etching, aquatint and power-tool abrasion on 2 sheets, ed. 15/30; *Grey sitting with me* 1996, cardboard intaglio, ed.17/30; *Red passion* 1996, cardboard intaglio, ed. 6/12; *Technicolour II* 1996, colour aquatint, drypoint and power-tool abrasion, ed. 3/30; *The heart of BAM* 1996, colour woodcut and collograph, artist's proof; *The Pro Consul* 1996, cardboard intaglio printed in black and blue ink, ed. 1/25; *Technicolour* (c. 1996), etching and drypoint, artist's proof; *Black skull* 1997, etching, aquatint, drypoint and power-tool drypoint, ed. 15/15; *Head from dark river* 1998, colour cardboard relief, cardboard intaglio, etching and woodcut, ed. 1/12; *Paris, Summer 1997* 1998, photogravure, etching, aquatint, spit-bite aquatint, sandpaper abrasion, power-tool abrasion and stencilled synthetic polymer paint, ed. 1/14; *Pinocchio* 1998, digital print and etching, hand-coloured with synthetic polymer paint and charcoal, ed. 1/20; *Gravure Pinocchio* 1999, photogravure, burnishing, drypoint and power-tool abrasion, ed. 10/11; *Pure woodcut* 1999, woodcut on Japanese paper, ed. 1/18; *Red and blue robe* 1999, colour etching and spit-bite aquatint, artist's proof; *August night* 2000, colour cardboard intaglio, woodcut, carborundum and hand-colouring, ed. 1/15; *Boy and owl* 2000, soft-ground etching, drypoint and collograph with hand-colouring, ed. 1/15; *Five cardinal reds on top of each other* 2000, etching, soft-ground etching, drypoint, aquatint, power-tool and sandpaper abrasion, ed. 2/20; *Owl in the banana fields* 2000, cardboard intaglio, etching and power-tool abrasion with hand-colouring, ed. 1/15; *Red raven II* 2000, woodcut printed in black and white ink, ed. 8/10; *Red raven III* 2000, woodcut printed in black and white ink and soft-ground etching, ed. 10/10; *Sun's night glow* 2000, plate from the *Landfall Press 30th Anniversary Portfolio*, lithograph printed in yellow and black, ed. I/XX; *The dog* 2000, etching, soft-ground etching, relief etching and spit-bite aquatint printed in black and white ink, ed. 2/18; *Alpha, Omega* 2001, etching, soft-ground etching, drypoint, spit-bite aquatint and power-tool abrasion printed in black and brown ink, ed. 3/9; *Me printed on Jewish steel* 2001, etching, soft-ground etching and spit-bite aquatint, ed. 3/9; *Dine in black grease* 2000, lithograph, ed. 11/X; *The tools* 2001, photogravure, etching, aquatint, soft-ground etching, and power-tool abrasion, ed. 12/15; *Worried about Aviva, one morning* 2001, etching,

soft-ground etching, power-tool abrasion and plate-tone, ed. 2/9; *Ashes* 2002, etching, aquatint, soft-ground etching, power-tool abrasion and burnishing on Japanese chine collé, ed. 2/10; *Black and red* 2002, woodcut printed in red ink on synthetic polymer paint, ed. 1/5; *Blue boy* 2002, colour etching, aquatint, soft-ground etching, power-tool abrasion and burnishing, ed. 2/17; *Dust* 2002, etching, aquatint, soft-ground etching, power-tool abrasion and power-tool burnishing printed in black and brown ink with synthetic polymer paint, ed. 2/10; *Italian boy in colour* 2002, colour etching, aquatint, soft-ground etching, power-tool abrasion and burnishing, ed. 2/17; *Red and black* 2002, woodcut printed in red ink on synthetic polymer paint, ed. 1/5; *The planets* 2002, lithograph, etching, spit-bite aquatint, rubber stamping and hand-colouring, ed. 11/23; *White fingers* 2002, etching, aquatint, soft-ground etching, power-tool abrasion and burnishing printed in black and brown ink hand-coloured with pastel and synthetic polymer paint, ed. 2/10; *Owl and crow on the fabric* 2003, colour collograph, woodcut, carborundum and hand-colouring on printed cotton, ed. 2/9; *The hot dog* 2003, colour woodcut over etching on 2 sheets, ed. 2/17; *This little one (1st version)* 1985–2003, woodcut and colour off-set lithograph, ed. 4/15; *Sakusa (3rd version)* 2004, lithograph on Japanese paper, ed. 1/10; *The parrot and sunshine* 2004, colour lithograph, ed. 2/10; *Winter breath (2nd version)* 2004, lithograph on synthetic polymer paint, ed. 1/5; *4 Colours from Pantone books* 2005, colour woodcut and lithograph, ed. 2/12; *The heart and the wall and the green* 1983–2005, etching, aquatint and collograph on 4 sheets, ed. 5/9; *A light one on top* 2006, board intaglio printed in ink and jig-sawn block printed in red ink on 2 sheets, with ghost printing of plates, ed. 1/11; *A little bit of blue* 2006, colour woodcut on Japanese paper, ed. 4/10; *Field of miracles* 2006, woodcut and lithograph printed in black and grey ink, ed. 2/12; *German double woodcut* 2006, colour woodcut on 2 sheets of Japanese paper, ed. 4/11; *Pinocchio in a caul* 2006, colour lithograph and woodcut printed in grey ink with enamel paint, ed. 1/14; *The painted face* 2006, colour woodcut and lithograph, with gouache and charcoal, ed. 3/12; *Yellow nights* 2006, colour lithograph, ed. 1/12; *Big Diana with poem* 2007, lithograph printed in black and grey ink on grey paper, ed. 1/20; *Blue robe* 2007, lithograph over pencil hand-coloured with synthetic polymer paint on 3 sheets, ed. 7/11; *Tools For Creeley I-III* 2007, colour lithograph, ed. 7/20; *(Later)* 2008, lithograph printed in black and brown ink, ed. 2/20; *(Now)* 2008, lithograph, ed. 2/20; *Black volume, brown edge* 2008, etching, soft-ground etching, spit-bite, aquatint and power-tool abrasion in black and sepia ink, ed. 1/10; *Bleeding boy* 2008, linocut on Japanese paper, ed. 1/14; *Negative tools (from the Woolworth)* 2008, lithograph on 2 sheets, ed. 1/12; *Pruning* 2008, aquatint, etching, drypoint and power-tool abrasion, ed. 2/14; *With Aldo behind me* 2008, etching, soft-ground etching, aquatint, spit-bite, power-tool abrasion and burnishing on 2 sheets, ed. 1/15; *Xmas in New Delhi* 2008, hand-coloured lithograph, ed. 1/12; *64 blocks* 2009, colour lithograph, ed. 8/21; *9 hearts from Nicolai Strasse* 2009, digital print with drypoint, power-tool abrasion and hand colouring; *A fish and blue* 2009, digital print with power-tool abrasion, soft-ground etching, hand colouring and stencilled watercolour, ed. 6/15; *A wall of tools; objects of desire* 2009, soft-ground etching, hard ground etching and power-tool abrasion, ed. 1/11; *Green rain* 2009, intaglio, woodcut printed in red ink, watercolour and charcoal, ed. 6/16; *Madame and her sunglasses* 2009, lithograph on chine collé, ed. 1/14; *Tartan plants* 2009, colour lithograph, ed. 2/18; *The pink nose* 2009, colour lithograph, ed. 2/16; *Various martial moves* 2009, colour lithographs, ed. 2/16; *24 little Pinocchio drawings* 2010, lithograph on Japanese paper, ed. 1/18; *(8 Pinocchios)* 2010, hand-coloured lithographs, ed. 3/10; *Cobalt teal paintbrushes* 2010, lithograph, watercolour, drypoint and power-tool abrasion, ed. 1/20; *Cream and red robe on a stone* 2010, lithograph printed in red ink on Japanese paper, ed. 15/28; *Landscape of things* 2010, etching, power-tool abrasion and soft-ground etching, ed. 2/13; *Lily, July*

- *1st version* 2010, colour lithograph on digital print, ed. 1/13; *Lily, July, 2nd version* 2010, colour lithograph on digital print, ed. 1/12; *Remembering Wallace Ting* 2010, colour woodcut and lithograph printed in ink, ed. 2/22; *Colour Pinocchio woodcut* 2011, colour woodcut on Japanese paper, ed. 1/12; *Fragile boy* 2011, colour lithograph, ed. 7/12; *Large yellow hat, red feather* 2011, woodcut and colour lithograph, ed. 1/12; *Little blue Pinocchio* 2011, digital print, synthetic polymer paint and lithograph, ed. 1/12; *Nicolai Strasse robes* 2011, colour lithograph on digital print, ed. 1/15; *Sunflowers* 2011, lithograph, ed. 1/17; *The big one* 2011, colour woodcut on digital print, ed. 1/23; *Aspen as I once knew it* 2012, colour woodcut and cardboard intaglio on Japanese paper, ed. 1/14; *Big checkered Pinocchio* 2012, colour woodcut and monoprint, ed. 2/12; *Little green marks* 2012, colour lithograph and etching and power-tool abrasion, ed. 1/15; *Nuts in blue* 2012, woodcut printed in black and blue ink and monotype on Japanese paper, ed. 1/5; *On the Rue de Grenelle (Bulla hearts)* 2012, lithograph and etching with hand-colouring, ed. 6/14; *Two Italian printers* 2012, etching, soft-ground etching, drypoint and colour lithograph, ed. 1/4; *Chrome yellow robe* 2013, colour woodcut and enamel paint, ed. 5/16; *The pink tree* 2013, etching, power-tool abrasion and synthetic polymer paint, ed. 5/13; *Two British vases* 2013, heliogravure, power-tool abrasion, hand-colouring and colour lithograph, ed. 13/19; *Wildflowers of New York II* 2013, lithograph, ed. 12/14; *Robe with wasp nest* 2014, colour lithograph, ed. 12/14. Gift of the artist, 2016

John WOLSELEY (English 1938–, worked in Australia 1976–), *Interior of a green flower* (1959), dated 1962, colour etching, ed. 32/40; *Dryads* (1960), colour etching, soft-ground etching and burin. Gift of Sir Roderick Carnegie AC in memory of his wife Carmen through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Lester BEALL (American 1903–69), *Rural Electrification Administration: Wash day* 1937; *Rural Electrification Administration: (Boy and girl on fence)* 1939, screenprint. Purchased NGV Foundation, 2017

William BLAKE (English 1757–1827), *Adam naming the beasts* 1802, frontispiece to the preface of *Designs to a Series of Ballads*, by William Hayley, published Chichester, engraving. Purchased NGV Foundation, 2017

Isaac Robert CRUIKSHANK (English 1789–1856), *Splendid Jem, once a dashing hero in the Metropolis, recognised by Tom amongst the Convicts in the Dock-yard at Chatham* (1830), illustration for *Finish to the Adventures of Tom, Jerry, and Logic in their Pursuits through Life in and out of London*, published by George Vertue, London, 1830, hand-coloured etching and aquatint. Purchased NGV Foundation Patrons, 2016

Augustus EARLE (English 1793–1838, worked in Brazil 1820–24, Australia 1825–28), *Coming to an anchor off Sydney Cove; The North Head of Port Jackson* 1830, lithograph; *Government House and part of the town of Sydney* 1830, lithograph with later hand-colouring. Purchased NGV Foundation Patrons, 2016

Urs FISCHER (Swiss 1973–), *Frankie* 2013, screenprint, ed. 49/99. Purchased NGV Foundation, 2017

Marti GUIXÉ (Spanish 1964–), *Black and white food* 2016, screenprint, ed. 1/50. Purchased NGV Foundation, 2016

George MACIUNAS (Lithuanian 1931–78), *Perpetual Fluxus Festival* 1964; *Fluxorchestra at Carnegie Recital Hall* 1965; *Hi-Red Center* 1965; *Flux-Mass; Flux-Sports; Flux Show* 1970; *Fluxfest Presents. 12! Big Names!* 1975, offset lithograph. Purchased NGV Foundation, 2017

Tom PURVIS (English 1888–1959), *Australia’s 150th Anniversary Celebrations* (c. 1938), colour lithograph. Purchased NGV Foundation, 2017

Niklaus STÖCKLIN (Swiss 1896–1982), *Book print (Der Buchdruck)* 1922, lithograph. Purchased NGV Foundation, 2017

International Sculpture

GIFTS

AI Weiwei (Chinese 1957–, worked in United States 1981–93), *Letgo* (2015), plastic on aluminium and polyethylene. Gift of the artist, 2016

PURCHASES

AI Weiwei (Chinese 1957–, worked in United States 1981–93), *Cube of tea* (2006), tea, wood; *Coloured vases* 2015, earthenware, synthetic polymer paint; *Chandelier with restored Han Dynasty lamps from the emperor* (2015), steel, crystal, LEDs, electrical cord; *Forever bicycles* (2015–16), stainless steel bicycle frames. Loti & Victor Smorgon Fund, 2017

Edgar DEGAS (French 1834–1917), *Dancer looking at the sole of her right foot (Second study) (Danseuse regardant la plante de son pied droit)* (c. 1900–10), cast (1919–37 or later), bronze, ed. 20/20. Purchased with funds donated by Leigh Clifford AO, Sue Clifford and family, 2016

Jepp HEIN (Danish 1974–), *Semicircular space* (2016), stainless steel, aluminium. Loti & Victor Smorgon Fund, 2016

François PONCET (French 1736–97), *Venus* 1782, marble. Purchased with funds donated by Bruce Parncutt AO and Robin Campbell, Nigel Peck AM and Patricia Peck, Ken Harrison AM and Jill Harrison, donors to the 2016 NGV Foundation Annual Dinner and 2016 NGV Annual Appeal, 2016

Oceanic Art

GIFTS

Ignas Kram (attributed to) (Kambot people active late 20th century – early 21st century), *Ancesor figures* (1970s), earth pigments on wood, twine. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Malekula Island, Vanuatu, Nekempao figures 2005, earth pigments on clay and fibre over Tree Fern (*Dicksonia sp.*), boar tusks, cane, bamboo. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Maori people, New Zealand, Koruru (Gable mask) (mid 20th century), earth pigments on wood, pāua shell (Abalone shell) (*Haliotis sp.*). Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Marind-Anim people, Muting, West Papua, Drum (1970s), earth pigments on wood, wallaby skin. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Rarotonga, Cook Islands, Ormatua, fisherman’s god (mid 20th century), wood, Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Tami Islands, Huon Gulf, Morobe Province / Umboi Island, Papua New Guinea, Mask (1940s), earth pigments on wood, cassowary feathers, nylon rope. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

Toman Island / Malekula Island, Vanuatu, Rambaramb figures (c. 2000), earth pigments on clay over Tree Fern (*Dicksonia sp.*), boar tusks, fibre, cane, bamboo. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Sulieti Fieme’a Burrows (Cook Islander born 1951) **Tui Emma Gillies** (Tongan/New Zealander born 1980), *Kahoa Heilala* 2016, polymer clay, plastic (grapes), ribbon, wire, nylon. Purchased NGV Foundation Patrons, 2016

Ross Malcolm (New Zealander born 1956), *Potted colour no. 5* 2009, plastic, nylon, silver, gold. Purchased with funds donated by Rae Ann Sinclair and Nigel Williams, 2016

Greg Semu (Samoan born 1971, worked in Australia 2008–), *The Raft of the Tagata Pasifika (People of the Pacific)* 2014–16, type C transparencies on transparent synthetic polymer resin and type C photographs, artist’s proofs. Purchased NGV Foundation, 2016

Emily Siddell (New Zealander born 1971), *Frangipani lei* 2015, earthenware and glass. Purchased with funds donated by Marianne Hay, 2016; *White lei* 2004, glass; *Whiri* 2015, porcelain. Purchased NGV Foundation Patrons, 2016

PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

25 International Artists Who Have Made an Impact

Scott, Ronnie

Australian Art in the Collection of the National Gallery of Victoria

Taylor, Elena (ed.)

Staff contributions:

Bentley, Serena, 'Howard Arkley', p. 220; 'Gordon Bennett', p. 224; 'Ah Xian', p. 226; 'Jess Johnson', p. 236.

Bunbury, Alisa, 'John Lewin', p. 18; 'S. T. Gill', p. 36; 'Martin Sharp', p. 176.

Clegg, Humphrey, 'Robert Dowling', p. 38; 'Eugene von Guérard', p. 46; 'Tom Roberts', p. 68.

Devery, Jane, 'Ann Newmarch', p. 196; 'Juan Davila', p. 204; 'John Nixon', p. 214; 'Tracy Moffatt', p. 216.

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Edwards, Rebecca, 'Art of the colonies: 1790–1885', pp. 8–11; 'Augustus Earle', p. 20; 'John Glover', p. 26; 'Unknown', p. 28; 'Louis Buvelot', p. 48; 'Tom Roberts', p. 64; 'Charles Conder', p. 66; 'Arthur Streeton', p. 74; 'Ola Cohn', p. 108; 'Lina Bryans', p. 125; 'Albert Tucker', p. 138; 'Arthur Boyd', p. 140; 'Fred Williams', p. 174; 'Tony Tuckson', p. 184; 'Peter Booth', p. 194.

Ellwood, Tony, 'Foreword', p. v.

Finch, Maggie, 'Nicholas Caire', p. 50; 'Harold Cazneaux', p. 94; 'David Potts', p. 156; 'Carol Jerrems', p. 192.

Hurlston, David, 'W. H. Roche & Co.', p. 54; 'Bertram Mackennel', p. 80; 'Meric Boyd', p. 116; 'Changing times', pp. 144–7; 'John Perceval', p. 168; 'John Olsen', p. 172; 'Inge King', p. 168; 'Ron Mueck', p. 228.

Kayser, Petra, 'The Sydney bird painter', p. 12; 'Louisa Anne Meredith', p. 32; 'Iso Rae', p. 96; 'Margaret Preston', p. 114; 'Joy Hester', p. 154.

LeAmon, Simone, 'Grant Featherston', p. 182; 'Marc Newson', p. 208.

Leahy, Catherine, 'Conrad Martens', p. 24; 'Ellis Rowan', p. 62; 'Hans Heysen', p. 90; 'Christian Waller', p. 120; 'Ethel Spowers', p. 122; 'Yvonne Audette', p. 166; 'Mike Parr', p. 212.

Maidment, Simon, 'George W. Lambert', p. 98; 'Ian Burn', p. 180; 'Contemporary practice: 1980–now', pp. 200–3; 'Patricia Piccinini', p. 230; 'Daniel Crooks', p. 232.

Rodwell, Julia, 'Jeffery Smart', p. 170; 'Brett Whiteley', p. 190.

Rozentals, Beckett, 'Thomas Woolner', p. 34; 'William Kerr', p. 52; 'Sidney Nolan', p. 148; 'Clement Meadmore', p. 164; 'Robert Jacks', p. 206.

Ryan, Judith, 'Unknown artists', p. 14; 'Richard Browne', p. 16; 'William Barak', p. 86; 'Albert Namatjira', p. 150; 'Tiwi artists', p. 160; 'Shorty Lungkata Tjungurrayi', p. 186; 'Emily Kam Kngwarray', p. 222; 'Michael Cook', p. 234

Somerville, Katie, 'Elizabeth Smith', p. 22.

Varcoe-Cocks, Michael, 'Tom Roberts', p. 72.

Van Wyk, Susan, 'Douglas T. Kilburn', p. 30; 'Max Dupain', p. 126; 'Laurence Le Guay', p. 134; 'Wolfgang Sievers', p. 178; 'Bill Henson', p. 218.

Whitfield, Daniele, 'Unknown', p. 76; 'Leigh Bowery', p. 210.

Wood, Ingrid, 'Henry Burn', p. 40; 'Frederick McCubbin', p. 88.

Bill Henson

(hardback with three jacket editions and limited-edition volume)

Heyward, Michael

Staff contribution:

Ellwood, Tony, 'Foreword', p. xv.

Brook Andrew: The Right to Offend is Sacred

Ryan, Judith with Brook Andrew

Staff contribution:

Ellwood, Tony, 'Foreword', p. xi.

Bruce Armstrong: An Anthology of Strange Creatures

Hurlston, David and Ted Gott

Staff contribution:

Ellwood, Tony, 'Foreword', p. ix.

David Hockney: Current

(hardback and paperback editions and limited-edition volume)

Maidment, Simon with Barbara Bolt, Edith Devaney, Martin Gayford and Li Bowen

Staff contribution:

Ellwood, Tony, 'Foreword', p. 8.

Italian Jewels: Bulgari Style

Di Trocchio, Paola and Amanda Dunsmore

Staff contribution:

Ellwood, Tony, 'Foreword', p. ix.

John Olsen: The You Beaut Country

(hardback edition and limited-edition volume with archival print by John Olsen)

Hurlston, David and Deborah Edwards (eds)

Staff contributions:

Ellwood, Tony, 'Foreword', p. x.

Martin, Matthew, 'John Olsen's Whelan Suite' p. 116.

Love: Art of Emotion 1400–1800

(hardback and paperback editions)

Hesson, Angela, Matthew Martin and Charles Zika (eds)

Staff contributions:

Di Trocchio, Paola, 'England', p. 174.

Ellwood, Tony, 'Foreword', p. xii.

Kayser, Petra, 'Hans Memling', p. 114.

Payne, John, 'Master of the Stories of Helen', p. 74.

Making the Australian Quilt 1800–1950

Gero, Annette and Katie Somerville

Staff contribution:

Ellwood, Tony, 'Foreword', p. xi.

Patrick Pount: The Great Exhibition

Finch, Maggie with Geoffrey Batchen

Staff contribution:

Ellwood, Tony, 'Foreword', p. ix.

Top Arts 2016

Wood, Ingrid and Minna Gilligan

Staff contribution:

Ellwood, Tony, 'Foreword', p. 4.

Van Gogh and the Seasons

(hardback and paperback editions)

Van Heugten, Sjaar with Professor Joan Greer and Dr Ted Gott

Staff contributions:

Benson, Laurie, 'Potato digging (Five figures)', p. 120; 'Avenue of poplars in autumn', p. 122; 'The stone bench in the asylum at Saint-Rémy', p. 134; 'Pine trees at sunset', p. 138; 'The parsonage garden at Nuenen in winter', p. 150; 'The parsonage garden at Nuenen in the snow', p. 152; 'Nursery on Schenkweg', p. 160; 'Basket of hyacinth bulbs', p. 170; 'Riverbank in springtime', p. 178; 'Orchard bordered by cypresses', p. 180; 'Tree trunks in the grass', p. 188; 'Blooming chestnut trees', p. 190; 'Sheaves of wheat', p. 196; 'Wheatfield', p. 206; 'Farmhouse in Provence', p. 208.

Ellwood, Tony, 'Foreword', pp. xvi–xvii.

Matthiesson, Sophie, 'The sower', p. 118; 'Vase with honesty', p. 124; 'Still life with apples and pumpkins', p. 126; 'Autumn landscape at dusk', p. 128; 'Olive grove with two olive pickers', p. 136; 'Winter landscape with couple walking', p. 156; 'Sketch of orchard in blossom with two figures' and 'Sketch of miners in snow', p. 162; 'Peasants planting potatoes', 'Planting potatoes', 'Shepherd and his flock' and 'Wood gatherers in snow', pp. 164–7; 'Roses and peonies', p. 168; 'Orchard in blossom', p. 184; 'Reaper', p. 194; 'Bowl with zinnias and other flowers', p. 198; 'Still life with wildflowers and carnations', p. 200; 'Trees and undergrowth', p. 202; 'Wheatfield', p. 204; 'Van Gogh and Japanese prints', p. 215.

Van Gogh and the Seasons: An Art Book for Kids

Ryan, Kate

(above)

Customers in the Design Store at NGV International.

Viktor&Rolf: Fashion Artists

(paperback edition and limited-edition volume with archival print by Viktor & Rolf)
Loriot, Thierry-Maxime

Staff contribution:

Ellwood, Tony, 'Foreword', pp. vii–viii.

Viktor&Rolf: Fashion Artists: An Art Book for Kids

Ryan, Kate

NGV DIGITAL PUBLICATIONS

'An interview with Miyanaga Akira' (online essay)

Devery, Jane

Art Journal of the National Gallery of Victoria (edition 55)

Finch, Maggie and Matthew Martin (eds)

'*Bamboo: Tradition in Contemporary Form*' (online essay)

Crothers, Wayne

'*Buddha's Smile*' (online essay)

Crothers, Wayne

'*Creating the Contemporary Chair: The Gordon Moffatt Gift*'

(online essay)

LeAmon, Simone

'*Every Brilliant Eye: Australian Art of 1990s*' (online essay)

Devery, Jane and Pip Wallis

'*Lee Mingwei, The Moving Garden, 2009–*' (online essay)

Bentley, Serena

'*Ross Coulter: Audience*' (online essay)

Devery, Jane

'The 2016 NGV Architecture Commission: M@ Studio Architects'

(online essay)

McEoin, Ewan

'The Australian Islamic Centre in Newport, Melbourne'

(online essay)

McEoin, Ewan

'*The Language of Ornament*' (online essay)

Dunsmore, Amanda and Matthew Martin

'*Who's Afraid of Colour?*' (online essay)

Ryan, Judith

'Zoë Croggon: artist interview' (online essay)

Van Wyk, Susan

CORPORATE PUBLICATIONS

NGV Annual Report 2015/16

NGV Foundation Annual Report 2015/16

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

EDUCATION RESOURCES

Van Gogh and the Seasons

French language learning resource

www.ngv.vic.gov.au/school_resource/van-gogh-and-the-seasons-french-language-learning-resources/

Van Gogh and the Seasons

School resource for Year 7 to Year 12

www.ngv.vic.gov.au/school_resource/van-gogh-and-the-seasons/

VCE Literature: Literary Perspectives

School resource for Year 11 and 12

www.ngv.vic.gov.au/school_resource/education-resource-vce-literature/

Hermansburg Potters: Indigenous Art, Football and Community

School resource for Foundation to Year 6

www.ngv.vic.gov.au/school_resource/hermansburg-potters-indigenous-art-football-and-community-education-resource/

Creative Educators: Block printing with Handmadelife

Educational ebook resource for Year 7 to Year 12

www.ngv.vic.gov.au/school_resource/creative-educators-block-printing-with-handmadelife-ebook-resource/

John Olsen: The You Beaut Country

Educational ebook resource for Foundation to Year 10

www.ngv.vic.gov.au/school_resource/john-olsen-the-you-beaut-country-educational-ebook-resource/

Hour of Code 2016: Put a Smile on Your Dial

School resource for Year 3 to Year 6

www.ngv.vic.gov.au/school_resource/hour-of-code-2016/

Degas: A New Vision

French language learning resource

www.ngv.vic.gov.au/school_resource/degas-a-new-vision-french-language-learning-resource/

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Devery, Jane, 'Brent Harris, *Just a feeling no. 2*, 1996', 2017, *Monash University Museum of Art*, Monash University, www.monash.edu/muma/collection/level-2-page/Fifty-artworks-from-the-Monash-University-Collection/G-L/Brent-Harris

Doughty, Myf, 'The shifting quality of light: integration, not imposition', *Lighting Magazine*, June–July 2017, pp. 34–8.

Ellwood, Tony, 'Judges comments', in *Gab Titui Indigenous Art Award*, Gab Titui Cultural Centre, Thursday Island, 2017, p. vi.

Martin, Matthew, 'Joseph Reeve, SJ, the Park at Ugbrooke and the Cliffords of Chudleigh' in J. E. Kelly and S. Royal (eds), *Early Modern English Catholicism: Identity, Memory and Counter-Reformation, c. 1570–1800*, Brill, Leiden, the Netherlands, 2016, pp. 142–62.

May, Susie and Purnima Ruanglerbutr, *Inspired English: Creative Writing and Critical Thinking Through Art*, Macmillan and NGV, Melbourne, 2016.

Rozenals, Beckett, '*The Field Revisited*', *INSITE*, May–July 2017, p. 3.

Russell-Cook, Myles, 'Exhibiting Indigenous Australia at home and abroad', *Australian Historical Studies*, vol. 47, issue 3, 2016, pp. 485–91.

Russell-Cook, Myles, "'Savages, Savages, barely even human": Native American representations in Disney Films', in Doug Brode and Shea T. Brode (eds), *Debating Disney: Pedagogical Perspectives on Commercial Cinema*, Rowman & Littlefield Publishers, London, 2016, pp. 101–11.

Russell-Cook, Myles and Lynette Russell, 'The use and re-use of rock art designs in contemporary jewellery and wearable art', June 2017, *Oxford Handbooks Online*, Oxford University Press, www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190607357.001.0001/oxfordhb-9780190607357-e-40

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Crombie, Isobel, 'Digitisation and the NGV', University of Melbourne, 8 May 2017.

Crombie, Isobel, 'Adoring the naked body: Max Dupain and body culture', Olive Cotton and Max Dupain symposium, Ian Potter Gallery, University of Melbourne, 16 July 2016.

Edwards, Rebecca, 'Female visions and visionaries: a portrait of Adelaide Ironside', Human Kind: Transforming Identity in British and Australian Portraits 1700–1914, University of Melbourne and National Gallery of Victoria, Melbourne, 8–11 September 2016.

Ellwood, Tony, Keynote lecture, 'Managing an art museum in the 21st century', Keeping It Real Conference, Murray Art Museum, Albury, 26 July 2016.

Ellwood, Tony, Keynote lecture, 'Art smart – attracting, expanding and retaining your audience', Design Week, King & Wood Mallesons, Melbourne, 4 August 2016.

Heron, Don, 'Programming for new audiences', International Exhibition Organisers Conference, National Gallery of Victoria, Melbourne, 28 April 2017.

Martin, Matthew, 'Porcelain and power: the meaning of porcelain in ancien régime France', Enchanted Isles and Fatal Shores: Living Versailles, National Gallery of Australia, Canberra, 17–18 March, 2017.

Martin, Matthew, 'Celebrating virtues: the Zwettler Tafelaufsatz', Art, Objects and Emotion 1400–1800, ARC Centre of Excellence for the History of Emotions, University of Melbourne, November 2016.

Martin, Matthew 'Fragile identities: British eighteenth-century theatre portraits', Human Kind: Transforming Identity in British and Australian Portraits 1700–1914, University of Melbourne and National Gallery of Victoria, Melbourne, 8–11 September 2016.

2016/17 FINANCIAL REPORT

FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The table on page 61 distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 67. This distinction is important, as the comprehensive operating statement includes grants, donations, bequests and expenditure which are not available for operating purposes but are committed for specific purposes including the purchase of works of art, capital and one-off projects. Investment income generated from the non-operating funds is also not used for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the Economic Review Committee of Cabinet (ERC) via the Department of Treasury and Finance as well as through Creative Victoria via the Cultural Facilities Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

This year 2,821,497 visitors attended the NGV, which was a 7.8% increase on the previous year. *Van Gogh and the Seasons* (28 April to 12 July 2017) was the highest selling ticketed exhibition in the NGV's history with a final attendance of 462,262 visitors. The 2016 Melbourne Winter Masterpieces exhibition *Degas: A New Vision* (24 June to 18 September 2016) was also a great success with a final attendance of 197,548. The NGV Summer Program, which included the *David Hockney: Current* and *Viktor&Rolf: Fashion Artists* exhibitions, was also popular with our audiences.

The exhibition program has also generated higher revenue in other areas including the NGV Design Store, NGV membership and sponsorship revenue. This higher revenue has more than offset the higher costs in delivering this program.

The operating result for the year is a surplus of \$677,000 (2015/16: surplus of \$735,000). Included in the operating result is a charge of \$1.925 million to help fund the NGV Triennial and other major exhibitions as well as a charge of \$750,000 to fund urgent capital works.

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result can fluctuate from year to year and is largely out of the NGV's direct control as it comprises cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. Net income from non-operating activities increased by \$22.8 million to \$28.9 million. This was largely due to the receipt of a bequest of \$17.9 million, which will be used for work of art acquisitions and collection projects. In addition, gifts of works of art increased by \$10.7 million to \$14.5 million.

NET RESULT

The net result for the year is a surplus of \$29.6 million (2015/16: surplus of \$6.9 million) and is the sum of the operating and non-operating results.

BALANCE SHEET

The NGV's balance sheet (page 68) is dominated by the State Collection with a value of \$3.6 billion. This value reflects the valuation completed by Australian Valuation Solutions in 2016 and has increased by works of art accessioned during the year.

Property, plant and equipment decreased by \$15.3 million to \$267.4 million largely as a result of depreciation. The balance sheet also includes cash and other financial assets which increased by \$29.7 million to \$106.6 million, largely as a result of the receipt of the bequest of \$17.9 million referred to in the previous section. These funds are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds is available to meet the NGV's operating and capital expenditure needs.

(above)
Visitors participate in the exhibition *Lee Mingwei: the Moving Garden*.
© Lee Mingwei

FUTURE

The NGV is particularly looking forward to delivering the inaugural NGV Triennial exhibition, as part of the established summer program as well as *The House of Dior: Seventy Years of Haute Couture* and the 2018 Melbourne Winter Masterpieces exhibition, *Masterworks from MoMA*.

The NGV faces long-term challenges to better secure and protect the storage of Victoria's Cultural Collection as well as ensure that the building and gallery spaces have the necessary capital investment to accommodate the expected increase in visitors. The NGV is working closely with the Victorian Government to address these challenges.

The NGV is very much looking forward to the coming year and beyond. The continuation of the generation of new income sources and the responsible management of our cost base will be necessary as we enter this exciting period.

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2017	2016	2015	2014	2013
OPERATING REVENUE						
Government grants	(i)	47,284	46,246	43,125	43,562	43,374
Trading revenue		47,261	36,976	25,851	26,120	23,170
		94,545	83,222	68,976	69,682	66,544
OPERATING EXPENSES						
Employee costs		(28,139)	(26,399)	(25,044)	(24,291)	(24,747)
Other operating costs		(65,729)	(56,088)	(43,154)	(45,044)	(41,910)
		(93,868)	(82,487)	(68,198)	(69,335)	(66,657)
Operating result before depreciation and similar charges		677	735	778	347	(113)
Net depreciation	(ii)	(17,235)	(12,624)	(12,766)	(12,700)	(13,728)
Operating result after depreciation and before net income from non-operating activities		(16,558)	(11,889)	(11,988)	(12,353)	(13,841)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities—cash gifts, bequests & other receipts	(iii)	25,924	9,014	6,204	3,351	5,784
Fundraising activities—gifts in kind	(iv)	14,537	3,874	10,305	7,195	5,516
Investing activities	(v)	4,011	4,996	7,310	14,885	3,513
Capital grants and similar income	(vi)	1,662	882	1,960	5,713	920
		46,134	18,766	25,779	31,144	15,733
Net result		29,576	6,877	13,791	18,791	1,892
OTHER ECONOMIC FLOWS—OTHER COMPREHENSIVE INCOME						
	(vii)					
Changes in cultural assets revaluation reserve		—	(254,353)	(95)	—	—
Changes to physical assets revaluation reserve		—	71,304	5,684	—	8,788
Changes to financial assets available for sale reserve		5,508	(3,412)	1,247	(5,723)	7,537
Total other economic flows—other comprehensive income		5,508	(186,461)	6,836	(5,723)	16,325
COMPREHENSIVE RESULT	(viii)	35,084	(179,584)	20,627	13,068	18,217

NOTES

- Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
- Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect. 2016/17 includes the full impact of the revaluation of the building undertaken in 2016.
- Represents net revenue streams from activities mostly related to the purchase of works of art.
- Includes gifts of works of art.
- Includes realised profits/losses on the sale of investments, dividends and interest required to be recognised in the Net result.
- Includes Economic Review Committee (ERC) capital and Interim Collection Storage Improvements Project (ICSIP) grants less ICSIP project expenditure.
- Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale.
- Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.

INDEPENDENT AUDIT REPORT



Victorian Auditor-General's Office

Independent Auditor's Report

To the Trustees, Council of Trustees of the National Gallery of Victoria

Opinion	<p>I have audited the financial report of the Council of Trustees of the National Gallery of Victoria (the entity) which comprises the:</p> <ul style="list-style-type: none"> • balance sheet as at 30 June 2017 • comprehensive operating statement for the year then ended • cash flow statement for the year then ended • statement of changes in equity for the year then ended • notes to the financial statements, including a summary of significant accounting policies • president, director and chief financial officer declaration. <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2017 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the <i>Financial Management Act 1994</i> and applicable Australian Accounting Standards.</p>
Basis for Opinion	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. My responsibilities under the Act are further described in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Australia. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Other information	<p>The Trustees of the entity are responsible for the Other Information, which comprises the information in the entity's annual report for the year ended 30 June 2017, but does not include the financial report and my auditor's report thereon.</p> <p>My opinion on the financial report does not cover the Other Information and accordingly, I do not express any form of assurance conclusion on the Other Information. However, in connection with my audit of the financial report, my responsibility is to read the Other Information and in doing so, consider whether it is materially inconsistent with the financial report or the knowledge I obtained during the audit, or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude there is a material misstatement of the Other Information, I am required to report that fact. I have nothing to report in this regard.</p>
Trustees' responsibilities for the financial report	<p>The Trustees of the entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal controls as the Trustees determine is necessary to enable the preparation and fair presentation of the a financial report that is free from material misstatement, whether due to fraud or error.</p>

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Trustees' responsibilities (continued)	<p>In preparing the financial report, the Trustees are responsible for assessing the entity's ability to continue as a going concern, and using the going concern basis of accounting unless it is inappropriate to do so.</p>
Auditor's responsibilities for the audit of the financial report	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none"> • identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. • obtain an understanding of internal control relevant to the audit 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 entity's internal control • evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees • conclude on the appropriateness of the Trustees use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern. • evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation. <p>I communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p>

MELBOURNE
1 September 2017

Anna Higgs
as delegate for the Auditor-General of Victoria



FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2017

In our opinion:

- the attached comprehensive operating statement, balance sheet, cash flow statement, statement of changes in equity, and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2017 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2017;
- the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto;
- the financial statements have been prepared in accordance with applicable requirements in the *Financial Management Act 1994*, the Directions, the Financial Reporting Directions and Australian Accounting Standards; and
- at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.

Janet Whiting AM
President
31 August 2017

Tony Ellwood
Director
31 August 2017

Paul Lambrick FCA
Chief Financial Officer
31 August 2017

(opposite)
A visitor in the exhibition *Subodh Gupta: Everyday Divine* at NGV International.
© Subodh Gupta

The National Gallery of Victoria has pleasure in presenting its audited general purpose financial statements for the financial year ended 30 June 2017 and providing users with the information about the National Gallery of Victoria's stewardship of resources entrusted to it. It is presented in the following structure:

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COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2017

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
INCOME FROM TRANSACTIONS			
State Government—recurrent appropriation	2.1.1	41,138	40,533
State Government—capital assets charge grant	2.1.2	4,164	4,164
Other grants from State Government entities	2.1.3	11,018	11,366
Operating activities income	2.2	43,991	33,005
Fundraising activities income	2.3	39,661	12,857
Income from financial assets classified as available-for-sale	2.4	3,984	5,191
Total income from transactions		143,956	107,116
EXPENSES FROM TRANSACTIONS			
Employee expenses	3.1	(29,506)	(27,760)
Depreciation	4.1.1	(17,235)	(12,624)
Supplies and services	3.2	(63,286)	(55,457)
Capital assets charge	3.3	(4,164)	(4,164)
Total expenses from transactions		(114,191)	(100,005)
Net result from transactions (net operating balance)		29,765	7,111
OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT			
Net gain/(loss) on financial instruments	8.2.1	198	(75)
Net gain/(loss) on non-financial assets	8.2.2	(286)	—
Other gains/(losses) from other economic flows	8.2.3	(101)	(159)
Total other economic flows included in net result		(189)	(234)
Net result		29,576	6,877
OTHER ECONOMIC FLOWS—OTHER COMPREHENSIVE INCOME			
Items that will not be reclassified to net result			
Changes in Cultural assets revaluation surplus	8.7	—	(254,353)
Changes in Physical assets revaluation surplus	8.7	—	71,304
Items that may be reclassified subsequently to net result			
Changes to Financial assets available-for-sale surplus	8.7	5,508	(3,412)
Total other economic flows – other comprehensive income		5,508	(186,461)
Comprehensive result		35,084	(179, 584)

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 71 to 116.

BALANCE SHEET AS AT 30 JUNE 2017

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
ASSETS			
Financial assets			
Cash and deposits	6.1	31,821	13,751
Receivables	5.1	7,231	1,883
Financial assets classified as available-for-sale	4.3	67,481	61,247
Total financial assets		106,533	76,881
Non-financial assets			
Inventories	5.2	1,212	1,443
Prepayments and other assets	5.3	572	161
Property, plant and equipment	4.1	267,426	282,720
Cultural assets	4.2	3,575,301	3,553,198
Total non-financial assets		3,844,511	3,837,622
Total assets		3,951,044	3,914,403
LIABILITIES			
Payables	5.4	7,239	5,792
Provisions	3.1.2	5,561	5,451
Total liabilities		12,800	11,243
Net assets		3,938,244	3,903,160
EQUITY			
Accumulated surplus/(deficit)		(138,346)	(125,367)
Reserves	8.7	3,917,245	3,869,182
Contributed capital		159,345	159,345
Total equity		3,938,244	3,903,160

The above balance sheet should be read in conjunction with the accompanying notes on pages 71 to 116.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2017

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		52,712	51,514
Receipts from other entities		67,234	40,044
Goods and Services Tax recovered from the Australian Taxation Office		2,652	2,981
Dividends and interest received		3,816	5,005
Total receipts		126,414	99,544
Payments			
Payments to suppliers and employees		(98,321)	(81,275)
Total payments		(98,321)	(81,275)
Net cash flows from operating activities	6.2	28,093	18,269
CASH FLOW FROM INVESTING ACTIVITIES			
Net transfers to externally managed unitised trusts		(516)	(3,246)
Payments for cultural assets		(7,566)	(11,233)
Payments for property, plant and equipment		(2,109)	(3,538)
Proceeds from disposal of plant and equipment		168	167
Net cash flows used in investing activities		(10,023)	(17,850)
Net increase in cash and cash equivalents		18,070	419
Cash and cash equivalents at the beginning of the financial year		13,751	13,332
Cash and cash equivalents at the end of the financial year	6.1	31,821	13,751

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 71 to 116.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2017

(\$ thousand)								
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Financial assets available-for-sale surplus	Accumulated surplus/(deficit)	Contributed capital	Total
Balance at 1 July 2015	307,464	57,651	109,183	3,560,328	3,412	(114,639)	159,345	4,082,744
Net result for year	—	—	—	—	—	6,877	—	6,877
Other comprehensive income for the year	—	—	71,304	(254,353)	(3,412)	—	—	(186,461)
Transfer from accumulated surplus/(deficit) ⁽ⁱ⁾	16,707	898	—	—	—	(17,604)	—	—
Balance at 30 June 2016	324,171	58,549	180,487	3,305,975	—	(125,367)	159,345	3,903,160
Net result for year	—	—	—	—	—	29,576	—	29,576
Other comprehensive income for the year	—	—	—	—	5,508	—	—	5,508
Transfer from accumulated surplus/(deficit) ⁽ⁱ⁾	41,906	649	—	—	—	(42,555)	—	—
Balance at 30 June 2017	366,077	59,198	180,487	3,305,975	5,508	(138,346)	159,345	3,938,244

i. Refer Note 8.7 for more information in regards to transfers from accumulated surplus/(deficit).
The statement of changes in equity should be read in conjunction with the accompanying notes on pages 71 to 116.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2017

NOTE 1. ABOUT THIS REPORT

The financial statements cover the National Gallery of Victoria as an individual reporting entity. The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road
Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Annual Report on page 5 which does not form part of these financial statements.

Basis of preparation

These financial statements are presented in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Judgements, estimates and assumptions are required to be made about financial information presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of AASs that have significant effects on the financial statements and estimates are disclosed under the heading: "Significant judgements or estimates".

All amounts in the financial statements have been rounded to the nearest \$1,000 unless otherwise stated.

Compliance information

These general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994 (FMA)* and applicable Australian Accounting Standards (AASs) which include Interpretations, issued by the Australian Accounting Standards Board (AASB).

In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASs paragraphs applicable to not-for-profit entities have been applied.

Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

These annual financial statements were authorised for issue by the Council of Trustees of the National Gallery of Victoria on 31 August 2017.

NOTE 2. FUNDING DELIVERY OF OUR SERVICES

The National Gallery of Victoria receives revenue from the Victorian State Government, commercial activities and philanthropic sources to meet its objectives. The State Government funding principally comprises the Government appropriation, grants for exhibitions, capital funding and other ad hoc grants. The National Gallery of Victoria also receives a Capital Asset Charge grant from the State Government as outlined in 2.1.2. The broad revenue streams are outlined from 2.1 to 2.4.

Structure

- 2.1 Grants from State Government entities
 - 2.1.1 State Government—recurrent appropriation and other grants from State Government entities
 - 2.1.2 State Government—capital assets charge grant
 - 2.1.3 Other grants from State Government entities
 - 2.1.4 Fair value of assets and services received free of charge
- 2.2 Operating activities income
 - 2.2.1 Exhibition and program admissions
 - 2.2.2 Retail shop sales
 - 2.2.3 Membership fees
 - 2.2.4 Cash sponsorship and contra sponsorship at fair value
 - 2.2.5 Other revenue
- 2.3 Fundraising activities income
 - 2.3.1 Donations, bequests and philanthropic grants income
 - 2.3.2 Donated cultural assets
- 2.4 Income from financial assets classified as available-for-sale

2.1 Grants from State Government entities

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value. Revenue is recognised for each of the major activities as follows:

2.1.1 State Government—recurrent appropriation and other grants from State Government entities

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 1004 *Contributions*. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

2.1.2 State Government—capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

2.1.3 Other grants from State Government entities

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
OTHER GRANTS FROM STATE GOVERNMENT ENTITIES			
State Government —capital funding		649	897
—other grants		9,397	9,487
Department of Education and Training—grant		432	442
Fair value of assets and services received free of charge	2.1.4	540	540
Total other grants from other State Government entities		11,018	11,366

2.1.4 Fair value of assets and services received free of charge

Represents use of the premises at the Public Records Office Victoria without financial consideration.

2.2 Operating activities income

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
OPERATING ACTIVITIES INCOME			
Exhibition and program admissions	2.2.1	18,895	15,130
Retail shop sales	2.2.2	8,692	5,905
Membership fees	2.2.3	3,345	3,019
Cash sponsorship	2.2.4	2,758	2,225
Contra sponsorship at fair value	2.2.4	3,644	3,238
Catering royalties and venue hire charges	2.2.5	1,962	1,647
Other revenue	2.2.5	4,695	1,841
Total operating activities income		43,991	33,005

2.2.1 Exhibition and program admissions

Revenue arising from exhibition and public program admissions is recognised in the financial year in which it relates.

2.2.2 Retail shop sales

Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue and the costs incurred or to be incurred in respect of the transaction can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria.

2.2.3 Membership fees

Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

2.2.4 Cash sponsorship and contra sponsorship at fair value

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services. Contributions of resources received free of charge in the form of services are only recognised when a fair value can be reliably determined, control is obtained over any assets provided and the services would have otherwise been purchased.

2.2.5 Other revenue

Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

Franking credits are recognised when they are quantifiable and the National Gallery of Victoria is entitled to receive them.

2.3 Fundraising activities income

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
FUNDRAISING ACTIVITIES INCOME			
Donations, bequests and philanthropic grants income	2.3.1	25,124	8,983
Donated cultural assets at fair value	2.3.2	14,537	3,874
Total fundraising activities income		39,661	12,857

2.3.1 Donations, bequests and philanthropic grants income

Donations and bequests and philanthropic grants income are recognised on receipt.

2.3.2 Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

2.4 Income from financial assets classified as available-for-sale activities

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE			
Interest—bank deposits	2.4.1	168	186
Dividends and interest—externally managed unitised trusts	2.4.1	3,816	5,005
Total income from financial assets classified as available-for-sale		3,984	5,191

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

NOTE 3. THE COST OF DELIVERING SERVICES

This section provides an account of the expenses incurred by the National Gallery of Victoria in delivering its objectives. In section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with the provision of services are recorded.

Expenses incurred in delivering the objectives of the National Gallery of Victoria are outlined below:

Structure

Expenses incurred in the delivery of services:

- 3.1 Employee benefits
 - 3.1.1 Employee benefits in the comprehensive operating statement
 - 3.1.2 Employee benefits in the balance sheet
 - 3.1.3 Reconciliation of movement in provisions
 - 3.1.4 Long service leave
 - 3.1.5 Superannuation contributions
- 3.2 Supplies and services
- 3.3 Capital assets charge

3.1 Employee benefits

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
EMPLOYEE EXPENSES			
Salaries, wages and long service leave		(27,142)	(25,487)
Post-employment benefits:			
Defined benefit superannuation plans		(136)	(155)
Defined contribution superannuation plans		(2,228)	(2,118)
Total employee expenses	3.1.1	(29,506)	(27,760)

3.1.1 Employee benefits in the comprehensive operating statement

Employee expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments, superannuation contributions and workcover premiums.

The amount recognised in the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees. The National Gallery of Victoria does not recognise any accrued defined benefit liability in respect of the plan(s).

3.1.2 Employee benefits in the balance sheet

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	2017 (\$ thousand)	2016 (\$ thousand)
CURRENT EMPLOYEE BENEFITS		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	420	411
• unconditional and expected to settle after 12 months	2,811	2,748
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	1,103	1,092
NON-CURRENT EMPLOYEE BENEFITS		
• conditional long service leave entitlements	290	285
Total employee benefits	4,624	4,536
EMPLOYEE BENEFIT ON-COSTS		
Current on-costs	891	870
Non-current on-costs	46	45
Total on-costs	937	915
Total employee benefits and related on-costs	5,561	5,451

3.1.3 Reconciliation of movement in provisions

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
Opening balance at the start of the year	202	5,249	5,451
Additional provisions recognised	30	764	794
Reductions arising from payments	(19)	(570)	(589)
Change due to variation in bond rates	(4)	(91)	(95)
Closing balance at the end of the year	209	5,352	5,561
Current	196	5,016	5,212
Non-current	13	336	349

Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the National Gallery of Victoria expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the National Gallery of Victoria does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Statement of Comprehensive Income as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

3.1.4 Long service leave

Unconditional long service leave (LSL) is disclosed as a current liability; even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- undiscounted value—if the National Gallery of Victoria expects to wholly settle within 12 months; or
- present value—if the National Gallery of Victoria does not expect to wholly settle within 12 months.

Conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL is measured at present value.

Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result.

3.1.5 Superannuation contributions

The National Gallery of Victoria has staff who are members of the public sector superannuation schemes listed below.

The name, details and amounts expensed in relation to the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows:

Fund	Contribution for the year (2017) \$	Contribution for the year (2016) \$	Contribution outstanding at year end (2017) \$	Contribution outstanding at year end (2016) \$
DEFINED BENEFIT				
Emergency Services and State Super (Revised Scheme)	21,513	39,618	—	—
Emergency Services and State Super (New Scheme)	113,763	114,833	—	—
DEFINED CONTRIBUTION				
VicSuper Pty Ltd	1,408,186	1,386,658	—	—
Various other	756,769	624,635	—	—
Total	2,300,231	2,165,744	—	—

3.2 Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed. Expenses from transactions are recognised as they are incurred, and reported in the financial year to which they relate.

	2017 (\$ thousand)	2016 (\$ thousand)
SUPPLIES AND SERVICES		
Facilities operations and equipment services	(18,588)	(18,234)
Promotion and marketing	(8,861)	(7,615)
Freight and materials	(15,573)	(12,007)
Office supplies, insurance and communications	(5,660)	(5,437)
Rental of premises	(2,786)	(2,769)
Cost of retail goods sold	(4,664)	(3,439)
Other operating expenses	(7,154)	(5,956)
Total supplies and services	(63,286)	(55,457)

3.3 Capital assets charge

A charge levied on the written-down value of controlled non-current physical assets (excluding heritage and cultural assets) in the National Gallery of Victoria's balance sheet which aims to attribute to the National Gallery of Victoria's outputs the opportunity cost of capital used in service delivery and provide incentives to the National Gallery of Victoria to identify and dispose of underutilised or surplus assets in a timely manner. The capital asset charge is calculated on the budgeted carrying amount of applicable non-financial physical assets.

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT SERVICE DELIVERY

The National Gallery of Victoria controls assets for the delivery of its services. The key assets identified in delivering these services are:

Structure

- 4.1 Total property, plant and equipment
 - 4.1.1 Depreciation
 - 4.1.2 Impairment
 - 4.1.3 Reconciliation of movement in carrying values of property, plant and equipment
- 4.2 Cultural assets
 - 4.2.1 Reconciliation of movements of cultural assets
- 4.3 Financial assets classified as available-for-sale
 - 4.3.1 Ageing analysis of financial assets classified as available-for-sale
 - 4.3.2 Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

Additional information is provided in Note 7.3.3 in relation to fair value and how fair value of property, plant and equipment and cultural assets was determined.

4.1 Total property, plant and equipment

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2017 (\$ thousand)	2016 (\$ thousand)	2017 (\$ thousand)	2016 (\$ thousand)	2017 (\$ thousand)	2016 (\$ thousand)
Land at fair value ⁽ⁱ⁾	60,630	60,630	—	—	60,630	60,630
Buildings at fair value ⁽ⁱⁱ⁾	45,520	45,520	(556)	—	44,964	45,520
Building plant at fair value ⁽ⁱⁱ⁾	65,980	65,939	(5,508)	—	60,472	65,939
Building fit-out at fair value ⁽ⁱⁱ⁾	95,389	95,241	(9,457)	—	85,932	95,241
Leasehold improvements at fair value	14,254	14,225	(13,828)	(13,770)	426	455
Plant and equipment at fair value	17,870	16,709	(7,109)	(5,600)	10,761	11,109
Capital works-in-progress at cost	4,241	3,826	—	—	4,241	3,826
Total property, plant and equipment	303,884	302,090	(36,458)	(19,370)	267,426	282,720

i. A valuation of land was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2017

ii. A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2017.

Initial recognition

Property, plant and equipment are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment.

The cost of leasehold improvements is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives.

Subsequent recognition

Property, plant and equipment are subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

Heritage building—buildings, building plant and building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusted for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation, however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflects reproduction cost after applying depreciation on a useful life basis.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

General plant and equipment

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method.

4.1.1 Depreciation

	2017 (\$ thousand)	2016 (\$ thousand)
DEPRECIATION CHARGE FOR THE PERIOD		
Buildings	556	379
Building plant	5,508	3,429
Building fit-outs	9,457	6,645
Leasehold improvements	58	505
Plant and equipment (general plant & equipment)	1,656	1,666
Total depreciation	17,235	12,624

Property, plant and equipment, including freehold buildings but excluding land, have finite lives and are depreciated. Depreciation is calculated on a straight-line basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight-line method.

The following useful lives of assets are used in the calculation of depreciation:

Buildings	80 years	Leasehold improvements	13–15 years
Building plant	20-25 years	Plant and equipment	3–30 years
Building fit-out	15-20 years		

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

Land and cultural assets are not depreciated.

4.1.2 Impairment

Property, plant and equipment are assessed annually for indications of impairment.

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as another economic flow, except to the extent that the write down can be debited to an asset revaluation surplus amount applicable to that class of asset.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

4.1.3 Reconciliation of movement in carrying values of property, plant and equipment

(\$ thousand)							
2017	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	60,630	45,520	65,939	95,241	455	11,109	278,894
Additions	—	—	41	148	29	1,476	1,694
Depreciation expense	—	(556)	(5,508)	(9,457)	(58)	(1,656)	(17,235)
Disposals	—	—	—	—	—	(168)	(168)
Revaluation increment	—	—	—	—	—	—	—
Closing balance	60,630	44,964	60,472	85,932	426	10,761	263,185

(\$ thousand)							
2016	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	57,357	31,404	44,490	72,509	766	10,056	216,582
Additions	—	—	—	720	194	2,888	3,802
Depreciation expense	—	(379)	(3,429)	(6,645)	(505)	(1,666)	(12,624)
Disposals	—	(1)	—	—	—	(169)	(170)
Revaluation increment	3,273	14,496	24,878	28,657	—	—	71,304
Closing balance	60,630	45,520	65,939	95,241	455	11,109	278,894

4.2 Cultural assets

	2017 (\$ thousand)	2016 (\$ thousand)
CULTURAL ASSETS		
State Collection of works of art—at fair value	3,571,074	3,549,024
Shaw Research Library collection—at fair value	4,227	4,174
	3,575,301	3,553,198

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

Purchased cultural assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by Australian Valuation Solutions (AVS) as at 30 June 2016 on behalf of the Valuer-General Victoria. AVS utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. There were no changes in the valuation techniques throughout the year to 30 June 2017.

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2016. There were no changes in the valuation techniques throughout the year to 30 June 2017.

4.2.1 Reconciliation of movements in cultural assets

	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2017 (\$ thousand)	2016 (\$ thousand)	2017 (\$ thousand)	2016 (\$ thousand)	2017 (\$ thousand)	2016 (\$ thousand)
Carrying amount at the start of the year	3,549,024	3,789,967	4,174	3,522	3,553,198	3,793,489
Additions	22,050	14,022	53	40	22,103	14,062
Valuation adjustment	—	(254,965)	—	612	—	(254,353)
Carrying amount at the end of the year	3,571,074	3,549,024	4,227	4,174	3,575,301	3,553,198

4.3 Financial assets classified as available-for-sale

	2017 (\$ thousand)	2016 (\$ thousand)
CURRENT INVESTMENTS		
Investment in externally managed unitised trusts	1,187	978
Total current investments at market value	1,187	978
NON-CURRENT INVESTMENTS		
Investment in externally managed unitised trusts	66,294	60,269
Total non-current investments at market value	66,294	60,269
Total investments at market value	67,481	61,247

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts, or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long term value. As a result, these funds may experience more volatility in value.

Investments held by the National Gallery of Victoria are classified as available-for-sale and are measured at fair value in the manner described in Note 7.3.1.

Gains on individual assets arising from differences between carrying amount and fair value are credited directly to the "Financial assets available-for-sale surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Losses on individual assets arising from differences between carrying amount and fair value are recognised immediately as an expense in the net result, except that, to the extent that a credit balance exists in the "Financial assets available-for-sale surplus" in respect of the same asset, are debited directly to the "Financial assets available-for-sale surplus". Revaluation increases and decreases of different assets are not offset against one another.

Movements resulting from impairment are recognised as an expense in the net result. On disposal, the cumulative gain or loss previously recognised in "Other economic flows – other comprehensive income" is transferred to "Other economic flows included in net result".

4.3.1 Ageing analysis of financial assets classified as available-for-sale

(\$ thousand)							
	Carrying amount	Not past due and not impaired	Past due				Impaired financial assets
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
2017							
Financial assets classified as available-for-sale	67,481	67,481	—	—	—	—	—
	67,481	67,481	—	—	—	—	—
2016							
Financial assets classified as available-for-sale	61,247	61,247	—	—	—	—	—
	61,247	61,247	—	—	—	—	—

4.3.2 Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2017 (\$ thousand)	2017 (\$ thousand)	2017 (\$ thousand)	2016 (\$ thousand)	2016 (\$ thousand)	2016 (\$ thousand)
Cash and deposits ⁽ⁱ⁾	5,086	26,735	31,821	3,536	10,215	13,751
Current						
Financial assets classified as available-for-sale	—	1,187	1,187	—	978	978
Non-current						
Financial assets classified as available-for-sale	—	66,294	66,294	—	60,269	60,269
Total financial assets classified as available-for-sale	—	67,481	67,481	—	61,247	61,247
Total financial assets	5,086	94,216	99,302	3,536	71,462	74,998

i. Refer Note 6.1 for further information

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

NOTE 5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the National Gallery of Victoria's operations.

Structure

- 5.1 Receivables
 - 5.1.1 Movement in the provision for doubtful receivables
 - 5.1.2 Doubtful debts
 - 5.1.3 Ageing analysis of contractual receivables
- 5.2 Inventories
 - 5.2.1 Movement in the provision for slow moving stock
- 5.3 Other non-financial assets
- 5.4 Payables
 - 5.4.1 Maturity analysis of financial liabilities

5.1 Receivables

	2017 (\$ thousand)	2016 (\$ thousand)
CURRENT RECEIVABLES		
Contractual		
Trade receivables	1,713	1,267
Provision for doubtful receivables	(13)	(16)
Other receivables	619	325
	2,319	1,576
Statutory		
Franking credits recoverable	4,270	—
Goods and Services Tax input tax credit recoverable	551	307
Victorian Government departments and agencies	91	—
	4,912	307
Total current receivables	7,231	1,883
Total receivables	7,231	1,883

Receivables consist of:

- Contractual receivables, such as debtors in relation to goods and services; and
- Statutory receivables include amounts owing from the Victorian Government, franking credits recoverable, and Goods and Services Tax input tax credits recoverable.

Contractual receivables are classified as financial instruments and categorised as receivables. Statutory receivables, are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments because they do not arise from a contract.

5.1.1 Movement in the provision for doubtful receivables

	2017 (\$ thousand)	2016 (\$ thousand)
Balance at beginning of the year	(16)	(19)
(Increase)/decrease in provision recognised in the net result	3	3
Balance at end of the year	(13)	(16)

The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures.

5.1.2 Doubtful debts

Receivables are assessed for bad and doubtful debts on a regular basis. A provision for doubtful receivables is recognised when there is objective evidence that the debts may not be collected, and bad debts are written off when identified.

Those bad debts considered as written off by mutual consent are classified as a transaction expense. Bad debts not written off, including the allowance for doubtful receivables, are classified as other economic flows in the net result.

5.1.3 Ageing analysis of contractual receivables

	(\$ thousand)						Impaired financial assets
	Carrying amount	Not past due and not impaired	Past due				
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
2017 Receivables	2,319	1,922	260	57	93	—	(13)
	2,319	1,922	260	57	93	—	(13)
2016 Receivables	1,576	600	269	377	346	—	(16)
	1,576	600	269	377	346	—	(16)

5.2 Inventories

	2017 (\$ thousand)	2016 (\$ thousand)
CURRENT INVENTORIES		
Goods held for resale—at cost	1,817	1,762
Less: provision for slow moving stock	(605)	(319)
Total current inventories	1,212	1,443

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

5.2.1 Movement in the provision for slow moving stock

	2017 (\$ thousand)	2016 (\$ thousand)
Balance at the beginning of the year	(319)	(432)
Amounts written off during the year	—	113
(Increase)/decrease in allowance recognised	(286)	—
Balance at the end of the year	(605)	(319)

5.3 Other non-financial assets

	2017 (\$ thousand)	2016 (\$ thousand)
PREPAYMENTS AND OTHER ASSETS		
Prepayments and other assets	572	161
Total prepayments and other assets	572	161

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

5.4 Payables

	2017 (\$ thousand)	2016 (\$ thousand)
CURRENT PAYABLES		
Contractual		
Supplies and services	852	631
Other payables	3,339	3,538
Income in advance	2,860	1,545
Statutory		
Amounts payable to other government agencies	188	78
Total payables	7,239	5,792

Payables consist of:

- Contractual payables, such as accounts payable, and unearned income. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid, and arise when the National Gallery of Victoria becomes obliged to make future payments in respect of the purchase of those goods and services; and
- Statutory payables, such as goods and services tax and fringe benefits tax payables.

Contractual payables are classified as financial instruments and categorised as financial liabilities (refer Note 7.1.1). Statutory payables are recognised and measured similarly to contractual payables, but are not classified as financial instruments because they do not arise from a contract.

5.4.1 Maturity analysis of financial liabilities

	(\$ thousand)				
	Carrying amount	Nominal amount	Maturity dates		
			Less than 1 month	1–3 months	3 months – 1 year
2017					
Payables:					
Amounts payable to other government agencies	188	188	160	28	—
Other payables	7,051	7,051	7,011	8	32
Total	7,239	7,239	7,171	36	32
2016					
Payables:					
Amounts payable to other government agencies	78	78	78	—	—
Other payables	5,714	5,713	5,672	16	25
Total	5,792	5,791	5,750	16	25

NOTE 6. HOW WE FINANCED OUR OPERATIONS

This section provides information on sources of finance used by the National Gallery of Victoria during its operations.

Structure

- 6.1 Cash and deposits
- 6.2 Reconciliation of net result for the period to net cash flows from operating activities
- 6.3 Commitments for future expenditure

6.1 Cash and deposits

	2017 (\$ thousand)	2016 (\$ thousand)
Cash at bank and on hand	2,788	1,533
Bank deposits on call	29,033	12,218
Total cash and deposits	31,821	13,751

Cash and deposits recognised on the balance sheet comprise cash on hand and cash at bank, deposits at call and highly liquid investments (with an original maturity of three months or less) which are held for the purpose of meeting short term cash commitments rather than for investment purposes, and readily convertible to known amounts of cash with an insignificant risk of changes in value.

6.2 Reconciliation of net result for the period to net cash flows from operating activities

	2017 (\$ thousand)	2016 (\$ thousand)
NET RESULT FOR THE PERIOD	29,576	6,877
Non cash movements:		
Depreciation of property, plant and equipment	17,235	12,624
Donated cultural assets	(14,537)	(3,874)
Net (gain)/loss on financial instruments	(210)	391
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(5,348)	276
(Increase)/decrease in current inventories	231	(229)
(Increase)/decrease in other current assets	(411)	482
(Decrease)/increase in current payables	1,447	1,627
(Decrease)/increase in current provisions	110	95
Net cash flows from/(used in) operating activities	28,093	18,269

6.3 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. The following commitments are disclosed at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

(\$ thousand)				
Nominal amounts 2017	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	5,486	22,643	29,990	58,479
Operating leases	4,065	2,038	—	6,103
Outsourced services contract commitments	5,893	2,106	—	7,999
Total commitments (inclusive of GST)	15,804	26,787	29,990	72,581
Less GST recoverable	(1,437)	(2,435)	(2,726)	(6,598)
Total commitments (exclusive of GST)	14,367	24,352	27,264	65,983
Nominal amounts 2016	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	6,137	23,182	36,128	65,447
Operating leases	743	730	—	1,473
Outsourced services contract commitments	6,878	5,392	—	12,270
Total commitments (inclusive of GST)	13,758	29,304	36,128	79,190
Less GST recoverable	(1,250)	(2,664)	(3,284)	(7,198)
Total commitments (exclusive of GST)	12,508	26,640	32,844	71,992

NOTE 7. RISK, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

The National Gallery of Victoria is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the National Gallery of Victoria related mainly to fair value determination.

Structure

- 7.1 Financial instruments specific disclosures
 - 7.1.1 Categorisation of financial instruments
 - 7.1.2 Financial asset net holding gain/(loss) on financial instruments by category
 - 7.1.3 Credit risk
 - 7.1.4 Liquidity risk
 - 7.1.5 Interest rate risk
 - 7.1.6 Foreign currency risk
 - 7.1.7 Equity price risk
- 7.2 Contingent assets and contingent liabilities
- 7.3 Fair value determination

7.1 Financial instruments specific disclosures

The National Gallery of Victoria's principal financial instruments comprise of:

- cash at bank and on hand;
- bank deposits at call;
- receivables (excluding statutory receivables);
- investments in externally managed unitised trusts (cash, diversified fixed interest, equities and listed property); and
- payables

The main purpose in holding financial instruments is to prudently manage the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 7.1.1 below.

7.1.1 Categorisation of financial instruments

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
Contractual financial assets			
Cash and deposits		31,821	13,751
Receivables		2,319	1,576
Financial assets classified as available-for-sale		67,481	61,247
Total contractual financial assets	7.1.3 (a)	101,621	76,574
Contractual financial liabilities			
Payables		7,239	5,792
Total contractual financial liabilities		7,239	5,792

7.1.2 Financial asset net holding gain/(loss) on financial instruments by category

	2017 (\$ thousand)	2016 (\$ thousand)
Contractual financial assets ⁽ⁱ⁾		
Cash and deposits	168	186
Receivables	3	3
Financial assets classified as available-for-sale	3,816	5,005
Total contractual financial assets net holding gain/(loss)	3,987	5,194

The net holding gains or losses disclosed above are determined as follows:

- i. for cash and cash equivalents, receivables and available-for-sale financial assets, the net gain or loss is calculated by taking the movement in the fair value of the asset, the interest income minus any impairment recognised in the net result

7.1.3 Credit risk

Credit risk arises from the contractual financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available-for-sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a regular basis.

At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts.

Provision of impairment for contractual financial assets is recognised when there is objective evidence that the National Gallery of Victoria will not be able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts which are more than 60 days overdue, and changes in debtor credit ratings.

Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the National Gallery of Victoria's maximum exposure to credit risk without taking account of the value of any collateral obtained. At the reporting date, the aged profile of trade receivables was as follows:

7.1.3(a) Credit quality of financial assets that are neither past due nor impaired

(\$ thousand)				
2017	Government agencies (triple-A credit rating)	Other (min triple-B credit rating)	Not rated	Total
Contractual financial assets				
Cash and deposits	29,033	2,730	58	31,821
Receivables ⁽ⁱ⁾	—	—	2,319	2,319
Financial assets classified as available-for-sale	—	—	67,481	67,481
Total contractual financial assets ⁽ⁱⁱ⁾	29,033	2,730	69,858	101,621
2016				
Contractual financial assets				
Cash and deposits	12,291	1,333	127	13,751
Receivables ⁽ⁱ⁾	—	—	1,576	1,576
Financial assets classified as available- for-sale	—	—	61,247	61,247
Total contractual financial assets ⁽ⁱⁱ⁾	12,291	1,333	62,950	76,574

i. The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

ii. VFMC invests in unregistered unit trusts which are not rated.

The following table discloses the ageing only of financial assets that are past due but not impaired:

7.1.3(b) Ageing analysis of financial assets

(\$ thousand)							
2017	Carrying amount	Not past due and not impaired	Past due				Impaired financial assets
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
Financial assets:							
Cash and deposits	31,821	31,821	—	—	—	—	—
Receivables	2,319	1,922	260	57	93	—	(13)
Financial assets classified as available-for-sale	67,481	67,481	—	—	—	—	—
	101,621	101,224	260	57	93	—	(13)
2016							
Financial assets:							
Cash and deposits	13,751	13,751	—	—	—	—	—
Receivables	1,576	600	269	377	346	—	(16)
Financial assets classified as available-for-sale	61,247	61,247	—	—	—	—	—
	76,574	75,598	269	377	346	—	(16)

7.1.4 Liquidity risk

Liquidity risk is the risk that the National Gallery of Victoria would be unable to meet its financial obligations as and when they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution.

The National Gallery of Victoria's maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the balance sheet. The National Gallery of Victoria manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its short-term obligations; and
- careful maturity planning of its financial obligations based on forecasts of future cash flows.

Market risk

The National Gallery of Victoria's exposures to market risk are primarily through foreign currency risk, interest rate risk and equity price risk. These risks are managed as follows:

7.1.5 Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its Medium Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria's Investment Committee in accordance with the National Gallery of Victoria's investment strategy.

The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

7.1.5(a) Interest rate analysis of financial instruments

(\$ thousand)						
2017	Weighted average effective interest rate %	Carrying amount	Interest rate exposure			
			Fixed interest rate	Variable interest rate	Non-interest bearing	
Financial assets						
Cash and cash equivalents						
•	Cash at bank and on hand	1.04%	2,788	—	2,730	58
•	Cash deposits at call	1.74%	18,383	—	18,383	—
	Cash deposits at call (investment in externally managed unitised trusts)	2.05%	10,650	—	10,650	—
	Receivables		2,319	—	—	2,319
	Other financial assets (investment in externally managed unitised trusts— Fixed interest)	0.98%	1,187	1,187	—	—
			35,327	1,187	31,763	2,377
Financial liabilities						
	Payables		(7,051)	—	—	(7,051)
			(7,051)	—	—	(7,051)
	Net financial assets/(liabilities)		28,276	1,187	31,763	(4,674)
2016						
Financial assets						
Cash and cash equivalents						
•	Cash at bank and on hand	1.56%	1,533	—	1,460	73
•	Cash deposits at call	2.17%	3,587	—	3,587	—
	Cash deposits at call (investment in externally managed unitised trusts)	2.41%	8,631	—	8,631	—
	Receivables		1,576	—	—	1,576
	Other financial assets (investment in externally managed unitised trusts— Fixed interest)	7.29%	978	978	—	—
			16,305	978	13,678	1,649
Financial liabilities						
	Payables		(5,714)	—	—	(5,714)
			(5,714)	—	—	(5,714)
	Net financial assets/(liabilities)		10,591	978	13,678	(4,065)

7.1.5(b) Interest rate sensitivity of financial assets

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the

National Gallery of Victoria's financial assets by +/- 50bp and +/- 100bp.

(\$ thousand)					
2017		+100bp		-100bp	
	Carrying Amount	Net Result	Available-for-sale revaluation surplus	Net Result	Available-for-sale revaluation surplus
Financial assets					
Cash and cash equivalents	31,821	318	—	(318)	—
Receivables	2,319	—	—	—	—
Financial assets classified as available-for-sale	1,187	12	—	(12)	—
Total impact		330	—	(330)	—
2016					
Financial assets					
Cash and cash equivalents	13,751	138	—	(138)	—
Receivables	1,576	—	—	—	—
Financial assets classified as available-for-sale	978	10	—	(10)	—
Total impact		148	—	(148)	—

7.1.6 Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and other overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets.

7.1.7 Equity price risk

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes. The National Gallery of Victoria holds units of trusts invested in Australian and International equities in the Endowed Fund managed by the Victorian Funds Management Corporation. The National Gallery of Victoria's Investment Committee provides oversight of the management of these investments in accordance with the National Gallery of Victoria's investment strategy. The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy.

Taking into account the current and future economic climate, the table opposite discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 15%.

7.1.7(a) Price risk sensitivity of financial assets

(\$ thousand)					
2017		+15%		-15%	
	Carrying Amount	Net Result	Available-for-sale revaluation surplus	Net Result	Available-for-sale revaluation surplus
Financial assets					
Cash and cash equivalents	31,821	—	—	—	—
Receivables	2,319	—	—	—	—
Other financial assets classified as available-for-sale	67,481	18	9,944	(4,454)	(5,508)
Total increase/(decrease)		18	9,944	(4,454)	(5,508)
2016					
Financial assets					
Cash and cash equivalents	13,751	—	—	—	—
Receivables	1,576	—	—	—	—
Other financial assets classified as available-for-sale	61,247	15	9,040	(9,055)	—
Total increase/(decrease)		15	9,040	(9,055)	—

7.2 Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

Contingent assets

As at 30 June 2017, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 2.3.1, the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

Contingent liabilities

As at 30 June 2017, the National Gallery of Victoria had a contingent liability with a service provider whereby the fee for the service provided is calculated on the basis of a share of the 2017 *Melbourne Winter Masterpieces* exhibition result. The balance of the fee payable in 2017/18 is expected to be approximately \$0.938 million (2016/17 – \$3.574 million).

7.3 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the National Gallery of Victoria.

This section sets out information on how the National Gallery of Victoria determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- financial assets classified as available-for-sale;
- land and buildings and plant and equipment; and
- cultural assets.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

- Level 1—quoted (unadjusted) market prices in active markets for identical assets or liabilities;
- Level 2—valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and
- Level 3—valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the National Gallery of Victoria has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

In addition, the National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

Structure

For those assets and liabilities for which fair values are determined, the following disclosures are provided:

- 7.3.1 fair value determination of financial assets and liabilities;
- 7.3.2 fair value determination of non-current physical assets; and
- 7.3.3 fair value determination of cultural assets.

7.3.1 Fair value determination of financial assets and liabilities

The fair values and net fair values of financial assets and liabilities are determined as follows:

- Level 1—the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2—the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3—the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts are a reasonable approximation of fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2016/17 reporting period.

These financial instruments include:

Financial assets

Cash and deposits
Receivables
Financial assets classified as available-for-sale

Financial liabilities

Payables

The following table shows that the fair values of all of the contractual financial assets and liabilities are the same as the carrying amounts.

7.3.1(a) Comparison between carrying amount and fair value

(\$ thousand)				
	Carrying amount 2017	Fair value 2017	Carrying amount 2016	Fair value 2016
Contractual financial assets				
Cash and deposits	31,821	31,821	13,751	13,751
Receivables ⁽ⁱ⁾	2,319	2,319	1,576	1,576
Financial assets classified as available-for-sale	67,481	67,481	61,247	61,247
Total contractual financial assets	101,621	101,621	76,574	76,574
Contractual financial liabilities				
Payables ⁽ⁱ⁾	7,239	7,239	5,792	5,792
Total contractual financial liabilities	7,239	7,239	5,792	5,792

i. The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

Table 7.3.1(b): Financial assets measured at fair value

(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
2017		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	1,188	1,188	—	—
Australian equities ⁽ⁱⁱⁱ⁾	32,219	—	32,219	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	27,408	—	27,408	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,453	—	3,453	—
Property ⁽ⁱⁱⁱ⁾	3,213	—	3,213	—
Total	67,481	1,188	66,293	—
(\$ thousand)				
	Carrying amount as at 30 June 2016	Fair value measurement at end of reporting period using:		
2016		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	978	978	—	—
Australian equities ⁽ⁱⁱⁱ⁾	28,873	—	28,873	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	25,176	—	25,176	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,100	—	3,100	—
Property ⁽ⁱⁱⁱ⁾	3,120	—	3,120	—
Total	61,247	978	60,269	—

i. There is no significant transfer between level 1 and level 2

ii. The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1. The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions.

iii. The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

7.3.2 Fair value determination of non-current physical assets

**Fair value measurement hierarchy for assets
as at 30 June 2017**

(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
Land	60,630	—	—	60,630
Buildings	45,520	—	—	45,520
Building plant	65,980	—	—	65,980
Building fit-out	95,389	—	—	95,389
Leasehold improvements	14,254	—	—	14,254
General plant & equipment	17,870	—	—	17,870
Total	299,643	—	—	299,643

There have been no transfers between levels during the period.

**Fair value measurement hierarchy for assets
as at 30 June 2016**

(\$ thousand)				
	Carrying amount as at 30 June 2016	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
Land	60,630	—	—	60,630
Buildings	45,520	—	—	45,520
Building plant	65,939	—	—	65,939
Building fit-out	95,241	—	—	95,241
Leasehold improvements	455	—	—	455
General plant & equipment	11,109	—	—	11,109
Total	278,894	—	—	278,894

There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets as at 30 June 2017 (and 30 June 2016)

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	61%	A significant increase/(decrease) in the current restrictions or CSO would result in a significantly lower/(higher) fair value.
Buildings	Depreciated reproduction cost	Direct cost per square metre	\$1,062	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building	87 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Building plant	Depreciated reproduction cost	Direct cost per square metre	\$1,539	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building plant	27 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Building fit-out	Depreciated reproduction cost	Direct cost per square metre	\$2,223	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building fit-out	17 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Leasehold improvements	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 to 12 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
General plant & equipment	Depreciated replacement cost	Direct cost per unit	\$0 – \$1,241,538	A significant increase/(decrease) in the cost per unit would result in a significantly higher/(lower) fair value.
		Useful life of General plant & equipment	3 to 30 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years, but may occur more frequently if material movements in fair value are identified, based upon the asset's Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, an assessment as to the change in the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Physical asset revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Physical asset revaluation surplus" in respect of the same class of assets, they are debited directly to the "Physical asset revaluation surplus". Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

In between valuations and in accordance with the FRDs issued by the Minister for Finance, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as land and building price indices issued the Valuer-General Victoria.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement, and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act 1995*. An independent valuation of the National Gallery of Victoria's land was performed by Valuer-General Victoria as at 30 June 2016.

Heritage building—buildings, building plant and building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflects reproduction cost after applying depreciation on a useful life basis. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria's building was performed by Napier & Blakeley Pty Ltd as at 30 June 2016 on behalf of the Valuer-General Victoria.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter. There were no changes in the valuation techniques throughout the year to 30 June 2017. The current use is considered the highest and best use.

General plant and equipment

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. There were no changes in the valuation techniques throughout the year to 30 June 2017. The current use is considered the highest and best use.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2017

(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,549,024	—	1,755,934	1,793,090
Additions	22,050	—	22,050	—
Transfers between levels	—	—	—	—
Carrying amount at the end of the year	3,571,074	—	1,777,984	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	4,174	—	855	3,319
Additions	53	—	53	—
Transfers between levels	—	—	—	—
Carrying amount at the end of the year	4,227	—	908	3,319
Total Cultural assets	3,575,301	—	1,778,892	1,796,409

Fair value measurement hierarchy for the Cultural assets as at 30 June 2016

(\$ thousand)				
	Carrying amount as at 30 June 2016	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,789,967	—	2,708,134	1,081,833
Additions	14,022	—	14,022	—
Valuation adjustment	(254,965)	—	68,861	(323,826)
Transfers between levels	—	—	(1,035,083)	1,035,083
Carrying amount at the end of the year	3,549,024	—	1,755,934	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	3,522	—	815	2,707
Additions	40	—	40	—
Valuation adjustment	612	—	—	612
Transfers between levels	—	—	—	—
Carrying amount at the end of the year	4,174	—	855	3,319
Total cultural assets	3,547,198	—	1,756,789	1,796,409

Fair value measurement hierarchy for assets as at 30 June 2017 (and 30 June 2016)

	Valuation Technique	Significant unobservable inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than \$500,000	Statistical calculation based on extrapolation of sample valuations.
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000	Valuation of items using professional judgement

The State Collection of Works of Art (the Collection) is required to be formally valued every 5 years, under Financial Reporting Direction 103 F. The last valuation of the Collection was in 2016 by Australian Valuation Solutions (AVS). The valuation scope, methodology adopted and the calculations applied to the Collection's valuation were examined and certified by the Valuer-General Victoria as meeting the relevant Australian Accounting Standards and FRD 103F.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, Australian Valuation Solutions are engaged to perform a materiality review assessment as to the change in the fair value for the State Collection since the previous independent valuation. Only a material change (greater than 10%) could trigger an adjustment to the fair value of the Cultural assets.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Cultural assets revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

There are approximately 74,000 works of art in the Collection. For the year ended 30 June 2016, the Collection was valued on a stratified multistage sampling basis due to the time and cost that would be involved to value the entire Collection. Works of art determined to have a value of more than \$500,000 (iconic works) were valued on an individual basis. For the 2016 valuation there were 760 iconic works. The remainder of the Collection (non-iconic works) were valued on a multistage sampling basis. The multistage sampling involved subdividing the non-iconic works of art into smaller, concentrated representative strata for valuation purposes and taking a sample from each sub-collection. The stratification reduces the variability of the sampling outcome. There were 1,100 works of art valued across these 19 sub-collections.

The market approach was applied as the valuation technique for valuing the Collection. Consideration was given to the prices for transactions of similar assets that have occurred recently in the market. In the event that there are few, recent transactions, prices of similar assets offered for sale may be considered where the information is clearly relevant. This price information may be adjusted for known transactional differences or physical characteristics between the similar and other asset. All works of art have been valued according to highest and best use and the most advantageous market. The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, art work, condition, provenance and market place. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The process of extrapolating the valuation results from each of the non-iconic samples across the entire sub-collection populations in order to determine the population values is considered to be a significant unobservable input to the valuation. This is demonstrated through the relative standard error (RSE) calculated from the process. RSE represents the variability due to sampling and random adjustment.

The overall fair value valuation as at 30 June 2016 was calculated to be \$3,549,023,532 with a relative standard error (RSE) of 2.58%. A 95% confidence interval for this value was given as \$3,369,542,265 to \$3,728,504,798.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Cultural assets revaluation surplus", they are debited directly to the "Cultural assets revaluation surplus".

8.0 OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

Structure

- 8.1 Subsequent events
- 8.2 Other economic flows included in net result
 - 8.2.1 Net gain/(loss) on financial instruments
 - 8.2.2 Net gain/(loss) on non-financial assets
 - 8.2.3 Other gain/(loss) from other economic flows
- 8.3 Responsible persons
- 8.4 Remuneration of executives
- 8.5 Related party transactions
- 8.6 Remuneration of auditors
- 8.7 Reserves
- 8.8 Ex-gratia expenses
- 8.9 Australian Accounting Standards issued that are not yet effective
- 8.10 Glossary of technical terms

8.1 Subsequent events

There were no significant events occurring after the reporting date in 2016/17 (2015/16 – nil).

8.2 Other economic flows included in net result

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. Other gains/(losses) from other economic flows include the gains or losses from:

- fair value changes of financial instruments;
- disposals of nonfinancial assets;
- revaluations and impairments of nonfinancial physical assets;
- foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to the rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; and
- the revaluation of the present value of the long service leave liability due to changes in the bond interest rates.

	2017 (\$ thousand)	2016 (\$ thousand)
8.2.1 NET GAIN/(LOSS) ON FINANCIAL INSTRUMENTS		
Decrease in provision for doubtful debts ⁽ⁱ⁾	3	3
Net gain/(loss) on foreign exchange transactions	210	(69)
Net realised gain on sale of financial assets at fair value	—	571
Net unrealised loss on financial assets at fair value	(15)	(580)
Total net gain/(loss) on financial instruments	198	(75)
8.2.2 NET GAIN/(LOSS) ON NON-FINANCIAL ASSETS		
Increase in provision for slow-moving stock	(286)	—
Total net gain/(loss) on non-financial assets	(286)	—
8.2.3 OTHER GAIN/(LOSS) FROM OTHER ECONOMIC FLOWS		
Net loss on forward foreign exchange hedge contracts	(192)	(1)
Net gain/(loss) arising from revaluation of long service leave liability ⁽ⁱⁱ⁾	91	(158)
Total net gain/(loss) on non-financial assets and liabilities	(101)	(159)

- i. (Increase)/decrease in provision for doubtful debts from other economic flows.
- ii. Revaluation gain/(loss) as a result of changes in bond rates.

8.3 Responsible persons

During the reporting period the following people held a position designated as a “responsible person”, as defined by the *Financial Management Act 1994*.

Minister for Creative Industries: The Hon. M. Foley MLA

Trustees who served during the year were:

Prof. S. Baker
 Mr L. Clifford AO
 Dr S. Cohn
 Mr P. Edwards (until 14 May 2017)
 Ms L. Gay
 Mr C. Lyon
 Ms V. Pearce
 Mr A. Sisson
 Mr M. Ullmer
 Ms J. Whiting AM (President)

Director (Accountable Officer): Mr A Ellwood

Remuneration

Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: \$540,000 to \$549,999 (2015/16 – \$520,000 to \$529,999).

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

8.4 Remuneration of executives

The number of executives and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalent provides a measure of full time equivalent executives over the reporting period.

Remuneration comprises employee benefits in all forms of consideration paid, payable or provided by or on behalf of the National Gallery of Victoria in exchange for services rendered. In 2015/16 and 2016/17 this comprised:

Short-term employee benefits include amounts such as salaries wages, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

During 2016/17 there were three executives including the accountable officer in service throughout the entire year.

Remuneration of executives (Including Key Management Personnel disclosed in Note 8.5)	Total remuneration	
	2017 (\$ thousand)	2016 (\$ thousand)
Short-term employee benefits	1,048	996
Post-employment benefits	97	92
Other long-term benefits	198	170
Termination benefits	0	0
Share-based payments	0	0
Total remuneration	1,343	1,258
Total number of executives ⁽ⁱ⁾	3	3
Total annualised employee equivalents ⁽ⁱⁱ⁾	3	3

i. The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 Related Party Disclosures and are also reported within the related parties note disclosure (Note 8.5)

ii. Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.5 Related party transactions

The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. It is an administrative agency acting on behalf of the Crown.

Related parties of the National Gallery of Victoria include:

- Minister for Creative Industries (refer Note 8.3);
- All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.3);
- All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
- Several State Government related entities (as detailed below).

Significant transactions with government-related entities

The National Gallery of Victoria received State Government funding in the form a recurrent base appropriation of \$41.1 million (2015/16: \$40.5 million) and capital expenditure funding of \$649,000 (2015/16: \$897,000).

The National Gallery of Victoria also received from other State Government entities the following funding;

- exhibition programming of \$9.4 million (2015/16: \$9.5 million) from Department of Economic Development, Jobs, Transport and Resources;
- education programming of \$432,000 (2015/16: \$442,000) from the Department of Education.

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$540,000 (2015/16: \$540,000).

Funding from State Government is also disclosed in Note 2.

During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of \$4.1 million (2015/16: \$4.2 million):

- payments for utility costs to Victorian Arts Centre Trust;
- payments for insurance to Victorian Funds Management Corporation (VFMC);
- payments for investment fees to Victorian Managed Insurance Authority (VMIA);
- payments for bank fees and charges to Treasury Corporation of Victoria (TCV);
- payments for audit services to Victorian Auditor-General's Office (VAGO) (refer Note 8.6); and
- payments for security and utilities to Public Records Office Victoria (PROV).

All related party transactions have been entered into on an arm's length basis.

Key management personnel

All responsible persons and executives of the National Gallery of Victoria are key management personnel (KMP) (refer Note 8.3).

In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:

- Mr Andrew Clark (Deputy Director); and
- Dr Isobel Crombie (Assistant Director, Curatorial and Collection Management).

Transactions and balances with key management personnel and other related parties

During the year, KMP and their related parties made cash donations and in-kind gifts of works of art to an aggregate value of \$330,575.

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure. In this context, transactions are only disclosed when they are considered necessary to draw attention to the possibility that the National Gallery of Victoria's financial position and profit or loss may have been affected by the existence of related parties, and by transactions and outstanding balances, including commitments, with such parties.

8.6 Remuneration of auditors

	2017 (\$ thousand)	2016 (\$ thousand)
Victorian Auditor General's Office		
Audit of the financial statements	62	60
	62	60

8.7 Reserves

	Notes	2017 (\$ thousand)	2016 (\$ thousand)
Collection surplus			
	8.7.2		
Balance at beginning of financial year		324,171	307,464
Transfer from accumulated surplus		41,906	16,707
Balance at end of financial year		366,077	324,171
Infrastructure surplus			
	8.7.3		
Balance at beginning of financial year		58,549	57,651
Transfer from accumulated surplus		649	898
Balance at end of financial year		59,198	58,549
Physical assets revaluation surplus			
	8.7.4		
Balance at beginning of financial year		180,487	109,183
Increment/(decrement) during the year		0	71,304
Balance at end of financial year		180,487	180,487
Cultural assets revaluation surplus			
	8.7.5		
Balance at beginning of financial year		3,305,975	3,560,328
Increment/(decrement) during the year		—	(254,353)
Balance at end of financial year		3,305,975	3,305,975
Financial assets available-for-sale surplus			
	8.7.6		
Balance at beginning of financial year		—	3,412
Increment/(decrement) during the year		5,508	(3,412)
Balance at end of financial year		5,508	0
Balance of reserves at end of financial year		3,917,245	3,869,182
Net change in reserves		(30,119)	(78,182)

8.7.1 Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

8.7.2 Collection surplus

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This surplus also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

8.7.3 Infrastructure surplus

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This surplus was established as at 30 June 2005 and includes revenue received since 1 July 2001.

8.7.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.7.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.7.6 Financial assets available-for-sale revaluation surplus

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

8.7.7 Accumulated surplus/(deficit)

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surpluses.

8.8 Ex gratia expenses

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2015/16 – nil).

8.9 Australian Accounting Standards issued that are not yet effective

Certain new accounting standards have been published that are not mandatory for the 30 June 2017 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises the National Gallery of Victoria of their applicability and early adoption where applicable.

The following table outlines the accounting pronouncements that have been issued but are not effective for 2016/17, which may result in potential impacts on public sector reporting for future reporting periods.

New accounting standards and interpretations

Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
<i>AASB 9 Financial Instruments</i>	The key changes include the simplified requirements for the classification and measurement of financial assets, a new hedging accounting model and a revised impairment loss model to recognise impairment losses earlier, as opposed to the current approach that recognises impairment only when incurred.	1 Jan 2018	The assessment has identified that the amendments are likely to result in earlier recognition of impairment losses and at more regular intervals.
<i>AASB 2014-7 Amendments to Australian Accounting Standards arising from AASB 9</i>	Amends various AASBs to incorporate the consequential amendments arising from the issuance of AASB 9.	1 Jan 2018	The assessment has indicated that there will be no significant impact for the public sector.
<i>AASB 15 Revenue from Contracts with Customers</i>	The core principle of AASB 15 requires an entity to recognise revenue when the entity satisfies a performance obligation by transferring a promised good or service to a customer.	1 Jan 2018	<p>The changes in revenue recognition requirements in AASB 15 may result in changes to the timing and amount of revenue recorded in the financial statements. The Standard will also require additional disclosures on service revenue and contract modifications.</p> <p>A potential impact will be the upfront recognition of revenue from licences that cover multiple reporting periods. Revenue that was deferred and amortised over a period may now need to be recognised immediately as a transitional adjustment against the opening retained earnings if there are no former performance obligations outstanding.</p>
<i>AASB 2015-8 Amendments to Australian Accounting Standards—Effective Date of AASB 15</i>	This Standard defers the mandatory effective date of AASB 15 from 1 January 2017 to 1 January 2018.	1 Jan 2018	This amending standard will defer the application period of AASB 15 to the 2018/19 reporting period in accordance with the transition requirements.
<i>AASB 1058 Income of Not-for-Profit Entities</i>	This standard replaces AASB 1004 <i>Contributions</i> and establishes revenue recognition principles for transactions where the consideration to acquire an asset is significantly less than fair value to enable a not-for-profit entity to further its objectives.	1 Jan 2019	The assessment has indicated that revenue from capital grants that are provided under an enforceable agreement that have sufficiently specific obligations, will now be deferred and recognised, as performance obligations are satisfied. As a result, the timing recognition of revenue will change.
<i>AASB 16 Leases</i>	The key changes introduced by AASB 16 include the recognition of most operating leases (which are currently not recognised) on balance sheet.	1 Jan 2019	<p>The assessment has indicated that as most operating leases will come on balance sheet, recognition of lease assets and lease liabilities will cause net financial liabilities to increase.</p> <p>Depreciation of lease assets and interest on lease liabilities will be recognised in the income statement with marginal impact on the operating surplus.</p> <p>The amounts of cash paid for the principal portion of the lease liability will be presented within financing activities and the amounts paid for the interest portion will be presented within operating activities in the cash flow statement.</p>

8.10 Glossary of terms

Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs.

Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

Comprehensive result

The comprehensive result is the net result of all items of income and expense recognised for the period. It is the aggregate of operating result and other comprehensive income.

Depreciation

Depreciation is an expense that arises from the consumption through wear or time of a produced physical or intangible asset. This expense is classified as a 'transaction' and so reduces the 'net result from transaction'.

Employee expenses

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, redundancy payments and defined contribution superannuation plans.

Ex gratia expenses

Ex gratia expenses mean the voluntary payment of money or other non-monetary benefit (e.g. a write-off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability or claim against the entity.

Financial asset

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
 - to receive cash or another financial asset from another entity; or
 - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity's own equity instruments and is:
 - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
 - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Financial instrument

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

Financial statements

Financial statements comprise:

- a balance sheet as at the end of the period;
- a comprehensive operating statement for the period;
- a statement of changes in equity for the period;
- a cash flow statement for the period; and
- notes, comprising a summary of significant accounting policies and other explanatory information.

Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Other economic flows included in net result

Other economic flows included in net result are changes in the volume or value of an asset or liability that do not result from transactions. It includes:

- gains and losses from disposals, revaluations and impairments of non-financial physical assets; and
- fair value changes of financial instruments.

Other economic flows—other comprehensive income

Other economic flows—other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows—other comprehensive income include:

- changes in physical asset revaluation surplus; and
- gains and losses on remeasuring available-for-sale financial assets.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other economic flows—other comprehensive income'.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is income from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Net worth

Net worth is assets less liabilities, which is an economic measure of wealth.

Payables

Includes short and long term trade debt and accounts payable, grants and interest payable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

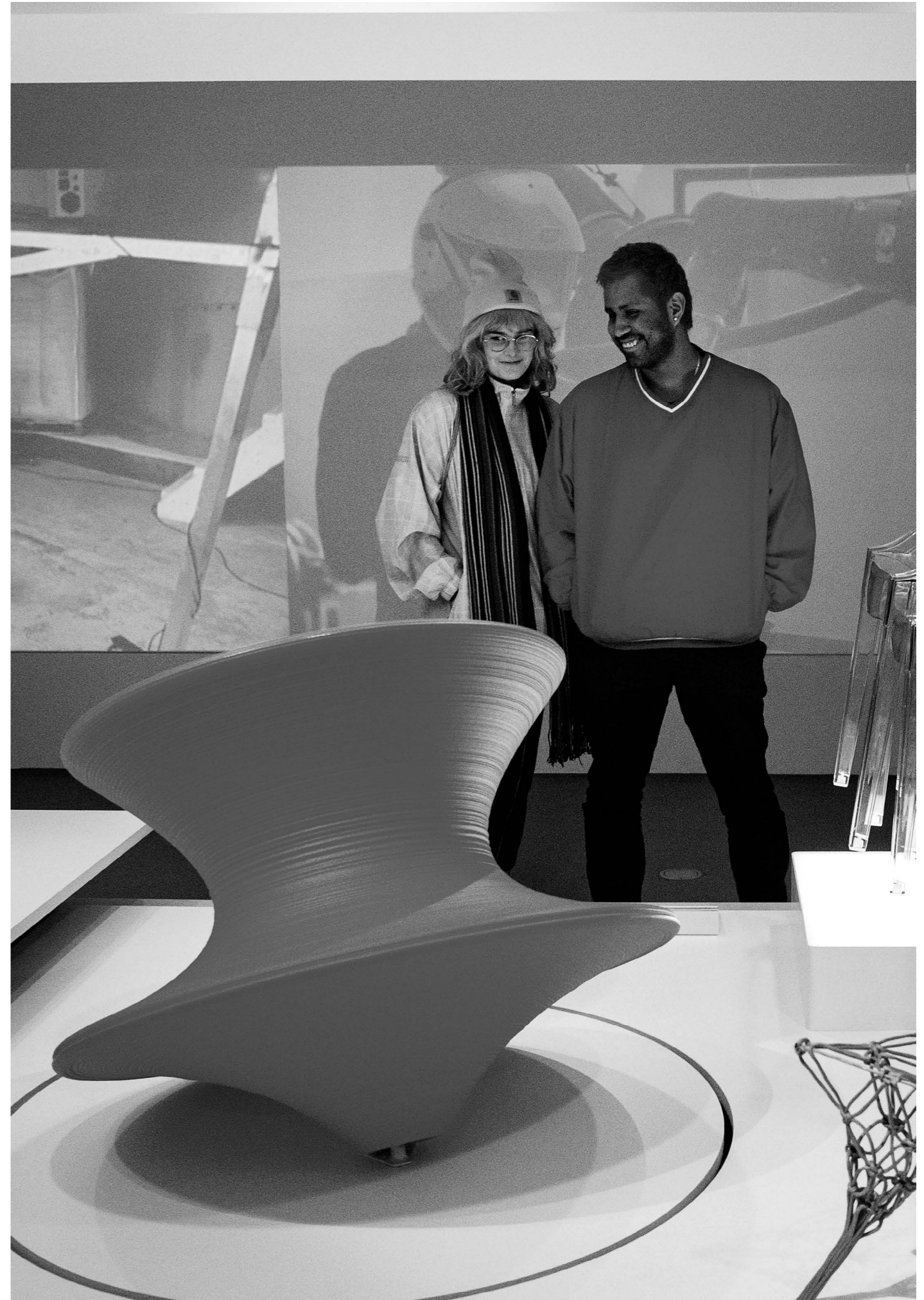
Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

(opposite)
Thomas Heatherwick (designer), *Spun, chair* 2010,
manufactured by Torre di Mosto in 2015. Featured in
the exhibition *Creating the Contemporary Chair: The
Gordon Moffatt Gift*.
© Thomas Heatherwick.



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AS AT 30 JUNE 2017

The NGV is responsible for managing the activities of its affiliated groups, namely the Friends of the Gallery Library, the NGV Business Council, the NGV Voluntary Guides and the NGV Women's Association.

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Ai Weiwei's *Chandelier with restored Han Dynasty lamps from the emperor*, 2015, acquired through the Loti and Victor Smorgon Fund.

© Ai Weiwei

Photo: Albert Uriaich

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& Mr Peter Zangmeister
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FELTON SOCIETY MEMBERS

AS AT 30 JUNE 2017

Recognising those who have made a notified bequest to the NGV. The NGV also acknowledges the generosity of our Felton Society Members who wish to remain anonymous.

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THE FELTON BEQUEST

For more than a century the Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

Felton Bequests' Committee

As at 30 June 2017

Sir Andrew Grimwade CBE (Chair)
Mr Rupert Myer AO
Prof. Sally Walker AM
Ms Janet Whiting AM
Ms Alice Williams

(opposite)
Australian portraiture display at the Ian Potter Centre:
NGV Australia.



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The Bonnici
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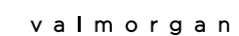
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Melbourne winter masterpieces 2016
DEGAS: A NEW VISION

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yarra trams



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Dulux

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Station

ART
EXHIBITIONS
AUSTRALIA

THIS EXHIBITION IS ORGANISED
BY NATIONAL GALLERY OF
VICTORIA, THE MUSEUM OF
FINE ARTS, HOUSTON, AND
ART EXHIBITIONS AUSTRALIA

MFAH
The Museum of Fine Arts, Houston

WE ACKNOWLEDGE THE
EXCEPTIONAL SUPPORT
OF THE MUSEE D'ORSAY

Musée
d'Orsay

DAVID HOCKNEY: CURRENT

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Family

Joan Clemenger AO &
Peter Clemenger AO

Krystyna Campbell-Pretty &
the Campbell-Pretty Family



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MOUNT LANGI GHIRAN

VIKTOR&ROLF: FASHION ARTISTS

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Wai Tang & Kee Wong

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A NATIONAL GALLERY OF
VICTORIA EXHIBITION IN
ASSOCIATION WITH
THE ART GALLERY OF
NEW SOUTH WALES



Melbourne winter masterpieces 2017
VAN GOGH AND THE SEASONS

PRESENTED BY



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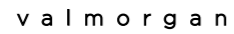
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WITH THE ASSISTANCE OF



Australian Government
International Exhibitions
Insurance Program

THIS EXHIBITION IS ORGANISED
BY NATIONAL GALLERY OF
VICTORIA AND ART
EXHIBITIONS AUSTRALIA

ART
EXHIBITIONS
AUSTRALIA

(opposite)
Supporters of Indigenous Art viewing the exhibition
Brook Andrew: *The Right to Offend is Sacred*.
© Brook Andrew, courtesy Tolarno Galleries, Melbourne



GOVERNANCE

COUNCIL OF TRUSTEES



COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the National Gallery of Victoria Act 1966. The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria'. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council's composition is:

- a person holding a senior academic office in the visual arts in a university in Victoria
- a person having relevant experience in relation to regional art galleries within Victoria
- a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- seven other members nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

Appointed President of the Council of Trustees in 2015
Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin's litigation practice in Melbourne. In 2015 Janet was named one of Australia's ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the category for Culture. She was inducted on to the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet's other current appointments include Director, Visit Victoria; Director, Bell Shakespeare Company; Director, National Australia Day Council; Council Member, Newman College, University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Professor Su Baker

Appointed a trustee in 2013; reappointed in 2016
Su Baker is an artist and Pro Vice-Chancellor (Engagement) at the University of Melbourne. She has more than twenty-five years' experience in teaching, research and senior management accrued at Sydney College of the Arts, University of Sydney and, most recently, Victorian College of the Arts (VCA) where she was for ten years Head of the School of Art, and for seven years Director of the VCA. She is President of the Australian Council of Deans and Directors of Creative Arts, and previously has been Chair of the Australian Council of University Art and Design Schools (2004–08). Su is Chair of the Sturt Street Arts Precinct Forum and Editor in Chief of *Art + Australia*, the journal having been recently donated to the VCA by Eleonora Triguboff.

Mr Leigh Clifford AO

Appointed a trustee in 2013; reappointed 2016
Leigh Clifford is Chairman of Qantas; a Director of Bechtel Group Inc. in the United States and Chairman of Bechtel Australia Pty Ltd; Senior Adviser to Kohlberg Kravis Roberts & Co.; Director of Crestone Wealth Management; and Chair of the University of Melbourne's philanthropic campaign. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

Dr Susan Cohn

Appointed a trustee in 2010; reappointed 2013 and 2016
Susan Cohn is a leading contemporary artist working across the art-craft-design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. She has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas. This year she was given the 2017 Australia Council Visual Artist Award. Susan is represented by Anna Schwartz Gallery, Melbourne.

(opposite)
Teen visitors engage with the Lawrence Weiner installation *OUT OF SIGHT*, 2016.
© Lawrence Weiner/ARS, New York.
Licensed by Viscopy, 2017
Photo: Wayne Taylor

COUNCIL COMMITTEES AND WORKING GROUPS

Ms Lisa Gay

Appointed a trustee in 2015

Lisa Gay is a non-executive director of Koda Capital and the Victorian Funds Management Corporation. Until March 2017 she was Chair of Voyages Indigenous Tourism Australia; Deputy Chair of the Indigenous Land Corporation and a non-executive director of National Indigenous Pastoral Services. From 1990 to 2010 Lisa was General Counsel and Managing Director of the Goldman Sachs Group Australia and its predecessor JBWere and Son.

Mr Corbett Lyon

Appointed a trustee in 2012; reappointed in 2015

Corbett Lyon is a founding director of Lyons, a national architectural design and planning practice based in Melbourne. Corbett also teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design and Professorial Fellow at the University of Melbourne. He has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

Ms Vicki Pearce

Appointed a trustee in 2013; reappointed 2016

Vicki Pearce has a long and distinguished career in the banking and finance sector. Vicki is a director of The Bendigo Art Gallery; The Ulumbarra Foundation; Bendigo Community Health Services and a Committee Member of the White Ribbon Foundation in Bendigo. She was State Manager of Bendigo and Adelaide Bank in Victoria and Western Australia, Advisor to Curtin University School of Economics and Finance; Director of Foundation Housing Ltd. She is also heavily involved in supporting the not-for-profit and community sector.

Mr Andrew Sisson

Appointed a trustee in 2010; reappointed 2013 and 2016

Andrew Sisson is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual, managing share portfolios in Australia and the United Kingdom. He is also a member the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court) and a Director of Opera Australia.

Mr Michael Ullmer

Appointed a trustee in 2011; reappointed 2014

Michael Ullmer is a director of Lendlease Corporation and Woolworths Limited. He is Chairman of the Melbourne Symphony Orchestra. He was previously Deputy Group CEO of National Australia Bank Limited.

RETIRED TRUSTEES

Mr Peter Edwards

Appointed a trustee in 2008; reappointed 2011 and 2014; retired 2017

Peter Edwards is Managing Director of the Victor Smorgon Group. The group's ventures include property, consumer retail, recycling and renewable manufacturing and sustainable agriculture. Peter is Chairman of the Lighthouse Foundation, a trustee of the Julian Burton Burns Trust, and Chairman of the Jewish Museum of Australia Foundation.



AUDIT, RISK AND COMPLIANCE COMMITTEE

Members: Michael Ullmer (Chair), Lisa Gay, Vicki Pearce,
External members: Caroline Coops, Jane Harvey, Tam Vu

FOUNDATION BOARD

Members: Leigh Clifford AO (Chair), Peter Edwards (until May 2017), Janet Whiting AM
External members: Hugh Morgan AC (President), Paul Bonnici (from October 2016), Bill Bowness AO, Krystyna Campbell-Pretty, Nicole Chow, Philip Cornish, Katie Dewhurst, Peter Edwards (from May 2017), Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Geoff Raby, Michael Tong

INVESTMENT COMMITTEE

Members: Andrew Sisson (Chair), Lisa Gay, Michael Ullmer
External member: Chris Pidcock

NGV 3 WORKING GROUP

Members: Corbett Lyon (Chair), Su Baker, Leigh Clifford AO, Susan Cohn, Peter Edwards (until May 2017), Andrew Sisson, Janet Whiting AM
External member: Andrew Abbott

REMUNERATION AND NOMINATIONS COMMITTEE

Members: Janet Whiting AM (Chair), Su Baker, Leigh Clifford AO, Corbett Lyon, Michael Ullmer
External Member: Chris Thomas AM

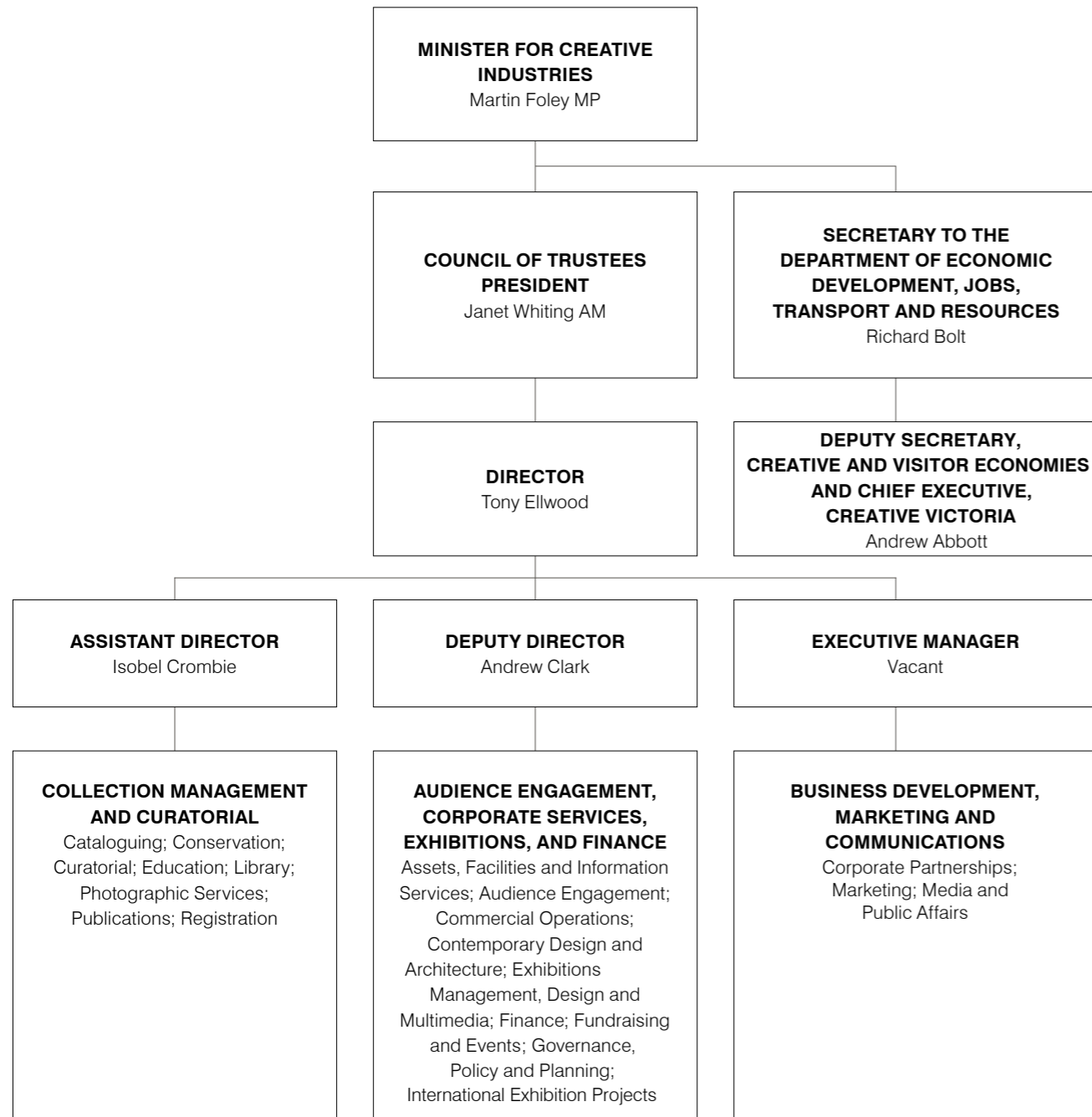
VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE

Members: Susan Cohn (Chair), Su Baker, Tony Ellwood, Vicki Pearce
External members: John Cunningham (until March 2017), Ian Tully (until March 2017), Anthony Camm (from May 2017)

(above)
A visitor enjoys the NGV Festival of Photography exhibition *Contemporary Photography*.
Photo: Sean Fennessy

ORGANISATIONAL STRUCTURE

AS AT 30 JUNE 2017



STAFF STATISTICS

The National Gallery of Victoria started 2016/17 with 289.7 full-time equivalent employees (FTE) and ended it with 286.5.

	Ongoing employees				Fixed-term & Casual	Total FTE
	Employees (headcount)	Full-time (headcount)	Part-time (headcount)	FTE	FTE	FTE
June 2017	182	123	59	161.9	124.6	286.5
June 2016	190	131	59	169.5	120.1	289.7

Notes

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year
- 'Ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

	2017			2016		
	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE
GENDER						
Male	66	63.7	48.3	63	60.9	61.1
Female	116	98.2	76.3	127	108.6	59
Total	182	161.9	124.6	190	169.5	120.1
AGE						
Under 25	0	0	12.7	0	0	7.9
25-34	25	23.7	74.7	34	31.2	68.4
35-44	65	54.9	27.7	70	60.5	28.8
45-54	64	57.1	8.3	61	54.6	10.7
55-64	22	21	1.2	20	18.6	4.2
Over 64	6	5.2	0	5	4.6	0.1
Total	182	161.9	124.6	190	169.5	120.1
CLASSIFICATION						
VPS1	0	0	0	1	1	5.1
VPS2	26	19.2	67.8	17	12.7	62.7
VPS3	50	44.9	35.2	67	59	32.1
VPS4	56	49.7	10.8	53	46.9	10.6
VPS5	24	22.6	6.8	26	24.5	4.6
VPS6	26	25.5	1	26	25.4	2
Executive Officers	0	0	3	0	0	3
Total	182	161.9	124.6	190	169.5	120.1

Employment and conduct principles

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression system
- the application of Disability Action Plan initiatives, as appropriate.

Workforce data

All NGV employees have been correctly classified in workforce data collections.

Occupational Health and Safety

In 2016/17 12 days were lost as a result of work-related accidents, compared with 53.77 in 2015/16.

Category	Measure	2016/17	2015/16	2014/15
Policy Currency (Review Cycle 3 years)	OH&S Policy Current	Yes	Yes	Yes
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0	0
	% of identified issues actioned	N/A	N/A	N/A
HSR Training	% of HSRs trained	100%	100%	100%
	Notifiable Incidents	3	4	1
WorkSafe interactions	Notices Received	0	0	0
	Visits (excluding as a result of Notifiable Incidents)	0	1	0
	% of identified issues actioned	100%	100%	N/A
WorkCover Claims Management	Number of Standard Claims ⁽ⁱ⁾	1	4	3
	Rate per 100 FTE	0.3	1.4	1.1
	Number Lost Time Claims	1	2	1
	Rate per 100 FTE	0.3	0.7	0.4
	Number claims exceeding 13 weeks	0	0	1
	Rate per 100 FTE	0	0	0.4
WorkCover Claims Management	Fatality Claims	0	0	0
	Average Cost per Standard Claim	\$3,591	\$1,858.46	\$1,404.03
	% claims with a RTW plan <30 days	100%	50%	67%

(i) Excludes minor claims.

Upholding public sector conduct

All NGV employees are provided with induction and orientation covering:

- code of conduct for the Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV's grievance process
- protected disclosure procedures
- confidentiality and intellectual property
- financial code of practice
- Occupational Health and Safety
- other NGV policies.

Reviewing personal grievances

For the year ending 30 June 2017 there were no formal grievances lodged.

OTHER CORPORATE REPORTS

DISABILITY ACTION PLAN

The NGV's Disability Action Plan (DAP) 2016–19, confirms the Gallery's continued commitment to provide inclusive and accessible exhibitions, programs and services. The DAP project team is chaired by the NGV Deputy Director and consists of representatives from a wide range of NGV departments.

NGV Education and Programs

The NGV provides inclusive experiences through a diverse range of education and public programs that enable broader participation and enjoyment of the NGV Collection and exhibitions.

Key highlights in 2016–17

- The Krystyna Campbell-Pretty and family Schools Access Program covered transport, exhibition entry, program costs and lunch for participating schools. During the *David Hockney: Current* exhibition the Schools Access Program focused on engaging students with low vision, and students on the autism spectrum.
- The NGV worked with Deaf artists to provide monthly Auslan tours for NGV exhibitions.
- An Auslan tour of *David Hockney: Current* was offered as part of the Gallery's programming for White Night in 2017.
- Auslan interpretation was presented during 'The Art and Life of Edgar Degas' lecture series.
- NGV Voluntary Guides delivered 94 interactive Art and Memory tours for people living with dementia.
- NGV Voluntary Guides presented 106 Gallery Visits You outreach programs, providing presentations at community and aged care centres.
- On request, audio describing tours of all major exhibitions and NGV Collection displays were offered by the NGV Voluntary Guides to visitors who are blind or have low vision.

Communication

A range of communication channels were used to promote NGV access activities and programs, raising awareness and providing greater opportunities for participation. These included distribution of e-flyers promoting Auslan and audio describing tours to disability access groups and organisations in Victoria; promotion via NGV social media, Instagram and Facebook channels to disability access groups; and the NGV website, including video content highlighting Auslan tours.

Collaboration

The Gallery continued to build relationships with key organisations, including Vic Deaf, DeafEdConnect and Deaf Arts Network. Improvements to accessibility and disability awareness at the NGV was canvassed from many sources, such as teachers from Melbourne Polytechnic and Vic College for the Deaf; feedback from the deaf community; participant responses from on-site surveys; and through working with Arts Access Victoria to plan the annual program of Auslan tours.

Accessible information and technology

The NGV website is designed and maintained in line with the Web Content Accessibility Guidelines (WCAG). The NGV website utilises these standards to ensure the site is robust and can be perceived, operated and understood by a range of users, ensuring equal access for visitors with a disability, particularly those who are blind, deaf, have low vision or hearing or motor impairments.

Accessible exhibitions and displays

The NGV strives for continual improvements, incorporating a range of design features into exhibitions and displays to enable greater engagement. In 2016/17, these included:

- Seating options near video screenings in exhibition spaces and NGV Collection displays. Some video content was also made available online.
- Auslan and captioned content in the multimedia guides for all major exhibitions.
- Works of art labels placed on angled risers for greater visual access from different perspectives.
- Exhibition wayfinding signage and didactics positioned both at the average eye-height of a standing person and of a person in a wheelchair.
- Large-print exhibition labels provided on-site and online for temporary exhibitions.
- Hearing aid loop available to use with multimedia guides.
- Consideration during exhibition design and planning of wheelchair access to view works of art and screens, use headphones, read labels and circulate through exhibition spaces.
- Touch tours of *Bruce Armstrong: An Anthology of Strange Creatures* provided to blind and low-vision students.

Physical access

- Wheelchair access and audio loop was available for all programs held in the Clemenger BBDO Auditorium.
- The Gallery worked closely with Travellers Aid to assist visitors who required motorised wheelchairs or other mobility equipment and services.
- The NGV continued to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions free of charge.
- Carer Card holders received a concession discount.

Recruitment

The National Gallery of Victoria is an Equal Opportunity Employer that values diversity in the workplace and is committed to making reasonable adjustments to provide a positive, barrier-free recruitment process and supportive workplace.

Carer's recognition

NGV staff are able to access personal carer's leave and negotiate flexible working hours or part-time employment to accommodate caring responsibilities.

FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* allows the public a right of access to documents held by the National Gallery of Victoria. For the twelve months ending 30 June 2017 three applications were received all of which were finalised during the year.

Making a request

Access to documents may be obtained through written request to the Freedom of Information Officer, as detailed in s17 of the *Freedom of Information Act 1982*. In summary, the requirements for making a request are:

- it should be in writing;
- it should identify as clearly as possible which document is being requested; and
- it should be accompanied by the appropriate application fee (the fee may be waived in certain circumstances).

Requests for documents in the possession of the National Gallery of Victoria should be addressed to:

FOI Officer
National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004

Further information regarding freedom of information (FOI) can be found at www.foi.vic.gov.au

PROTECTED DISCLOSURE

The *Protected Disclosure Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures for protecting people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV's website www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures.

Reporting procedures

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

CHILD SAFETY STANDARDS

In line with the *Child Wellbeing and Safety Amendment (Child Safety Standards) Act 2015*, the National Gallery of Victoria is committed to upholding the Victorian Child Safe Standards, to the best of its abilities and resources.

ENVIRONMENTAL MANAGEMENT PROGRAM

1. Policy context

The NGV has a strong track record of environmentally sustainable operations. Contributing to Victoria's environmental sustainability is consistent with the Gallery's objectives to provide broad access to the State Collection and conserve it for future generations.

In the NGV Environmental Sustainability Policy, the Gallery commits to:

- demonstrating excellence through water, energy and waste practices
- seeking innovative and creative ways of achieving reduced water, energy and waste outcomes
- considering initiatives to reduce environmental impacts across a range of its activities
- working with partner agencies, landlords and suppliers to minimise its environmental footprint.

2. Implementation

The NGV's environmental planning framework sets out how the Gallery will implement and deliver principles of the policy.

It addresses the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management
- environmental sustainability outputs, measures, targets and action plans
- management of systems and data for tracking environmental impacts and improvements
- reporting sustainability performance.

Key environmental actions and initiatives in 2016/17 included:

- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- an enhanced recycling program for the installation of exhibitions and displays
- continuation of the recycling program in administrative and back-of-house areas
- continued use of 100% recycled office paper and other sustainable office products
- continued harvesting of rainwater for use in NGV International's moats
- an upgraded system for tracking the Gallery's environmental impacts.

3. Outcomes

Energy consumption and greenhouse gas emissions

a) Total energy usage segmented by primary source

Stationary Energy (GJ)

2012/13	2013/14	2014/15	2015/16	2016/17
105,270	85,981	76,662	84,577	87,945

The NGV has continued to revise and improve previous years' energy-saving initiatives. During the 2016/17 period there was an increase in total energy consumption required to operate NGV buildings, due to higher visitor numbers and an increase in operating hours compared to 2015/16. External weather conditions also saw an increase in the air conditioning required to maintain environmental controls within the Gallery's buildings.

b) Total greenhouse gas emissions

Stationary Energy (tonnes CO₂)

2012/13	2013/14	2014/15	2015/16	2016/17
18,881	21,254	20,570	19,852	24,147

In 2016/17 the NGV saw an increase in total greenhouse gas emissions. This is the result of an increase in operating hours and the number of visitors attending the NGV, as well as external weather conditions.

c) Normalised energy usage and greenhouse gas emissions

	2012/13	2013/14	2014/15	2015/16	2016/17
GJ/visitor	0.06	0.04	0.04	0.03	0.03
tCO ₂ e/visitor	0.01	0.01	0.01	0.01	0.01
GJ/operating hour	12.02	6.54	5.83	7.01	6.45
tCO ₂ e/operating hour	2.16	1.62	1.57	1.65	1.77

Note: see page 155 for definitions and further information on normalising factors.

Despite the increase in total energy consumption, which was affected by an increase in visitor numbers and operating hours, the normalised energy usage per visitor and per operating hour decreased in 2016/17. This result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

Water consumption

a) Total units of metered water consumed by water source, including air-conditioning cooling towers (kL)

2012/13	2013/14	2014/15	2015/16	2016/17
54,642	49,931	52,585	54,318	50,922

b) Normalised water usage

	2012/13	2013/14	2014/15	2015/16	2016/17
kL/visitor	0.03	0.03	0.02	0.02	0.02
kL/operating hour	6.24	3.80	4.00	4.51	3.73

There was a decrease in both the Gallery's 2016/17 total water usage, as well as usage per visitor and per operating hour, despite the increase in both visitor numbers and operating hours. This can be attributed to improved monitoring and management of water systems within the NGV's facilities.

Waste production

a) Total units of waste disposed of by destination (kg per annum)

	2012/13	2013/14	2014/15	2015/16	2016/17
Landfill kg	107,903	180,016	178,607	186,693	69,237
Recycled kg	208,011	209,856	204,607	141,135	231,981
Total kg	315,914	389,872	383,214	327,828	301,218

b) Normalised waste disposal (kg)

	2012/13	2013/14	2014/15	2015/16	2016/17
Landfill kg/visitor	0.06	0.08	0.08	0.07	0.02
Recycled kg/visitor	0.12	0.11	0.09	0.05	0.08
Landfill kg/operating hour	12.32	13.69	13.59	15.51	5.08
Recycled kg/operating hour	23.75	15.97	15.57	11.72	17.01

c) Recycling rate: 77.01% (2015/16: 43.05%)

In 2016/17 the total waste produced by the NGV decreased significantly from the previous year. The proportion of recycled waste also increased by 33.96% to 77.01% during the same period. These results reflect significant efforts made to reduce total waste and increase recycling, in particular in the installation of exhibitions and displays.

Travel

Carbon emissions from NGV vehicle use (CO₂)

	2012/13	2013/14	2014/15	2015/16	2016/17
tCO ₂ e	15.05	16.10	16.78	15.80	13.56

Carbon emissions from NGV staff use of taxis (CO₂)

	2012/13	2013/14	2014/15	2015/16	2016/17
tCO ₂ e ⁽ⁱ⁾	15.63	15.48	17.45	18.43	14.45

(i) calculated in accordance with EPA Victoria guidelines

Carbon emissions from NGV travel decreased in 2016/17. This is attributable to a decrease in travel as a result of the completion of off-site projects, in particular the Interim Collection Storage Improvements Project at the NGV's North Melbourne storage site.

Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart below shows the range of normalising factors which are relevant to the Gallery's functions and activities.

Normalising factor	NGV International	NGV Australia
2016/17 average number of full-time building occupants (number varies through the year)	350	60
NUMBER OF VISITORS		
2016/17	2,175,310	646,187
2015/16	1,938,471	641,529
2014/15	1,500,000	700,000
2013/14	1,362,101	669,476
2012/13	1,104,636	635,492
2016/17 number of air-conditioning operating hours	4,880 ⁽ⁱ⁾	8,760
2016/17 number of hours open to public	3076	2495

(i) Air-conditioning system shuts down overnight (7 pm – 7 am) except when there is a function held in the building outside of these hours.

COMPLIANCE WITH THE BUILDING ACT 1993

During 2016/17 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International), complied with all provisions of the *Building Act 1993*. As at 19 June 2017, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2016/17 the NGV completed a number of projects at NGV International as part of the Gallery's asset renewal and capital works program. All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works, and issue of occupancy permits or certificates of final inspection.

In 2016/17 the NGV was issued with 17 building permits for exhibition construction across NGV International and The Ian Potter Centre: NGV Australia. For each permit, a registered building surveyor provided the appropriate Certificate of Final Inspection at the completion of the project. No changes to the occupancy levels of either building were required as a result of these construction projects. No emergency orders or building orders were issued in relation to buildings owned and operated by the NGV in 2016/17.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and completed taking into account assessments of risk and availability of financial and other resources.

No building was required to be brought into conformity during the year.

NATIONAL COMPETITION POLICY

Under the National Competition Policy (NCP), the guiding legislative principle is that legislation, including future legislative proposals, should not restrict competition unless it can be demonstrated that:

- The benefits of the restriction to the community as a whole outweigh the costs; and
- The objectives of the legislation can only be achieved by restricting competition.

The NGV continues to comply with the requirements of the NCP.

Competitive neutrality requires government businesses to ensure where services compete, or potentially compete with the private sector, any advantage arising solely from their government ownership be removed if it is not in the public interest. Government businesses are required to cost and price these services as if they were privately owned. Competitive neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in the provision of service.

IMPLEMENTATION OF THE LOCAL JOBS FIRST—VICTORIAN INDUSTRY PARTICIPATION POLICY

The *Victorian Industry Participation Policy Act 2003* requires Departments and public sector bodies to report on the implementation of the Local Jobs First – Victorian Industry Participation Policy (Local Jobs First – VIPP). Departments and public sector bodies are required to apply the Local Jobs First – VIPP in all procurement activities valued at \$3 million or more in metropolitan Melbourne and for state-wide projects, or \$1 million or more for procurement activities in regional Victoria.

During 2016/17, the NGV did not commence any contracts required to be reported under the Local Jobs First – Victorian Industry Participation Policy reporting guidelines.

MAJOR CONTRACTS

The NGV did not enter into any major contracts (valued at \$10 million or more) during 2016/17.

CONSULTANCIES

In 2016/17, there were six consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2016/17 in relation to these consultancies was \$280,349 (excluding GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about/reports-and-documents/.

In 2016/17, there were six consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2016/17 in relation to these consultancies was \$30,843 (excluding GST).

ATTESTATION ON COMPLIANCE WITH MINISTERIAL STANDING DIRECTION 3.7.1

I, Janet Whiting, certify that the National Gallery of Victoria has complied with the Ministerial Standing Direction 3.7.1 – Risk Management Framework and Processes. The National Gallery of Victoria's Audit, Risk and Compliance Committee verifies this through oversight.



Janet Whiting AM
President, Council of Trustees
31 August 2017

GOVERNMENT ADVERTISING EXPENDITURE

Campaign Summary	Start/ end date	2016/17 (\$ thousand)					TOTAL
		Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure	Research and evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	
DEGAS: A NEW VISION⁽ⁱ⁾							
This major exhibition presented a significant survey of Edgar Degas, featuring more than 200 works from the artist's oeuvre. Marketing activity included outdoor and transit advertising and targeted digital activity. A strategic social media campaign was also implemented which extended the reach of the exhibition. The marketing campaign was amplified by significant support from many corporate, media and tourism partners.	24 Jun – 18 Sep 2016	325	1	28	4	—	358
VIKTOR&ROLF: FASHION ARTISTS							
In a major display of haute couture, this exhibition presented more than forty signature ensembles by the Dutch fashion label Viktor&Rolf. The marketing campaign for this exhibition targeted outdoor and print advertising as well as strategic digital activity.	21 Oct 2016 – 26 Feb 2017	101	14	—	36	7	158
DAVID HOCKNEY: CURRENT							
The headline NGV Summer exhibition <i>David Hockney: Current</i> featured more than 1200 works from the past decade of the iconic contemporary artist's career. An integrated marketing campaign was developed to attract a broad audience. Marketing activity included outdoor, digital, social, and print advertising. A commercial featuring an exclusive NGV interview with the artist aired on Seven network and in cinemas nationally.	11 Nov 2016 – 13 Mar 2017	420	23	10	61	—	514
VAN GOGH AND THE SEASONS							
The NGV's 2017 Melbourne Winter Masterpieces exhibition <i>Van Gogh and the Seasons</i> gave visitors the opportunity to experience the work of renowned artist Vincent van Gogh. Media partnerships enabled a comprehensive local and interstate outdoor and transit advertising campaign and targeted digital activity. Paid social media activity extended the reach to key international audiences.	28 Apr – 12 Jul 2017	374	18	—	72	—	464

(i) campaign occurred across the 2015/16 and 2016/17 financial years.

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2016/17 reporting period, the NGV had a total ICT expenditure of \$3,594,000 with the details shown below.

2016/17 (\$ thousand)			
Business As Usual (BAU) ICT expenditure (Total)	Non-Business As Usual (non-BAU) ICT expenditure (Total = Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
2,937	657	241	416

ICT expenditure refers to the NGV's costs in providing business enabling ICT services. It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

Non-BAU ICT expenditure relates to extending or enhancing the NGV's current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by the NGV and are available on request subject to the provisions of the *Freedom of Information Act 1982*:

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes
- a list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
 - i. consultants/contractors engaged
 - ii. services provided
 - iii. expenditure committed to for each engagement

This information is available on request from:

Manager, Governance, Policy and Planning
 Phone: 03 8620 2374
 Email: enquiries@ngv.vic.gov.au

DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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