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ANNUAL REPORT

2018/19

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV
ANNUAL REPORT
2018/19**

NGV INTERNATIONAL
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA
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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 2019.



Janet Whiting AM
President, Council of Trustees
29 August 2019

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(front cover)
Installation view of Cai Guo-Qiang's *Murmuration (Landscape)* 2019 (detail). Proposed acquisition supported by Barry Janes and Paul Cross, Norman and Pauline Bloom, The Fox Family Foundation, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Tim Fairfax AC and Gina Fairfax, Peter Greenham and Anne Greenham, Anthea S. V. Robinson Bequest and donors to the 2019 NGV Foundation Annual Dinner and 2019 NGV Annual Appeal © Cai Guo-Qiang



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 Jobs, Precincts and Regions. 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's St Kilda Road Gallery, 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)
Visitors admire Julian Opie's *Beach walkers*, 2018, which was created by the artist from a series of photographs taken in St Kilda.

PRESIDENT'S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, it gives me great pleasure to present our Annual Report for the year 2018/19.

It has been another successful year at the Gallery as we continued to present a broad range of exhibitions, programs and events that engaged our visitors in diverse and meaningful experiences.

This was the third year of the *Strategic Direction 2016–19*, the implementation of which has seen a period of remarkable milestones in terms of record breaking attendance and the variety and calibre of our collection development and audience engagement programming. We have welcomed more than eight million visitors since 2016, presented diverse exhibitions that showcased the richness of the NGV Collection, and brought to our audiences dynamic art and design from Australia and around the world. Importantly, audience engagement and learning initiatives have deeply enriched visitor experiences at the NGV, offering a huge variety of ways for the public to interact, learn, create, and delight in the world of art and design.

To consolidate these aims the Gallery has reviewed and updated its strategic plan. The *Strategic Direction 2019–22* builds on the success delivered under the previous plan and will continue to guide the NGV's mission of innovation and excellence.

A key focus during the year has been the continuation of planning for the delivery of NGV Contemporary – a new dedicated gallery for contemporary art and design that will be the cornerstone of a simultaneously renewed Melbourne Arts Precinct. Following initial State Government investment in 2018 of \$208 million towards the

precinct, the NGV has been working with key government stakeholders to progress this exciting project.

The new gallery will also further consolidate the NGV's broader *International Engagement Strategy*, which aligns with the vision of the Victorian Government's sector-wide creative industries blueprint, *Creative State*. Activity in support of the NGV's strategy continued throughout the period, with a significant area of focus for the 2018/19 period being preparation for the 2020 NGV Triennial, a large-scale celebration of the best of contemporary international art and design.

The NGV collaborates with a broad range of partners from across the creative industries and government sectors, as well as directly with artists, designers and other creative practitioners; regional galleries and other cultural organisations; and our Learning, Media and Corporate Partners, to deliver a range of programs and events for the public. The value added by collaboration means our programming can reach new and diverse audiences.

Our success would not be possible without the significant support received from our many friends, volunteers, donors, Members and Corporate Partners. I gratefully acknowledge the support of the NGV Women's Association, chaired by Maria Smith; the NGV Business Council, chaired by Gerard Dalbosco; and the NGV Voluntary Guides, chaired by Dorothy Bennett.

The growth of the NGV Collection and our ambitious exhibition and programming schedule has been enabled by the generosity of the philanthropic community, and I 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. There were many significant donations made during the past twelve months, and a full list of 2018/19 donors can be found on page 128.

The Felton Bequest has supported the NGV for 115 years through the donation of works of art that have transformed the Collection, and 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 support.

We are grateful to the many sponsors and partners who have supported the NGV during the past twelve months. The Gallery's partnerships with the corporate sector, education 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.

The scale of the NGV's undertakings would not be possible without the support and advocacy of the Victorian Government. On behalf of the Council of Trustees and the NGV's Executive Management Team, we sincerely thank the Premier of Victoria, the Honourable Daniel Andrews MP; the Minister for Creative Industries, Martin Foley MP; Secretary to the Department of Jobs, Precincts and Regions, Simon Phemister; and Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy.

I would also like to express my sincere thanks to my fellow Trustees, Professor Su Baker AM, Krystyna Campbell-Pretty AM, Leigh Clifford AO, Didier Elzinga, Lisa Gay, Corbett Lyon and Michael Ullmer AO for their leadership. I would also like to acknowledge Andrew Sisson AO, who retired from the Council in May 2019, for his contribution to the Gallery.

The Council Committees also contribute enormously to the NGV and I would like to thank the external members who volunteered their time and expertise: Caroline Coops, Sarah Lowe and incoming member Bronwyn Ross on the Audit, Risk and Compliance Committee, and acknowledge Jane Harvey and Tam Vu who retired from the committee in August and November 2018 respectively; on the Investment Committee, Chris Pidcock, and incoming external member Andrew Sisson AO; Chris Thomas AM on the Remuneration and Nominations Committee; and Bryony Nainby and Louise Tegart on the Victorian Foundation for Living Australian Artists Committee, with thanks to Karen Quinlan who served until October 2018.

I acknowledge the NGV Foundation Board's Chairman Leigh Clifford AO and board members who served during the year: President Hugh Morgan AC, Norman Bloom, Paul Bonnici, Bill Bowness AO, Krystyna Campbell-Pretty AM, Nicole Chow, Philip Cornish, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, and Katie Dewhurst, who retired from the Foundation Board in November 2018, for their inspiring leadership of the NGV's fundraising.

On behalf of the Council of Trustees I congratulate the Director, Tony Ellwood AM, the executive team, and all NGV staff for their commitment to excellence and the delivery of an outstanding program in 2018/19.

Janet Whiting AM
President, Council of Trustees
August 2019

(opposite)
Dulka Warmjiid, 2007 by Bentick Island artists
Birmuyingathi Maali Netta Loogatha,
Mirdidingkingathi Juwarnda Sally Gabori,
Warthadangathi Bijarra Ethel Thomas,
Thunduyingathi Bijarrb May Moodoonuthi,
Kuruwariyngathi Bijarrb Paula Paul,
Wirngajingathi Bijarrb Kurdalalngk Dawn Naranatjil,
and Rayarriwarrtharrbayingathi Mingungurra
Amy Loogatha.

DIRECTOR'S REVIEW



I am delighted to introduce the National Gallery of Victoria's Annual Report for the 2018/19 financial year. The range of exhibitions, displays, acquisitions and research undertaken during the period has again been extensive and varied. Our focus on excellence across all interactions with our audience continues to be realised through the calibre of audience engagement and learning initiatives, and the high standard of service displayed by all our staff in delivering the NGV's objectives.

Enriching visitors' experience of the Gallery is also central to the work of the NGV Voluntary Guides, who marked the fiftieth anniversary of their establishment in August 2018. The Guides offer their time, commitment and passion to help visitors of all ages and backgrounds connect with art and design, and we extend our sincere gratitude for their ongoing contribution to the NGV and the public.

Another fiftieth anniversary celebrated in August was that of the opening of the NGV International building on St Kilda Road, designed by Sir Roy Grounds. This building is a much-loved architectural icon in the city of Melbourne, and the NGV marked the event through a series of displays across the building that featured original photography, architectural drawings and archival footage of the building's commissioning, design and construction.

Designer Oki Sato's *transforming house* 2018, during the *Escher x nendo: Between Two Worlds* exhibition.

It is our vision that the development of NGV Contemporary will deliver another landmark destination building for Melbourne. When open it will be Australia's largest contemporary gallery dedicated to art and design and will provide an unprecedented opportunity to display works from the NGV Collection as well as showcase temporary exhibitions of the best art and design from around the world. NGV Contemporary will form the centrepiece of the Melbourne Arts Precinct Transformation, which will also deliver new public green spaces. We thank our partners in government for their collaboration as work continued during 2018/19 on planning and preparation for this exciting initiative.

The NGV Collection was enhanced this year by a broad range of acquisitions guided by our *Collection Strategy 2016–19*. A number of important contemporary works were acquired to support the upcoming 2020 *NGV Triennial* including the commissioning of site-specific art and design that will be displayed for the first time at the launch of the exhibition. The strength of our collection development owes a great deal to the support we receive from donors, philanthropists and artists who, through the donation of funds or works of art, enable significant additions to the NGV Collection, and we are extremely grateful for the support we received in 2018/19. A full listing of works acquired during the period can be found on pages 34–56.

Making the NGV Collection available to wider audiences is an ongoing priority, and significant progress has been made on our aim to digitise the entire NGV Collection for access online, increasing availability of information for local, regional and global audiences. In an exciting extension of this project, the NGV's Open Access program was launched in May this year. A first for an

Australian public art gallery, more than 30,000 high-resolution images of works of art from the NGV Collection have been released, allowing the public to easily download high-resolution image files from the NGV website for non-commercial and educational use.

The Gallery experienced rapid growth in the follower base and engagement rates on all of its social media platforms during the 2018/19 period and in a further highlight, was named the most tagged Instagram location in Victoria for 2018 and the fifth most tagged in Australia.

The NGV held forty-five exhibitions across its two sites this year, including major retrospectives of Australian and international artists and designers, as well as focused displays drawn from the NGV Collection. The range of audience engagement and learning activities was again wide and varied, and provided meaningful opportunities for interaction with the Gallery's collection, exhibitions and programs.

When the year commenced, *MoMA at NGV: 130 Years of Modern and Contemporary Art* was in its first weeks. The largest Melbourne Winter Masterpieces exhibition ever presented, it featured more than 200 works representing the most significant artistic developments of the twentieth and twenty-first centuries through an expansive display covering the entire ground floor of NGV International. When it concluded in October, more than 400,000 visitors had attended the exhibition.

Our major NGV summer exhibition *Escher X nendo | Between Two Worlds* featured 158 extraordinary prints and drawings by Dutch artist M. C. Escher, presented in an immersive environment created by Oki Sato's acclaimed Japanese design, studio nendo. Intertwining the worlds of both artist and designer in an innovative visual presentation, the exhibition was well received by audiences and critics alike.

Opening in May, the 2019 Melbourne Winter Masterpieces exhibitions *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape* were displayed as a dual presentation conceived by the NGV. Eight warriors and two horses from the Qin Emperor's Terracotta Army, as well as two half-size replica bronze chariots, each drawn by four horses, were contextualised by more than 150 exquisite ancient treasures generously lent by twenty institutions from across the Shaanxi province in China. Inspired by the history, places and culture that served as the backdrop to the reign of the Qin emperor, renowned contemporary artist Cai Guo-Qiang presented a new body of work through which he created an immersive environment for the presentation of both his work, and *Terracotta Warriors: Guardians of Immortality*.

At the Ian Potter Centre: NGV Australia the summer season included *Baldessin/Whiteley: Parallel Visions*, an exhibition that brought together the work of two major figures in twentieth-century Australian art and explored the synergies between their imagery, and *Polly Borland: Polyverse*, which presented new and

recent works by the celebrated Melbourne-born artist, including her photographs of notable figures and her more abstract and surreal imagery.

Continuing our commitment to showcase excellence and innovation in design and architecture, during the summer period the Gallery held the triennial *Rigg Design Prize*, supported by the Colin and Cecily Rigg Bequest. The 2018 prize recognised excellence in Australian interior design and was awarded to Melbourne design practice Hecker Guthrie for their custom-made room *The table*.

The NGV Architecture Commission, which provides a platform for innovative, site-specific temporary architectural installations to be showcased in the Gallery's Grollo Equiset Garden, was presented again in the summer. The 2018 commission was awarded to MUIR architecture and landscape architecture studio OPENWORK, who together designed a structural landscape inspired by key elements of Sir Roy Grounds' NGV International building, a fitting tribute during the building's fiftieth anniversary.

Another significant display to open in 2018/19 was *The Krystyna Campbell-Pretty Fashion Gift*. Since 2015, Krystyna Campbell-Pretty AM has gifted more than 250 outstanding works to the NGV, including some of fashion history's most important designs. The exhibition celebrated the remarkable generosity of one of the NGV's great supporters and demonstrated the huge impact of this gift on the NGV's Fashion and Textiles collection. Its presentation among the NGV's collection of nineteenth- and twentieth-century international art created a dynamic juxtaposition of art, design and fashion that provided a great depth and richness to the display.

Other exhibitions to open during the period were *Julian Opie*, created specifically in response to the NGV International spaces and showcasing more than sixty works by the influential British artist; *Alexander Calder: Radical Inventor*, a collaboration with the Montreal Museum of Fine Arts, which presented sculptural and pictorial compositions made by the renowned American artist; and *Hans and Nora Heyesen: Two Generations of Australian Art*, which for the first time comprehensively brought together the work of these father and daughter artists whose careers spanned more than a century.

Scholarly research undertaken in support of exhibitions and the Collection resulted in the NGV's publishing program releasing thirteen major printed titles during 2018/19, along with a range of online essays. Our program of publications for children and teens also continued with three titles: *Discover the Terracotta Warriors*, *Make Believe: M. C. Escher for Kids* and *M. C. Escher: More than Meets the Eye*. Eleven NGV publications won major publishing and design awards during the period.

Programming for children and teens continued, with a range of initiatives that engaged young visitors and their families providing creative and interactive experiences. Two kids' exhibitions, *Julian Opie: Studio for Kids* and *Alexander Calder: Workshop for Kids*, both featured hands-on and digital activities. Now in its fifth year,

the nine-day NGV Kids Summer Festival, held in January, offered a range of activities, performances, workshops and events. Extending this program to regional audiences, *NGV Kids on Tour* presented art-making workshops and activities inspired by NGV summer exhibitions at venues throughout Victoria.

A major initiative delivered during the period, in partnership with the Victorian Government, was Melbourne Design Week in March. The ten-day, city-wide event celebrated local and international design innovators through a series of exhibitions, tours and talks. As part of Design Week, the NGV's fifth annual Melbourne Art Book Fair took place over the weekend of 15–17 March and featured emerging and established international and local publishers, artists and writers.

Our achievements over the past year would not be possible without the extraordinary support we receive from our philanthropic community for specific projects as well as our valued corporate partners who share in our vision to provide dynamic, enriching experiences for visitors of all ages and backgrounds. It is through the support of all our partners, benefactors, volunteers, Members and friends that the NGV has been able to deliver our exceptional programs and exhibitions this year, and I offer my sincere thanks to all who have contributed to our success.

I would like to acknowledge the significant contribution made by the Council of Trustees, led by President Janet Whiting AM. I thank Andrew Sisson AO, who retired from the board this year, for his commitment and service to the Gallery, and also thank the external members of our Council Committees and working groups for their expert guidance throughout the year.

I am thankful to my executive colleagues Andrew Clark, Deputy Director; Dr Isobel Crombie, Assistant Director, Curatorial and Collection Management; and Don Heron, Assistant Director, Exhibitions Management and Design, and all of the NGV staff for their outstanding professionalism and commitment to the Gallery and our audiences.

I sincerely thank the Victorian Government for its continued partnership and advocacy, particularly the Honourable Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Simon Phemister, Secretary to the Department of Jobs, Precincts and Regions; and Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy, and their respective staff.

2018/19 has been a productive and fulfilling year, of which we are very proud. The NGV looks forward to delivering many more innovative exhibitions, displays and programs in the year ahead and beyond.

Tony Ellwood AM
Director
August 2019

(opposite)
Visitors interact with the 2018 NGV Architecture
Commission *Doubleground* by MUIR and
OPENWORK.



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 158-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 –

2018/19 STATE BUDGET PAPER NO. 3 TARGETS

	2017/18 ACTUAL	2018/19 TARGET	2018/19 ACTUAL
QUANTITY			
Access – attendance/users	3,309,396	2,150,000	2,936,480
Access – website visitation	5,428,649	3,500,000	4,411,200
Members and friends	30,501	26,000	31,490
Volunteer hours	35,130	30,000	23,656
Students attending education programs	100,137	93,000	122,142
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	98%	95%	96%
All facility safety audits conducted	Yes	Yes	Yes

KEY INITIATIVES AND PROJECTS

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. In 2018/19, the second year of funding allocation, the NGV delivered the major exhibition *Escher X nendo | Between Two Worlds*, the first major exhibition to feature the Dutch artist M. C. Escher in dialogue with the work of acclaimed Japanese design studio nendo. Preparation for the 2019/20 suite of summer exhibitions is underway and will include *Keith Haring | Jean-Michel Basquiat: Crossing Lines*.

The NGV continues to facilitate the Victorian Design program, an initiative of the Government's *Creative State* strategy. A curated year-round calendar of events for the design industry, students, businesses and the broader public, this year's program culminated with Melbourne Design Week delivered in March 2019, and planning for the 2020 program is well underway.

2018/19 PERFORMANCE REPORT



BRINGING ARTWORKS TO LIFE



ACQUISITION HIGHLIGHTS

The NGV Collection continued to grow in 2018/19, guided by the *Collections Strategy 2019–22*. The full 2018/19 list of acquisitions can be found on page 34.

International contemporary art was an ongoing strategic priority during this period. This year saw Xu Zhen's monumental sculpture *Eternity Buddha in Nirvana...* commissioned for the inaugural NGV Triennial in 2017 and displayed in Federation Court during the exhibition – enter the NGV Collection supported by the Loti and Victor Smorgon Fund. The Collection was further broadened with the acquisition through the NGV Foundation of the video work *Transitivity*, 2016, by Indonesian art collective TROMARAMA, and French multimedia artist Camille Henrot's 2017 film *Saturday*, through the NGV Supporters of Contemporary Art.

The Gallery's collection of international art has been enriched with a donation by Krystyna Campbell-Pretty AM of two works: *A junior officer of the French Royal Infantry*, c. 1773–75, by Elisabeth-Louise Vigée Le Brun, the most important French woman artist of the eighteenth century, and Nicolas de Largillière's *Portrait of a lady*, 1705, a work created at the height of de Largillière's career as a prominent portrait painter at the court of Louis XIV. A fifteenth-century cassone panel was donated by Robert Compton-Jones, adding significant depth to the Gallery's collection of early modern religious painting.

Important works by Indigenous artists acquired this year include *Gāna (Self)*, a set of nine larrakitj and sixteen bark paintings by Nyapanyapa Yunupingu, produced between 2009 and 2018, supported by the Mary and Lou Senini Bequest. Enhancing the

Gallery's collection of Indigenous jewellery from Arnhem Land and the Tiwi Islands, fashion designer Linda Jackson AO donated *Tiwi outfit*, 1992, co-designed with Tiwi artist Maria Josette Orsto. Through the Robert Martin Bequest, the Gallery also acquired *Kulama*, 2012, a large-scale painting by Timothy Cook that further enhances the NGV's representation of Tiwi art. Cassie Leatham's woven work *Mon Nange-Ngal (Healing mat)*, 2018, was also acquired through the NGV Foundation.

A number of diverse contemporary acquisitions were made possible through the Victorian Foundation for Living Australian Artists, including *Umma's Tongue – molten at 6000°*, 2017, by Indigenous video artist Hannah Brontë; a lenticular photograph by acclaimed Australian artist Polly Borland; and design works by Nicole Monks and Trent Jansen.

The Gallery's collection of twentieth-century Australian art was strengthened with the major gift of Fred Williams' *Knoll in the You Yangs*, 1965, an important painting by one of the most celebrated Australian artists of the twentieth century, donated by Lyn Williams AO.

(opposite)
An installation view of the exhibition
Alexander Calder: Radical Inventor.

(above)
Young visitors participate in the interactive
exhibition *Julian Opie: Studio for Kids*.

A broad range of decorative arts acquisitions were made in 2018/19, including an exciting addition to the Gallery’s growing holdings of Pablo Picasso ceramics, *Goat’s head in profile, dish*, 1952, supported by John and Cecily Adams. Eugène Gaillard’s oak and cane *Armchair*, c. 1900, and the sinuous *Gooseneck vase*, c. 1900, by the Johann Loetz Witwe Glassworks, were both acquired with funds donated by Merv Keehn and Sue Harlow. The Gallery’s collection of Art Nouveau design was further enhanced with the acquisition of *Coffee service*, 1901–02, by Koloman Moser and Jutta Sika, thanks to the NGV Supporters of Decorative Arts, and Adolf Loos’s *Table lamp*, c. 1900, purchased with funds donated by Peter and Ivanka Canet. The NGV Supporters of Contemporary Design and Architecture, NGV Supporters of Decorative Arts and NGV Foundation Patrons made possible the acquisition of Robert Mathieu’s *Pendant light*, c. 1954, which augments the Gallery’s holdings of mid-century design, a particular focus for this year. A rare *Anti-slavery wall plaque*, c. 1810, and a suffragette *Holloway brooch*, 1909, designed by Sylvia Pankhurst, were donated by Krystyna Campbell-Pretty AM.

The Gallery’s collection of contemporary lighting design has been significantly enhanced with the acquisition of Zaha Hadid’s *Genesy*, 2009, Front Design’s *Horse lamp*, 2006, and Helen Kontouris’ *La la lamp*, 2012, all purchased with funds donated by Gordon Moffatt AM.

Outstanding among the sixty-four works donated by Krystyna Campbell-Pretty AM to the fashion and textiles collection this year are a rare *Hall of Mirrors jacket and dress*, 1938, by Schiaparelli and a number of works from Alexander McQueen’s famed 2006 *Widows of Culloden* collection. Krystyna Campbell-Pretty AM also supported the acquisition of the illustrated book *Sonia Delaunay: Ses peintures ses objets, ses tissus simultanés, ses modes*, 1925, by pioneering designer Sonia Delaunay. Other significant donations to the fashion and textiles collection include two contemporary Chanel works donated by *Vogue* (U.S.) editor-in-chief Dame Anna Wintour and the couture dress *Look 48*, 2018, by Maria Grazia Chiuri for Dior, gifted by Christian Dior Couture. Twelve Amish quilts were donated by Annette Gero, extending the Gallery’s holdings of Amish textiles. The year also saw the acquisition of the Iris van Herpen couture ensemble *Frozen Falls gown and headpiece*, 2018, supported by the 2018 NGV Gala Fund, and a collection of three 1960s *Poster dresses*, made possible by the NGV Supporters of Fashion and Textiles.

Enthusiastic public support for the NGV Annual Appeal helped enable the acquisition of the Gallery’s first work by M. C. Escher, *Day and night*, 1938, also supported by Carol Sisson, Carolyn Stubbs and the NGV Foundation. The Prints and Drawings collection was also enriched by a major gift of twenty-seven iPhone and iPad drawings by David Hockney, donated by the artist; René Gruau’s mid-century poster *Cinzano*, c. 1954, purchased with funds donated by Kaylene Savas; and a group of nine oil drawings by Iranian artist Soheila Sokhanvari, acquired through the NGV Foundation.

The Gallery was delighted to acquire five works from the iconic twentieth-century photographer Helmut Newton’s *Big Nudes* series, representing a major gift from June Newton.

The Gallery’s collection of Japanese modernism was enhanced with the acquisition of a rare folding screen, *Women preparing for a party (Yosoō hitobito)*, 1935, by successful artist of the period Taniguchi Fumie, purchased with funds from the Estate of Kevin and Eunice McDonald and the NGV Foundation. The NGV Foundation also supported the acquisition of four Art Deco Japanese posters. A group of five Afghan hunting cloths and thirteen Afghan storyteller’s cloths, c. 1970, were donated to the Gallery by Leigh and Alexandra Copeland, and the Gallery’s holding of Sri Lankan decorative arts was transformed with the donation of eight works of mid twentieth-century jewellery gifted by Dinesh Sivaratnam.

EXHIBITIONS AND DISPLAYS

In 2018/19 the NGV held forty-five exhibitions across its two venues, NGV International and The Ian Potter Centre: NGV Australia, and the touring exhibition *Writing in the Rain: Contemporary Asian Art from the National Gallery of Victoria* concluded at the Latrobe Regional Gallery, Morwell. The 2018/19 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.

MoMA at NGV: 130 Years of Modern and Contemporary Art

The 2018 Melbourne Winter Masterpieces exhibition explored the emergence and development of major art movements and represented more than 130 years of artistic innovation. Featuring more than 200 key works from MoMA’s collection, this exhibition was the largest instalment of the Melbourne Winter Masterpieces series, occupying the entire ground floor of NGV International. The exhibition was a great success and attracted more than 400,000 visitors.

Baldessin/Whiteley: Parallel Visions

For the first time, the work of George Baldessin and Brett Whiteley, both born in 1939, was brought together in this expansive exhibition featuring some of their most iconic works. Despite differences in their artistic temperaments, chosen materials and stylistic strategies, their works demonstrated many striking parallels and synergies.

Polly Borland: Polyverse

Comprised of new and recent works by celebrated Australian artist Polly Borland, this display included works from several of Borland’s important recent series as well as new works. Known for her photographs of notable public figures, Borland’s recent practice demonstrates her exploration of more abstract and surreal imagery. The exhibition showcased her images that invite the viewer to see the human form in unfamiliar ways.

From Bark to Neon: Indigenous Art from the NGV Collection

A celebration of Indigenous art in the NGV Collection, this exhibition looked at major artists across time and place who have been at the forefront in creating new forms of expression and in maintaining and regenerating customary cultural practices and iconography.

Julian Opie

Julian Opie, with his instantly recognisable, pared-back style of depiction, has been a major influence on popular culture. Created specifically in response to the NGV International spaces, this exhibition demonstrated his minimal approach in painting, sculpture and film. Works from the exhibition were installed throughout the ground floor of NGV International, including Federation Court, the Waterwall and Grollo Equiset Garden.

Julian Opie: Studio for Kids

In a complementary display to *Julian Opie*, *Julian Opie: Studio for Kids* presented an interactive exhibition for families and featured hands-on and digital activities developed in collaboration with the artist. Visitors were invited to create a portrait using only line and colour with either multimedia touchscreens or felt shapes.

2018 NGV Architecture Commission Doubleground by MUIR + OPENWORK

Melbourne firm MUIR Architecture and landscape architecture studio OPENWORK presented a collage of dramatic structural landscapes for the 2018 NGV Architecture Commission, inspired by key architectural elements of Sir Roy Grounds’ iconic 1960 design for NGV International. *Doubleground* drew from the facade forms, timber linings and internal courtyards of Grounds’ design, resulting in a multi-level installation that offered new vistas and perspectives for visitors to explore in the NGV’s Grollo Equiset Garden.

Escher X nendo | Between Two Worlds

The NGV’s major summer exhibition presented the graphic art of M. C. Escher in dialogue with the work of leading contemporary designer Oki Sato, founder of nendo studio, who was commissioned to devise an immersive exhibition experience that intertwined the worlds of both artist and designer in an enigmatic visual presentation. A partnership between the NGV, nendo studio in Japan and the Gemeentemuseum in the Netherlands, the exhibition presented 158 prints and drawings by Escher.

The Krystyna Campbell-Pretty Fashion Gift

A significant display to open in 2018/19 was the *Krystyna Campbell-Pretty Fashion Gift*. Exploring the world of haute couture and Parisian fashion from the late nineteenth to the twenty-first century, the exhibition included more than 200 garments and archive works from the extensive Fashion Research Collection of sketches, workbooks, magazines and photographs.

Hans and Nora Heysen: Two Generations of Australian Art

Drawing from public and private collections across the country, *Hans and Nora Heysen: Two Generations of Australian Art* brought more than a century of the father and daughter’s work together in the first exhibition of its kind.

Alexander Calder: Radical Inventor

Presenting more than one hundred sculptural and pictorial compositions, *Alexander Calder: Radical Inventor*, showcased the work of the renowned American artist. Organised by the Montreal Museum of Fine Arts and drawn from private and North American museum collections, the exhibition included a substantial number of works from the Calder Foundation, New York. It provided a rich overview of Calder’s extensive oeuvre, including his explorative two-dimensional studies of line and space, his three-dimensional wire portraits and circus figures, as well as his most acclaimed artistic inventions, the mobile and the stabile.

Melbourne Winter Masterpieces 2019

Terracotta Warriors: Guardians of Immortality | Cai Guo-Qiang: Transient Landscape

In a dual presentation conceived by the NGV, eight warriors and two horses from the Qin Emperor’s Terracotta Army and two half-size replica bronze chariots each drawn by four horses, were displayed alongside more than 150 ancient treasures generously lent by twenty institutions from the Shaanxi province in China. Inspired by the history, places and culture that served as the backdrop to the reign of the Qin emperor, contemporary artist Cai Guo-Qiang presented a new body of work through which he created an immersive environment for the presentation of both his work and *Terracotta Warriors: Guardians of Immortality*.

RESEARCH AND CONSERVATION

The NGV Conservation department provides expertise in the preparation and maintenance of collection items for displays and exhibitions, and the monitoring of display and storage environments for collection and loan works. As part of its program of examination and treatment of works of art, the department undertakes research to offer new insights into technical art history and conservation practice, and shares this information via lectures, floor talks, social media and public programs.

Major conservation treatments on key paintings this year included Hugh Ramsay’s *A student of the Latin Quarter*, 1901, John Russell’s *Farmyard at Elçhe*, 1889, and Anthony van Dyck’s *Philip Herbert, 4th Earl of Pembroke*, c. 1634.

A treatment on Gebrüder Thonet’s *Viennese Armchair*, c. 1930, involved removal of multiple layers of overpaint to reveal the original bright-orange paint surface. The NGV’s textiles conservators also treated recently acquired fashion and textiles works in preparation for display. Work undertaken through the NGV Centre for Frame Research included the creation of historically accurate frames for John Russell’s *Farmyard at Elçhe*, 1889, E. Phillips Fox’s *Portrait of Mary, daughter of Professor Nanson*, c. 1898, and Louis Buvelot’s *Mt Martha from Dromana’s Hill*, 1877.

The Conservation department continued to support all NGV exhibitions and loans.

The NGV supported Creative Victoria's pilot program *Regional Digitisation Roadshow* by offering a series of public and professional programs at regional galleries, and collaborated with the CSIRO to develop and create a new conservation-grade resin varnish.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of five million dollars 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 three times during the financial year: in October 2018, and April and June 2019. In 2018/19 the VFLAA acquired a total of sixty-three works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA Committee: Karen Quinlan, Director, Bendigo Art Gallery, who served until October 2018; Bryony Nainby, Director, Benalla Art Gallery, who joined the committee in April 2019; and Louise Taggerty, Director, Art Gallery of Ballarat, who joined the committee in June 2019.

The table opposite provides an overview of the performance of the VFLAA in 2018/19.

VFLAA STATISTICS

Financial performance

Indicator	2018/19
Annual growth in capital of the VFLAA Endowed Fund	6.4%
Annual value of acquisitions	\$538,653
Market value of endowed fund at year end	\$17,379,770

Artistic performance

Indicator	2017/18	2018/19	
		TARGET	RESULT
Number of VFLAA works acquired	452	—	63
Number of artists whose art was acquired	80	—	48
Number of Victorian artists whose art was acquired	20	—	13
Victorian artists as a percentage of total artists acquired	25%	50%	29%
Number of Indigenous artists whose art was acquired	55	2	20
% income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2017/18	2018/19	
		TARGET	RESULT
VFLAA works displayed at the NGV	24	45	5
VFLAA works displayed on NGV website	99%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	2	4	3
VFLAA works loaned to regional/outer metropolitan galleries	4	9	4
Total number of VFLAA works loaned	39	—	6

NGV's management of VFLAA performance

Indicator	2017/18	2018/19
Number of regional representatives on the VFLAA Committee	2	3
Number of VFLAA acquisition meetings	4	3
Publication of VFLAA report in NGV Annual Report	Yes	Yes

CONNECTING AUDIENCES



The NGV maintains a holistic approach to programming, customer service and audience engagement initiatives to empower audiences to engage meaningfully with art and design.

AUDIENCE ENGAGEMENT HIGHLIGHTS

Connecting audiences with art, knowledge and ideas is central to the NGV's strategic aims, and the Gallery delivered an extensive range of public programs, resources and other initiatives that enriched visitors' experiences and attracted new audiences in 2018/19.

NGV Friday Nights events were held during the 2018 and 2019 Melbourne Winter Masterpieces and the major summer exhibition *Escher X nendo | Between Two Worlds*, offering after-hours access to the exhibitions along with dining, talks and performances by a range of bands and DJs.

During *MoMA at NGV: 130 Years of Modern and Contemporary Art*, the NGV partnered with more than fifty cultural and community partners across Melbourne to present MEL&NYC, a three-month city-wide festival of events and programs celebrating the culture, art and design of both Melbourne and New York City, supported by the Victorian Government.

Programming partnerships throughout the year enabled the NGV to explore the connections between art, design, music, culture and ideas, including collaborations with major organisations such as The Wheeler Centre, Melbourne International Jazz Festival, Melbourne International Arts Festival, The New York Times, Koorie Heritage Trust, Asia Society Australia, Australian National Academy of Music, Melbourne Symphony Orchestra and the Lowy Institute.

A partnership with the ABC resulted in the production of a feature-length documentary, *Finding the Field*, produced by Ghost Pictures, which aired on the ABC and explored the stories behind the NGV's landmark 1968 exhibition *The Field*, and its 2018 restaging, *The Field Revisited*.

The 2019 International Women's Day lecture was held in March and explored themes relating to the *Krystyna Campbell-Pretty Fashion Gift* exhibition, with international guest April Calahan, Special Collections Curator at the Fashion Institute of Technology in New York, leading a conversation exploring the legacies of twentieth-century female fashion designers.

A major initiative delivered in partnership with the Victorian Government was Melbourne Design Week, from 14–24 March. The ten-day, city-wide event celebrated local and international design innovators through a series of exhibitions, tours and talks. As part of Design Week, the NGV's fifth annual Melbourne Art Book Fair took place over the weekend of 15–17 March and featured emerging and established international and local publishers, artists and writers.

Also launching in March 2019 was a new initiative called Meet NGV. Funded by the Victorian Government through Study Melbourne, the program supports international students to make connections through social events. The inaugural event welcomed students to an after-hours viewing of *Escher X nendo | Between Two Worlds*.

An 'artist talk' with Reko Rennie during the exhibition *From Bark to Neon: Indigenous Art from the NGV Collection*.

NGV KIDS AND TEENS

The NGV connects children, teenagers, families and communities with art, design and creativity at the Gallery through exhibitions, events, programs and publications.

The NGV Kids Summer Festival was held in January 2019 with activities, performances and tours relating to the concurrent exhibitions *Escher X nendo | Between Two Worlds*, *William Wegman: Being Human* and *Julian Opie*. This year the Festival included a Relaxed Morning for children with autism and sensory sensitivities, and an Auslan tour.

The NGV presented two dedicated children's exhibitions in 2018/19: *Julian Opie: Studio for Kids*, developed in collaboration with the British artist, featured hands-on and multimedia activities in which participants made their own portraits inspired by the artist's work, and *Alexander Calder: Workshop for Kids* inspired young visitors to engage with Calder's sculptures and assemblages. A custom-designed multimedia interactive enabled children to create virtual sculptures and a hands-on activity related to the artist's early drawings.

The NGV engaged young people through two Art Party events, and also presented *Top Arts* after-hours and holiday workshops hosted by young local artists. A series of Weekend Workshops tailored for children aged ten to fourteen combined a sketching session in the Gallery with hands-on studio activities.

The NGV Teen Council, now in its fourth year, comprised eleven young people in 2018 and thirteen participants in 2019 from across Melbourne who assisted in the planning and delivery of NGV Teens programs while learning about the Gallery and careers in the arts and museum sectors.

NGV LEARNING HIGHLIGHTS

Programs for early learners, primary and secondary students included daily educator-led talks and workshops, supporting learning across the Victorian curriculum.

The annual *Top Arts* exhibition, which showcases work created by senior students as part of VCE Arts and VCE Studio Arts, celebrated twenty-five years at the NGV in 2019. The exhibition was supported by introductory lectures, folio viewings and 'art raves' presented by exhibiting students. An evening viewing for students and teenagers was held in the opening week of the exhibition, providing further opportunity for exhibiting students to introduce their work to peers.

Winter and summer schools for VCE art and design students were presented in conjunction with exhibitions *MoMA at NGV: 130 Years of Modern and Contemporary Art* and *Escher X nendo | Between Two Worlds*, alongside an annual work experience program enabling insight into the professional practices of an art museum.

Other programming included teacher professional development and collaborations with education-sector bodies to deliver

programs with key subject associations. Learning collaborators and partners in 2018/19 included Visual Communication Victoria, Maths Association of Victoria, RMIT University, Deakin University, The University of Melbourne and La Trobe University.

In 2019 the Victorian Design Challenge, presented by the NGV in partnership with Creative Victoria, included the inaugural student category where shortlisted participants presented projects responding to the challenge of the global waste problem in an event held at the Gallery for Melbourne Design Week.

As part of a new Adult Learning initiative, the NGV launched a short-course program exploring major art movements and visual culture. A complementary program entitled Time Out with Art was also launched and provides facilitated viewing of selected NGV works.

ENGAGING WITH ARTISTS AND DESIGNERS

In 2018/19 the NGV worked with contemporary artists and designers from diverse creative fields. Through the presentation of exhibitions, and the acquisition and commissioning of works by living artists, the NGV directly supports and engages with a broad range of Australian and international creative practitioners. Audiences were connected directly with artists and designers through the collaborative presentation of a number of programs including workshops, lectures, talks, art-making activities, and printed and digital resources.

NGV Learning summer and winter schools provided opportunities for students and teachers to engage with local practising artists and designers through a range of workshops and masterclasses.

NGV engaged artists and performers in the NGV Kids Summer Festival, school holiday workshops for teens and the Teens Art Party. Adult audiences were introduced to artists and designers through hands-on creative programs throughout the year while resources including *NGV Magazine* and the Channel engaged artists through interviews, texts authored by artists, and video.

Close collaborations with artists were also undertaken in 2018/19 to deliver successful publications, such as titles *Darren Sylvester: Carve a Future, Devour Everything, Become Something*; *Julian Opie: Cai Guo-Qiang: The Transient Landscape*; and *Rosslynd Piggott: I sense you but I cannot see you*.

Melbourne Art Book Fair, a three-day program of ideas, discussions and book launches, returned for its fifth year in March 2019 and featured emerging and established international and local publishers, artists and writers.

DIVERSE COMMUNITIES

In 2018/19 the NGV engaged audiences from diverse communities through audience engagement and learning initiatives and partnerships. These included programs presented by the Koorie Heritage Trust, Asylum Seeker Resource Centre, the Boon Wurrung Foundation and the many collaborators who brought the MEL&NYC city-wide festival to life.

Talks and tours focused on meeting the needs of specific groups included NGV Learning programs, Art and Memory tours led by NGV Voluntary Guides for people living with dementia, audio-described tours for visitors with vision loss, tours in languages other than English, and Auslan tours led by Deaf artists.

PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2018/19 with the commissioning, development and release of thirty publications across print and online. A full listing can be found on page 58.

Many NGV print publications exceeded sales targets and were reprinted to satisfy demand. The NGV also continued its commitment to accessibility through the online publication of numerous texts, including essays and interviews.

Significant scholarly titles published in 2018/19 include *Escher X nendo | Between Two Worlds*, the first publication to feature the extraordinary work of Escher in dialogue with the work of acclaimed Japanese design studio nendo. The NGV also published *Terracotta Warriors: Guardians of Immortality*, an exploration of more than a thousand years of Chinese art and culture, in conjunction with *Cai Guo-Qiang: The Transient Landscape*, which features detailed imagery of the works created especially for the NGV and statements from the artist about each piece.

A highlight of the period was the national distribution of key NGV publications, including a co-edition of *Colony: Australia 1770–1861 | Frontier Wars* with Thames & Hudson.

To accompany major exhibitions, the NGV published two titles for children, aimed at readers aged five and above, and one publication for young adults. *Make Believe: M. C. Escher for kids* and *M. C. Escher: More than Meets the Eye*, published to coincide with *Escher X nendo | Between Two Worlds*, and *Discover the Terracotta Warriors*, published to coincide with *Terracotta Warriors: Guardians of Immortality*, extended the NGV's popular children and teen book publishing program.

OUTREACH AND REGIONAL ENGAGEMENT

Now in its sixth year, the NGV Kids on Tour program continues to expand, reaching a record sixty-six venues across Victoria, including migrant resource centres, public libraries, regional galleries and children's hospital wards. The program enables the delivery of NGV-developed activities in Victorian communities free of charge.

The NGV joined the Good Friday Appeal's Kids Day Out at the Melbourne Convention and Exhibition Centre, offering art-making activities to families, with proceeds going to the Royal Children's Hospital.

The NGV also presented a program focused on Pasifika art in collaboration with Regional Arts Victoria in October and November 2018, visiting schools in Wallan, Yarram, Foster, Heywood and Warrnambool.

Digital resources, including NGV Channel and the NGV app, enabled regional and remote audiences to access to a variety of content relating to the NGV Collection, exhibitions and programs. NGV Learning resources in support of the Victorian curriculum were produced for a range of exhibitions and made available digitally to educators and students via the NGV website.

INNOVATIVE TECHNOLOGY

The NGV continued to embrace digital innovation and technology in 2018/19 to support and enhance collection displays and the exhibition program, with major websites, digital interactive applications, film and motion graphics, and integrated display technology.

In a first for an Australian public art gallery, the NGV released more than 30,000 high-resolution images of works of art from the NGV Collection. The NGV's Open Access program is an ambitious initiative which allows the public to easily download high-resolution image files from the NGV website for non-commercial and scholarly use. The works are available for a wide range of non-commercial opportunities, including educational and research materials, such as books, presentations and papers. The initiative to enrich the Gallery's Collection Online database with images and cataloguing details of works of art also continued this year.

The 2018/19 period also saw the follower base and engagement rates continue to grow rapidly across all NGV-owned social media platforms. The NGV was named the most tagged Instagram location in Victoria for 2018 and the fifth most tagged in Australia.



(opposite)
Visitors to the NGV during
Melbourne Design Week 2019.

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 places a high value on providing welcoming experiences, inclusive and consistent service, and access for all audiences. The NGV Service Standards program equips staff with customer service skills that align with NGV values, and training and consolidation in the standards for staff continued in 2018/19.

Initiatives this year to welcome new and diverse audiences to the Gallery included a partnership with the Asylum Seeker Resource Centre, Community Connect, and a collaboration with Study Victoria, Meet NGV, an international student welfare program that welcomes international students studying in Melbourne to the NGV.

INNOVATION AND COLLABORATION

In 2018/19 the NGV strengthened its partnerships with a range of institutions to deliver thought-provoking events and experiences. As part of the MEL&NYC festival held from June to August 2018, the NGV collaborated with multiple partners including Creative Industries portfolio colleagues ACMI, Arts Centre Melbourne, Melbourne Museum and Melbourne Recital Centre. Other Audience Engagement initiatives throughout the period were held in collaboration with organisations such as the Asia Society Australia, Australian National Academy of Music, Boon Wurrung Foundation, Chunky Move, and Melbourne Symphony Orchestra.

The NGV's programming also connected with significant art, design and culture festivals in Melbourne's 2018/19 events calendar including the Melbourne International Arts Festival, Melbourne Fashion Festival, Melbourne International Jazz Festival, and Melbourne Music Week.

Strategic partnerships with the Victorian Department of Education and Catholic Education Melbourne enabled the NGV Learning department to contribute to key learning initiatives across Victoria. New professional partnerships included collaboration with the Mathematical Association of Victoria (MAV) and presentation of the annual conference of Visual Communication Victoria.

Collaborations with the tertiary sector continued this year and included introductory talks for major exhibitions and an accredited summer school presented in collaboration with Learning Partner La Trobe University, with syllabus themes relating to the exhibition *Escher X nendo | Between Two Worlds*.

The NGV drew on its corporate partner networks to develop new initiatives in 2018/19, including the Lululemon program, *Breathe. Stretch. Sweat.* comprising a series of free hour-long yoga and fitness sessions in the NGV's Grollo Equiset Garden and among the NGV Collection, and the NGV design store's first retail collaboration with corporate partner David Jones to launch the Gallery's exclusive food range for the festive season.

VOLUNTEER CONTRIBUTION

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

The NGV Voluntary Guides celebrated the fiftieth anniversary of the program's establishment in August 2018 and continued to provide comprehensive tours introducing visitors to the NGV Collection and exhibitions. This milestone was acknowledged by Her Excellency the Honourable Linda Dessau AC, Governor of Victoria at an event at Government House for current Voluntary Guides and alumni.

The NGV Voluntary Guides program also includes outreach sessions such as Gallery Visits You, in which Guides visit care facilities, the Art and Memory tour program for those living with dementia, Visual Description tours for visitors with vision impairment, tours in which the Guides are accompanied by an Auslan interpreter, and other all abilities tours. The Guides undertake an extensive training program including weekly education sessions to ensure they remain knowledgeable across areas of the Collection and exhibitions.

Volunteers have also 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 events.

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 sub-committees 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. In August 2018, *NGV Triennial 2017* won the American Alliance of Museum Publications Design Competition, and the 2018 Australian Graphic Design Association Award for best publication in November 2018. In June 2019 *Escher X nendo | Between Two Worlds* won both 'Book of the Year' and 'Best Illustrated book under \$50' at the Australian Book Design Awards. The exhibition design for *Escher X nendo | Between Two Worlds* also won in two categories at the May 2019 Australian Interior Design Awards in the category 'Installation Design' and 'Best of State: Commercial Design'. *Brave New World: Australia 1930s* was a joint winner in the category of 'Best small exhibition catalogue' in the Art Association of Australia and New Zealand prize, announced in December 2018, and *The Field Revisited* was awarded Gold at the Designers Institute of New Zealand Best Design Awards.

Recognition for NGV Kids and Teens publishing was received at the International Book Awards, held in Los Angeles in June 2019, where *Make Believe: M. C. Escher for kids* won in the Children's Educational category and *M. C. Escher: More than Meets the Eye* won in the young adult non-fiction category. *My Modern Art Book* and *My Contemporary Art Book* equalled first at the 2018 Moonbeam Children's Book Awards in the 'Activity book – educational, science, history' category.

Make Believe: M. C. Escher for kids also won the Children's Book category at the Museums Australasia Multimedia and Publication Design Awards (MAPDAs) held in Alice Springs in May 2019.

WELLBEING

Launched in March 2019, and championed by Wellbeing Ambassadors from across the Gallery, the NGV Wellbeing program aims to promote conversation and social connection and support mental and physical health. The program has included a range of talks, workshops and other initiatives.

(opposite)
NGV Voluntary Guides celebrate the fiftieth anniversary of their establishment at Government House at the invitation of HE the Honourable Linda Dessau AC, Governor of Victoria.

BUILDING FOR THE FUTURE

NGV CONTEMPORARY

In June 2018 the Victorian Government announced an investment of \$208 million over two years for the first phase of a project to transform the Melbourne Arts Precinct. The key component of this project will be NGV Contemporary, a new standalone gallery with a focus on contemporary art and design, which will complement other cultural institutions in the area.

Located at 77 Southbank Boulevard and connected to an expansive 18,000 square metres of newly created public green space, NGV Contemporary will be Australia's largest contemporary art gallery and will ensure visitors can experience a dedicated display of the NGV's dynamic collection of contemporary art and design, along with a year-round program of major exhibitions.

NGV Contemporary will be a landmark building for Melbourne and an epicentre for the local art and design community creating opportunities to support artists, designers and professionals practicing across Victoria. It will be a drawcard for all Victorians, as well as interstate and international tourists.

Design work began in 2018/19 on the Masterplan for the Melbourne Arts Precinct Transformation and the new public green space. Design planning for NGV Contemporary has also commenced with the development of a detailed brief of requirements for the new gallery.



(opposite)
Julian Opie, *Towers*, 2018 on display in
Federation Court at NGV International.

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 supported 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

The NGV is extremely grateful to federal, state and local governments for their support of programs and exhibitions in 2018/19. The Australian Government International Exhibitions Insurance Program, which provides funding for the purchase of insurance for significant cultural exhibitions, assisted in both the 2018 and 2019 Melbourne Winter Masterpieces exhibitions. Without this assistance, the high cost of insuring significant cultural items would prohibit major exhibitions from touring to Australia.

The Department of Education and Training, Victorian Curriculum and Assessment Authority, Catholic Education Melbourne and Independent Schools Victoria continued to support the *Top Arts 2019* exhibition of VCE Arts and Studio Arts students' work.

FUNDRAISING AND PHILANTHROPY

Over the last twelve months, donations of all sizes played an important role in delivering priorities in audience engagement, community outreach and collection growth, from historic to contemporary art and design. The Foundation relied on all areas of the philanthropic community to generously support these initiatives and continue to raise awareness of the role that fundraising plays in keeping the NGV a vital asset within our city.

The NGV Annual Appeal to acquire *Murmuration (Landscape)*, 2019, by Cai Guo-Qiang was launched in April 2019. This was the first time the appeal focussed on the work of a living artist and celebrated Cai's collaboration with the 2019 Melbourne Winter Masterpieces exhibition. *Murmuration (Landscape)* is one of the artist's largest installations to date and is an immersive work consisting of ten thousand porcelain birds, each individually pigmented by his signature gunpowder explosions. The appeal has received a wide-ranging response from all areas of the community. Thanks are extended to everyone who has donated to the Annual Appeal to date, including leadership gifts from Barry Janes and Paul Cross, Norman and Pauline Bloom, The Fox Family Foundation, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Tim Fairfax AC and Gina Fairfax, Peter Greenham and Anne Greenham, the Anthea S. V. Robinson Bequest and donors to the 2019 NGV Annual Appeal and 2019 NGV Foundation Annual Dinner, especially the dedicated table captains who supported through this event.

The fundraising campaign for the 2020 NGV Triennial was launched in May 2019, generating interest and support from the community

and celebrating those who had already pledged support towards the second iteration of this important contemporary art and design event. Sincere gratitude is extended to the many donors who have made vital commitments towards the exhibition including NGV Triennial Champions Barry Janes and Paul Cross, Leigh Clifford AO and Sue Clifford, the Loti and Victor Smorgon Fund, John Higgins AO and Jodie Maunder, Neville and Diana Bertalli, The Fox Family Foundation; Lead Supporters the Joe White Bequest and The Neilson Foundation; Major Supporters the Orloff Family Foundation, Andrew and Judy Rogers, Naomi Triguboff-Travers, Karen McLeod Adair and Anthony Adair, and Anne Ross; Supporters Dr. Michael Schwarz and Dr. David Clouston, Nicholas Allen and Helen Nicolay, the Gjergja Family, the Bowness Family Foundation, Cameron Oxley and Bronwyn Ross, Esther Frenkiel OAM and David Frenkiel, Tania and Sam Brougham, Peter and Celia Sitch, Barbara Hay, the Mazzeo Family, the Bonnici Family, Michael and Emily Tong, Dr. Peter Chu and Robert Morrow, Chris and Cheryl Thomas, Sarah and Ted Watts, Beatrice Moignard, Paul Banks and Nick Perkins, Susan Jones and James McGrath, John and Cecily Adams, Sean Kelly, and Len and Elana Warson.

Financial support towards the NGV Collection was received from many individuals who assisted the NGV to acquire important works of art for the community to access and enjoy. We recognise all donors who gave funds to support acquisitions in 2018/19 and sincerely thank major donors, including Leigh Clifford AO and Sue Clifford, Krystyna Campbell-Pretty AM, John Higgins AO and Jodie Maunder, The Fox Family Foundation, Barry Janes and Paul Cross, Michael and Emily Tong, Ken Harrison AM and Jill Harrison OAM, Neville and Diana Bertalli, S. Baillieu Myer AC and Sarah Myer, Gordon Moffatt AM, The Orloff Family Charitable Trust, the Spotlight Foundation, Morry Fraid AM and Inna Friedman, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Anne Ross, Andrew and Judy Rogers, Tim Fairfax AC and Gina Fairfax, Joanna Horgan and Peter Wetenhall, Paul and Wendy Bonnici, Bowness Family Foundation, Peter and Ivanka Canet, Christopher Thomas AM and Cheryl Thomas, Peter and Anne Greenham, Carol A. Sisson, Kaylene Savas, Norman and Pauline Bloom, Naomi Triguboff-Travers, George Kline and Patricia Curtis-Kline, the Bagôt Gjergja Foundation, John and Cecily Adams, Sam and Tania Brougham, Barbara Hay, Vivien and Graham Knowles, Janet Whiting AM and Phil Lukies, Esther Frenkiel OAM and David Frenkiel, Gwenneth Head, Nicholas Allen and Helen Nicolay, Dr. Brett Archer, Sue Harlow and Merv Keehn, Judith and Leon Gorr, Loris Peggie, Lisa Gay and Ric West, John and Jennifer Fast, Suzanne Kirkham, Leon and Sandra Velik, Carolyn Stubbs OAM, Sarah Morgan, The Grollo Ruzzene Foundation, Jason Yeap OAM and Min Lee Wong, Alan and Mavourneen Cowen, Dr. Michael Schwarz and Dr. David Clouston, Susan Jones and James McGrath, Paul Banks and Nicholas Perkins, Cameron Oxley and Bronwyn Ross, Sarah and Ted Watts, Dr. Peter Chu and Robert Morrow, Linda Herd, Nicole Chow and Tony Battersby, Therese Strauss and Dr. Nigel Strauss, Angus Mackay, Brendan and Grace O'Brien, Robert and Karen Boscarato, Marcus Besen AC and Eva Besen AO, The Hon Michael Watt QC and Cecilie Hall, Andrew Cook, Bruce Parncutt AO, Diana Morgan AM, and Charles Goode AC and Cornelia Goode.

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, as well as the dedicated NGV Women's Association for their combined fundraising efforts this year.

Outstanding support towards exhibitions, programs and Gallery initiatives was received throughout 2018/19, including major donations from The Truby and Florence Williams Charitable Trust, Krystyna Campbell-Pretty AM, The Hugh D T Williamson Foundation, The Neilson Foundation, Metal Manufactures Limited, Philip and Caroline Cornish, Michael and Emily Tong, Loris Orthwein, The Cicely and Colin Rigg Bequest, The Vizard Foundation Pty Ltd, MECCA Brands, Jane and Stephen Hains, the Ullmer Family Foundation, Susan Morgan, Celia and Peter Sitch, City of Melbourne, Embassy of the Kingdom of the Netherlands, Betsy Polasek, John and Lorraine Bates, Beatrice Moignard, the Swann Family Foundation and Culture Ireland.

The NGV acknowledges all bequests received during the period and wish to highlight the Kevin McDonald & Eunice McDonald Bequest, the Joe White Bequest, the Lynton Morgan Bequest, the Anthea S. V. Robinson Bequest, the Warren Clark Bequest, the Marie Theresa McVeigh Trust, the Thomas William Lasham Fund, and the Albert Ullin Bequest.

The Gallery was delighted to be gifted significant works of art for the NGV Collection in 2018/19. This included major works donated directly by artists including David Hockney, Andrew Rogers, Del Kathryn Barton, Rosslynd Piggott, Fiona Hall, Col Jordan, Gareth Sansom, Ross Coulter, Louise Paramor, Kevin Lincoln and Angela Brennan. Major gifts were received from donors Lyn Williams AM, June Newton, Krystyna Campbell-Pretty AM, Robert Compton Jones, Joanna Tanaka-King and Angela Hey, the Kemp Trust, Dr. Annette Gero, Anthony Knight OAM and Beverly Knight, Julianne Jacks, Dame Anna Wintour, Dale Jones-Evans, Christian Dior Couture, The Hon David Angel QC, BHP Billiton Ltd, Rupert Myer AO, Dr. Clinton Ng, Gabriella and Peter Roy, Jean Curthoys, Estate of Dame Elisabeth Murdoch, The Cleland Family, Andrée Harkness, Takamasa Takahashi, Christopher Menz, the Hans Neffkens Foundation, Dr. Dinesh Sivaratnam, Pamela Mason, Tao Weis, Ian Wamijio, Denton Corker Marshall, Sybil Gibb and Rupert Duffy, the Estate of Michael Lloyd Niall, the Estate of Helen van Senden, Esso Australia Pty Ltd, Murray Kelly, Athol Hawke and Eric Harding, Samantha Gowan, Bruce Parncutt AO and Lion Capital Pty Ltd, Milton Moon and the Estate of Bryan Raymond Cotter.

CORPORATE PARTNERSHIPS

In 2018/19 the NGV was delighted to continue working with partners including Mercedes-Benz Australia/Pacific, American Express, Golden Age Group, Telstra, EY, Macquarie Group, Qantas, David Jones, Packer Family and Crown Resorts Foundations, Kay & Burton, Sofitel Melbourne on Collins, Dulux, MIMCO and Mecca. We welcomed new partners Lavazza, Bombay Sapphire, Lululemon, QMS Media, Dinner by Heston Blumenthal, Dann Event

Hire, Acqua Panna and San Pellegrino. Corporations from a broad range of sectors also supported the NGV through the Business Council and Corporate Members program.

The NGV's university partnerships provide an excellent example of how these relationships can enrich the NGV visitor experience for the benefit of local and international audiences. The Gallery's partnerships with RMIT, the University of Melbourne, La Trobe University and Deakin University continue to be a key pillar of the NGV's corporate partnerships program.

In December 2018, the NGV Gala engaged a range of partners in creative collaborations in support of the event. Partners included Principal Partner David Jones and Major Partners Vogue Australia, American Express, Mercedes-Benz and Bombay Sapphire. Supporters of the event included Dinner by Heston Blumenthal, Flowers Vasette, Dann Event Hire, Yering Station, Yarrabank, Devaux Champagne, Asahi and Acqua Panna.

The 2018/19 summer exhibition *Escher X nendo | Between Two Worlds* received exceptional support from the corporate community. The NGV is grateful to Principal Partner Mercedes-Benz and Major Partners American Express, Qantas and La Trobe University. The NGV's Media and Tourism partners encouraged broad awareness of the exhibition and included *Vogue Australia*, Broadsheet, Melbourne Airport, *Herald Sun*, QMS, Sofitel Melbourne on Collins, Val Morgan and smoothfm. The Gallery also thanks MIMCO, Dulux, Asahi and Yering Station for their support of the exhibition.

The 2019 Melbourne Winter Masterpieces exhibition received strong support from Golden Age Group as Principal Partner of the exhibition. Major Partners included American Express, EY, Telstra, Qantas joined by Learning Partner University of Melbourne and Partner Corrs Chambers Westgarth.

Collaboration with corporate partners Bombay Sapphire, Asahi, Yering Station and Golden Age Group through Hutong Dumpling Bar delivered unique food and beverage experiences to enhance visitor engagement during NGV Friday Nights.

The activities of the Gallery were profiled globally thanks to the contributions of our partners such as *The New York Times*, *Vogue*, Melbourne Airport and Tennis Australia.

MEMBERS

NGV Members continued to enjoy dedicated programming in 2018/19 including exhibition previews, events, viewings, workshops, talks and out-of-hours access opportunities.

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2018/19 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

Colony: Australia 1770 – 1861

15 March – 15 July 2018
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University
Media Partner: *The Age*
Supported by:
The State Library of New South Wales
Creative Victoria

Colony: Frontier Wars

15 March – 2 September 2018
Galleries 13–14, level 3, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University
Media Partner: *The Age*
Supported by: Creative Victoria

Top Arts 2018

23 March – 15 July 2018
NGV Studio, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
NGV Learning Supporters:
Victorian Curriculum and Assessment Authority
Department of Education and Training, State Government of Victoria
Catholic Education Melbourne
Independent Schools Victoria

Robert Hunter

27 April – 26 August 2018
Galleries 15–16, level 3, The Ian Potter Centre: NGV Australia

The Field Revisited

27 April – 26 August 2018
Ground level foyer, level 3 foyer, galleries 17–20, level 3,
The Ian Potter Centre: NGV Australia
Publication Supporter: The Joe White Bequest

Design Storytellers: the work of Broached Commissions

17 August 2018 – 10 February 2019
NGV Design Studio, ground level, The Ian Potter Centre:
NGV Australia

Baldessin / Whiteley: Parallel Visions

31 August 2018 – 28 January 2019
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
Media Partners: *The Age*
smoothfm

Ken Unsworth: Truly, Madly

14 September 2018 – 17 February 2019
Foyer spaces, all levels, The Ian Potter Centre: NGV Australia

Polly Borland: Polyverse

28 September 2018 – 3 February 2019
Galleries 15–16, level 3, The Ian Potter Centre: NGV Australia

Rigg Design Prize 2018

12 October 2018 – 24 February 2019
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia
Major Supporter: Cicely & Colin Rigg Bequest managed by Equity Trustees
Design Partner: RMIT University
Media Partner: *Vogue Living*

Modern Australian Women: Works from a Private Collection

19 October 2018 – 24 March 2019
Gallery 7, level 2, The Ian Potter Centre: NGV Australia

Rebecca Baumann: Window Work (Intersections and Notations)

2 November 2018 – 24 March 2019
Gallery 11, level 2, The Ian Potter Centre: NGV Australia
Acquisition supporter: Jo Horgan and MECCA Brands

From Bark to Neon: Indigenous Art from the NGV Collection

3 November – 14 July 2019
Galleries 13–14, level 3, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University

Darren Sylvester: Carve a Future, Devour Everything, Become Something

1 March – 30 June 2019
Galleries 15–16, level 3, The Ian Potter Centre: NGV Australia

John Wardle Architects: Somewhere Other

8 March – 28 July 2019
Foyer spaces, all levels, The Ian Potter Centre: NGV Australia

Hans and Nora Heysen: Two Generations of Australian Art

8 March – 28 July 2019
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia

Top Arts 2019

22 March – 14 July 2019
NGV Design Studio, ground level, The Ian Potter Centre:
NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
NGV Learning Supporters:
Victorian Curriculum and Assessment Authority
Department of Education and Training, State Government of Victoria
Catholic Education Melbourne
Independent Schools Victoria

Roslynd Piggott: I sense you but I cannot see you

12 April – 18 August 2019
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia

John Dermer: Potter

12 April – 6 October 2019
Gallery 11, level 2, The Ian Potter Centre: NGV Australia

(opposite)

Visitors contemplate the exhibition *Hans and Nora Heysen: Two Generations of Australian Art*.

NGV INTERNATIONAL

A Modern Life: Tablewares 1930s–1980s

30 March 2018 – January 2019
Decorative arts passage, level 2, NGV International

Japonisme: Japan and the Birth of Modern Art

25 May – 28 October 2018
Gallery E11, level 1, NGV International

Rirkrit Tiravanija

9 June – 8 October 2018
Ground level, NGV International

Melbourne Winter Masterpieces 2018

MoMA at NGV: 130 Years of Modern and Contemporary Art
9 June – 8 October 2018

Galleries 1–6, ground level, NGV International

Presented by: Visit Victoria

Principal Partner: Mercedes-Benz Australia/Pacific

Major Partners:

American Express

EY

Telstra

Qantas Airways

Learning Partner: The University of Melbourne

Partner: Corrs Chambers Westgarth

Media Partners:

The New York Times

QMS Media

Val Morgan Cinema Network

smoothfm

Broadsheet

Herald Sun

Tourism Partners:

Melbourne Airport

Sofitel Melbourne on Collins

V/Line

Supporters:

Dulux Australia

Yering Station

Schools Access Supporter: Krystyna Campbell-Pretty AM

and the Campbell-Pretty Family

Publication Partner: The Gordon Darling Foundation

Supported by: Australian Government International Exhibitions Insurance Program

Organised by: the National Gallery of Victoria and The Museum of Modern Art, New York

New York! New York!

9 June – 8 October 2018

Gallery E8, ground level, NGV International

Supported by:

The Truby and Florence Williams Charitable Trust,

managed by Equity Trustees

Packer Family and Crown Resorts Foundations

The Neilson Foundation

NGV International 50th Anniversary

11 August – 18 November 2018
Level 1 balcony, mezzanine, NGV International

Designing Women

28 September 2018 – 29 September 2019
Gallery E26, level 3, NGV International

Hito Steyerl: Factory of the Sun

28 September 2018 – 24 March 2019
Gallery E27, NGV International

Imari Porcelain: Brocades of Translucent Colour

13 October 2018 – 29 September 2019
Gallery E12, NGV International
Acquisition supporter: Mrs Pauline Gandel AC

2018 Architecture Commission:

Doubleground by Muir + Openwork

2 November 2018 – 22 April 2019
Grollo Equiset Garden, NGV International
Design Partner: RMIT University
Major Partner: Deakin University
Partner: Brickworks

Julian Opie

9 November 2018 – 17 February 2018
Galleries E5–E6, Federation Court, waterwall and
Grollo Equiset Garden, ground level, NGV International
Presenting Partner: Creative Victoria
Major Partner: Telstra
Major Patrons: Emily & Michael Tong
Major Supporter: The Neilson Foundation
Event Partner: Asahi Premium Beverages

Julian Opie: Studio for Kids

9 November 2018 – 17 February 2018
Gallery E8, NGV International

Supported by:

The Truby and Florence Williams Charitable Trust,
managed by Equity Trustees
The Neilson Foundation
Packer Family and Crown Resorts Foundations

**Archaeology Of Light: Architectural Photography
by Erieta Attali**

30 November 2018 – 24 March 2019
Gallery E30, level 3, NGV International

Escher X nendo | Between Two Worlds

2 December 2018 – 7 April 2019
Galleries 1–4, ground level, NGV International
Presenting Partner: Creative Victoria
Principal Partner: Mercedes-Benz Australia/Pacific
Major Partners:
American Express
Qantas Airways

Learning Partner: La Trobe University

Media and Tourism Partners:

Vogue Australia
Broadsheet
Melbourne Airport
Herald Sun
QMS Media
Sofitel Melbourne on Collins
Val Morgan Cinema Network
smoothfm
The New York Times

Supporters:

Lavazza
Bombay Sapphire through Bacardi-Martini Australia
MIMCO
Dulux Australia
Asahi Premium Beverages
Yering Station and winery owner Doug Rathbone
Schools Access Supporter: Krystyna Campbell-Pretty AM
and the Campbell-Pretty Family
Publications Supporters:
Krystyna Campbell-Pretty AM and the Campbell-Pretty Family
Elizabeth Foster

Visions of Paradise: Indian Court Paintings

7 December 2018 – 2 June April 2019
Gallery E11, level 1, NGV International

William Wegman: Being Human

7 December 2018 – 17 March 2019
Galleries E28–29, level 3, NGV International

The Krystyna Campbell-Pretty Fashion Gift

1 March – 14 July 2019
Gallery E16, level 1, NGV International
Acquisition supporter: Krystyna Campbell-Pretty AM,
in memory of Harold Campbell-Pretty.

Liquid Light: Venetian Glass

8 March 2019 – 13 April 2020
Decorative Arts passage, level 2, NGV International

SO-IL: Viewing China

8 March – 4 August 2019
Federation Court, ground level, NGV International

A Modern Life: Tablewares 1930s–1980s

30 March 2018 – 28 January 2019
Decorative Arts passage, level 2, NGV International

Julian Rosefeldt: In the Land of Drought

19 April – 29 September 2019
Gallery E27, level 3, NGV International

Alexander Calder: Radical Inventor

5 April – 4 August 2019
Galleries E5–6, ground level, NGV International

Organised by: Montreal Museum of Fine Arts

Supported by:

Terra Foundation for American Art
Australian Government International
Exhibitions Insurance Program

Media Partner:

The Age

Alexander Calder: Workshop for Kids

5 April – 4 August 2019
Kids Exhibition Space E8, ground level, NGV International

Supported by:

The Truby and Florence Williams Charitable Trust,
managed by Equity Trustees
Packer Family and Crown Resorts Foundations
Official Supplier: Canson Australia

Fairy Tales in Red Times: Works

from the White Rabbit Collection

3 May – 6 October 2019
Galleries E28–30, level 3, NGV International
A collaboration between the NGV and Judith Neilson AM
and White Rabbit Gallery.

Melbourne Winter Masterpieces 2019

Terracotta Warriors: Guardians of Immortality

Cai Guo-Qiang: The Transient Landscape

24 May – 13 October 2019
Galleries 1–4, ground level, NGV International
Presenting Partner: Visit Victoria
Principal Partner: Golden Age Group

Major Partners:

American Express
EY
Telstra
Qantas Airways
Learning Partner: The University of Melbourne
Partner Corrs Chambers Westgarth

Media Partners:

The New York Times
Broadsheet
Herald Sun
The Australian
smoothfm
Val Morgan Cinema Network
QMS Media

Tourism partners:

Melbourne Airport
Sofitel Melbourne on Collins
V/Line.

Supporter: Dulux Australia

Event partners:

Asahi Premium Beverages
Yering Station

Schools Access supporter: Krystyna Campbell-Pretty AM
and Family

Supported by: Australian Government International
Exhibitions Insurance Program

Organising institutions:

Shaanxi History Museum
Shaanxi Provincial Cultural Relics Bureau
Shaanxi Cultural Heritage Promotion Centre
Emperor Qin Shihuang's Mausoleum Site Museum
of the People's Republic of China

**Turning Points: Contemporary Photography
from China**

28 June 2019 – 27 January 2020
Gallery E11, Level 1, NGV International
Acquisition supporter: Larry Warsh.

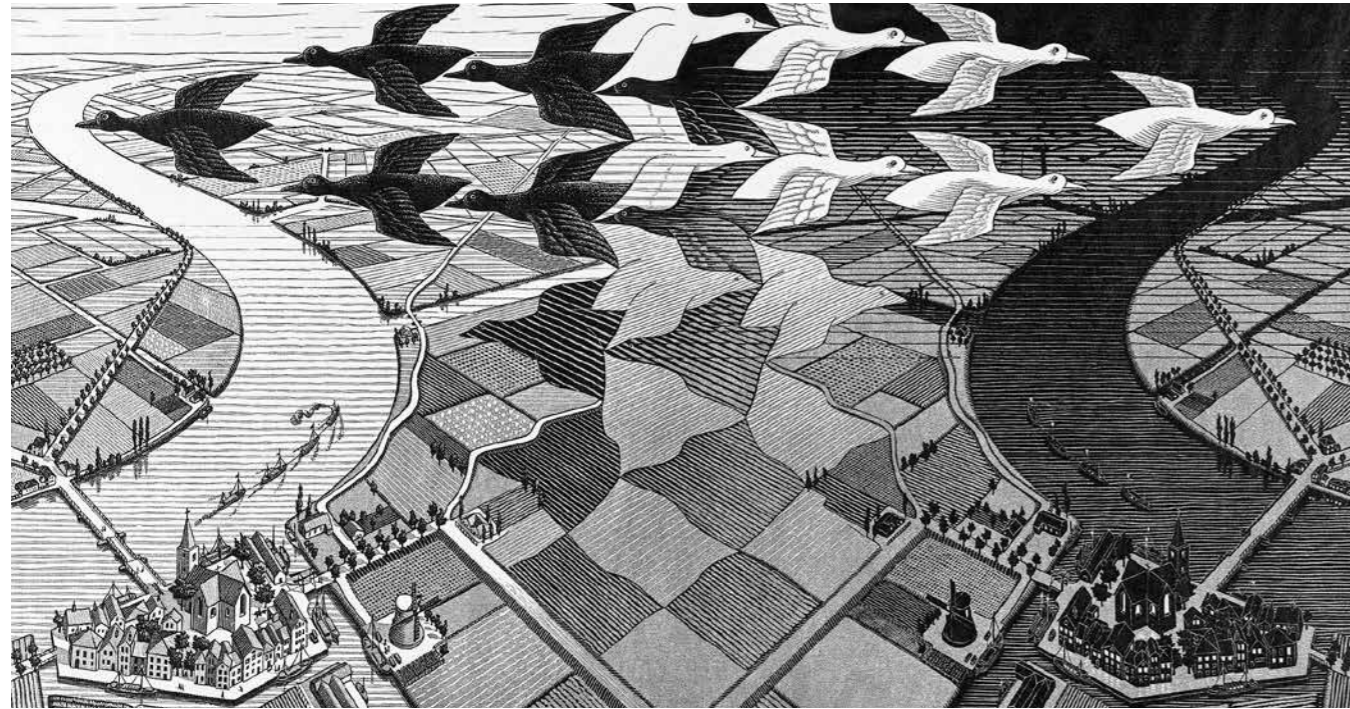
TOURING EXHIBITIONS

Open at any point within the 2018/19 financial year

**Writing in the Rain: Contemporary Asian Video Art
from the National Gallery of Victoria**

3 April – 29 July 2018
Latrobe Regional Gallery
A National Gallery of Victoria exhibition
in association with Latrobe Regional Gallery

ACQUISITIONS



AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

Declan Aputimi (Tiwi 1930–85) *Tiwi burn* c. 1968, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

Jean Baptiste Aputimi (Tiwi c. 1940–2013) *Mulypinyini amintiya pwanga (Lines and dots)* 1991, earth pigments on plywood; *Purrukuparli and Wayayi; Yirripayi, the crocodile man* 1991, earth pigments on canvas; *Pamijini (armband)* 1993, earth pigments on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019; *Kulama* 2001, earth pigments on canvas. Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

Ngarta Jinny Bent (Walmajarri 1935–2002) *Untitled* 1995, synthetic polymer paint on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Johnny Bulunbulun (Ganalbingu 1946–2010) *Gumang (Magpie Geese)* 1984, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Susan Curtis through the Australian Government's Cultural Gifts Program, 2018

Ray Bush (Tiwi born 1970) *Untitled* 1995, earth pigments on paper; *Untitled* 1995, earth pigments on paper; *Untitled* 1995, earth pigments on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Lorraine Connelly-Nortey (Waradgerie born 1962) *Narrbong (Container)* 2005, iron, emu feathers. Gift of Robert Cirelli through the Australian Government's Cultural Gifts Program, 2019

Timothy Cook (Tiwi born 1958) *Pukumani tutini* 2009, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Kitty Kantilla (Tiwi c. 1928–2003) *Untitled* 1992, earth pigments on canvas; *Tunga* c. 1995, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

John Patrick Kelantumama (Tiwi 1952–2015) *Tongulaka* 2001, earthenware. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Marie Carmel Kerinauia (Tiwi born 1965) *Untitled* 1993, earth pigments on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

M. C. Escher, *Day and night* 1938, woodcut printed in grey and black ink on Japanese paper. Purchased with funds donated by Carol Sisson, Carolyn Stubbs, NGV Foundation and the Escher Appeal Donors, 2019.

Trixie Long (Walmajarri born 1930s) *Untitled* 1995, synthetic polymer paint on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Ngarrlja Tommy May (Wangkajunga/Walmajarri born c. 1935) *Wurna Juwal* 2016, scratched enamel paint on metal. Gift of Geoffrey Hassall through the Australian Government's Cultural Gifts Program, 2018

Vincent Mungatopi (Tiwi born 1967) *Parlini Jilamara* 1993, synthetic polymer paint on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Albert Namatjira (Arrernte 1902–59) *Mount Gillen* 1949, gouache on bean wood. Bequest of Helen van Senden, 2018; *MacDonnell Ranges at Heavitree Gap* early 1950s, watercolour. Presented by Esso Australia Pty Ltd, 2018

January Nangunjarri Namiridali (Kunwinjku c. 1901–1972) *Mimih spirits* c. 1968, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

Tjunkiya Napaltjarri (Pintupi c. 1930–2009) *Designs associated with Yumari* 2003, synthetic polymer paint on canvas. Gift of The Honourable David Angel through the Australian Government's Cultural Gifts Program, 2018

Naata Nungurrayi (Pintupi born c. 1932) *Women's Dreaming at Yumari* 2003, synthetic polymer paint on canvas. Gift of The Honourable David Angel through the Australian Government's Cultural Gifts Program, 2018

Rusty Peters (Gija born 1935) *Wonthaggi way* 2004, synthetic polymer paint on canvas. Gift of Dale Jones-Evans through the Australian Government's Cultural Gifts Program, 2018

Paddy Freddy Puruntameri (Tiwi c. 1925–2001) *Female figure; Pukumani tutini; Pukumani tutini* c. 1989, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Nancy Henry Ripijingimpi (Tiwi c. 1935–1993) *Untitled* 1992, earth pigments on canvas. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Paddy Henry (Teeampi) Ripijingimpi (Tiwi 1925–99) *Purrukuparli and Tokwampini* 1960s, earth pigments on ironwood. Gift of Timothy Klingender through the Australian Government's Cultural Gifts Program, 2019; *Male figure* c. 1980, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Geoffrey Tipiloura (Tiwi born c. 1957) *Mulypinyini amintiya pwanga (Lines and dots)* 1993, earth pigments on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

John Bosco Tipiloura (Tiwi born 1952) *Jinani* 2003, earthenware. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Conrad Tipungwuti (Tiwi born 1966) *Untitled* 2008, earth pigments on canvas. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Mick Namarari Tjapaltjarri (Pintupi c. 1926–1998) *Tjunginpa Dreaming* 1996, synthetic polymer paint on canvas. Gift of The Honourable David Angel in memory of Anita Angel through the Australian Government's Cultural Gifts Program, 2018

Timmy Payungka Tjapangati (Pintupi c. 1942–2000) *Fire Dreaming at Wilkinkarra* 1996, synthetic polymer paint on canvas. Gift of The Honourable David Angel through the Australian Government's Cultural Gifts Program, 2018

Unknown (Tiwi active 1970s) *Pukumani tutini* c. 1970, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Unknown (Tiwi active 1970s) *Pukumani tutini* c. 1970, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Unknown (Tiwi active 1970s) *Female figure* c. 1970, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Unknown (Tasmanian Aboriginal active 1900s) *Maireener necklace* early 1900s, maireener shells (*Phaisanotrochus apicinus sp.*), cotton thread. Gift of Gwen Nyman, 2018

Tommy Watson (Pitjantjatjara c. 1935–2017) *Pundi rockhole* 2004, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2018

Nora Wompi (Kukatja/Manyjilyjarra c. 1935–2017) *Untitled* 1995, synthetic polymer paint on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Pedro Wonaeamirri (Tiwi born 1974) *Parlini Jilamara (Traditional design); Parlini Jilamara (Traditional design); Parlini Jilamara (Traditional design); Parlini Jilamara (Traditional design for mortuary pole)* 1993, synthetic polymer paint on paper; *Pukumani tutini* 2002, earth pigments on ironwood. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

Maureen Brooks Wulangkurri (Tiwi born 1971) *Yimawilini (Bark basket) design* 1993, earth pigments on paper. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2019

PURCHASES

Maureen Beeron (Girramay born 1957) *Jawun (Bicornual basket)* 2018, lawyer cane (*Calamus australis*). Purchased, NGV Supporters of Indigenous Art, 2018

Wally Brim (Djabugay born 1976) *Yimbi’ (Bicornual basket)* 2018, lawyer cane (*Calamus australis*), synthetic polymer paint. Purchased with funds donated by James Cousins AO and Libby Cousins, 2018

Hannah Brontë (Wakka Wakka/Yaegl born 1991) *Umma’s Tongue – molten at 6000°* 2017, HD video, sound, ed. 2/5. Purchased, Victorian Foundation for Living Australian Artists, 2019

Elisa Jane Carmichael (Ngugi born 1987) *Healing rock basket* 2018, raffia, rope, fish scales; *Healing rock neck adornmnets #1, #2, #3* 2018, Yunngaire, shells, sea rope, fish scales, plastic. Purchased, NGV Supporters of Indigenous Art, 2018

Solomon Charlie (Marawdai born 1979) *Daniel* 2018, ghost net, rope, twine, wire. Purchased, NGV Supporters of Indigenous Art, 2018

Maree Clarke (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961) *Necklace with three black crow feathers* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, sterling silver, seeds; *Necklace with large quill, pink crow feather and gold kangaroo tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, brass, gold, nylon plastic, sterling silver, seeds; *Necklace with large pink kangaroo tooth and green tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, leather, seeds; *Necklace with two gold kangaroo teeth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, brass, gold, sterling silver, seeds; *Necklace with large quill, gold and organic kangaroo tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, brass, gold, nylon plastic, sterling silver, kangaroo tooth, kangaroo sinew, seeds; *Necklace with large quills, large black kangaroo tooth and small blue Kangaroo tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, leather, seeds; *Necklace with large quill, gold and organic kangaroo teeth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, brass, gold, nylon plastic, sterling silver, kangaroo tooth, kangaroo sinew, seeds; *Necklace with large quill, black crow feather and gold kangaroo tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, brass, gold, sterling silver, kangaroo tooth, kangaroo sinew, seeds; *Necklace with large kangaroo tooth, large quills and pink kangaroo tooth* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, leather, seeds; *Limited edition necklace, #1 black* 2018 from the *Thung-ung Coorang (Kangaroo tooth)* collection 2018, nylon plastic, bronze, gold, kangaroo teeth, gidee-gidee seeds (*Abrus precatorius*), kangaroo tail sinew, sterling silver. Purchased NGV Foundation, 2019

Timothy Cook (Tiwi born 1958) *Kulama* 2012, earth pigment on canvas. Robert Martin Bequest, 2019; *Kulama* 2018, earth pigments on canvas. Purchased with funds donated by Judith and Leon Gorr, 2019

Dean Cross (Worimi born 1986) *The Yowie* 2017, Apple ProRes 4444 format, silent. Purchased, Victorian Foundation for Living Australian Artists, 2019

Lee Darroch (Yorta Yorta/Mutti Mutti/Boon Wurrung born 1960) *Rosella feather hat* 2018, lomandra flax, rosella feathers; *Woven breastplate circa 2018* 2018, lomandra flax, leather. Purchased NGV Foundation, 2019; *Gumuka, baitja biganga (Old woman, old man possum skin cloak)* 2018, possum skin, earth pigments. Purchased, Victorian Foundation for Living Australian Artists, 2018

Destiny Deacon (Kuku/Erub/Mer born 1957) *Smile* 2017, lightjet print, ed. 5/5. Purchased with funds donated by D’Lan Davidson and NGV Supporters of Indigenous Art, 2018

Fiona Foley (Badtjala born 1964) *Protectors camp* 2017, digital print, ed. 2/5; *Opiate of opulence* 2017, digital print. Purchased, Victorian Foundation for Living Australian Artists, 2019

Marlene Gilson (Wauthurung born 1944) *The landing* 2018, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2019

Malaluba Gumana (Dhalwangu born 1954) *Dhatam (Waterlilies)* 2017, earth pigments on stringybark (*Eucalyptus sp.*). Purchased with funds donated by Elizabeth Foster, 2018

Naomi Hobson (Kaantju/Umpila born 1978) *After the fire* 2018, synthetic polymer paint on canvas. Purchased with funds donated by Elizabeth Foster, 2018

Stephen Kepper (Meriam Mir born 1977) *The little red-legged man* 2018, ghost net, synthetic polymer paint, polystyrene. Purchased with funds donated by Vivien and Graham Knowles, 2018

Cassie Leatham Harrap (Daungurrung Taungurong/Wurundjeri born c. 1954) *Eel trap and eel* 2017, spiny-head matt grass (*Lomandra lonifolia sp.*), flax; *Emu skin dancing skirt* 2017, emu skins, feathers, stringybark rope, beeswax, thread; *Flying Bunjil* 2017, tussock grass (*Poa labillardieri sp.*), wool, raffia, feathers, claws; *Snakeskin Tanderrum skirt* 2017, red belly black snake skin, brown snake skin, kangaroo vertebrae, emu feathers, beeswax, emu oil. Purchased, NGV Supporters of Indigenous Art, 2018; *Mon Nange-Ngal (Healing mat)* 2018, lomandra flax, poa grass, emu feathers. Purchased NGV Foundation, 2019; *Waang* 2018, tussock grass (*Poa labillardieri sp.*), wool, feathers, claws, beak. Purchased, NGV Supporters of Indigenous Art, 2018

Helen Mabo (Meriam Mir born c. 1950) *Peibri Sor* 2017, rope, synthetic polymer paint, cotton. Purchased, NGV Supporters of Indigenous Art, 2018

Wurrandan Marawili (Madarrpa born 1983) *Dugong at Baraltja and Yathikpa; Dugong at Baraltja and Yathikpa* 2018, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2018

Vernon Marbendinar (Wik-Alkan/Wik Mah’an born 1966) *Rainbow birds and parrots* 2018, synthetic polymer paint on Milkwood (*Alstonia actinophylla*). Purchased with funds donated by Barbara Hay, 2018

Naminapu Maymuru-White (Manggalili born 1952) *Milngiyawuy (The Milky Way)* 2018, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2018

Rita Minga (Wangkajunga born c. 1935) **Johnny Nargoodah** (Nykina/Walmajarri born 1959) **Trent JANSEN** designer (born Australia 1981) **Gene Tighe** (Walmajarri born c. 1935) **Elsie Dickens** (Walmajarri born c. 1935) **Duane Shaw** (Gooniyandi/ Walmajarri born 1987) **Illiam Nargoodah** (Walmajarri/Nyikina born 1997) **Myarn Lawford** (Walmajarri born 1935) **Eva Nargoodah** (Walmajarri/Wangkajunga born 1954) **Yangkarni Penny K-lyons** (Walmajarri born c. 1932) *Jangarra armchair* 2017, Jartalu wood, gum branches, human hair. Purchased, Victorian Foundation for Living Australian Artists, 2019

Nicole Monks (Yamatji/Wajarri born 1981) *Walarnu (boomerang chair)* 2013, steel, wood, kangaroo skin. Purchased, Victorian Foundation for Living Australian Artists, 2019

Josh Muir (Gunditjmara/Yorta Yorta born 1991) **Isobel KNOWLES** (born Australia 1991) **DJ Sadge** (Wotjobaluk born 1991) *Josh Muir animated* 2018, 3 synchronised digital video files with audio, ed. 1/3. Purchased, Victorian Foundation for Living Australian Artists, 2019

Dhambit Munungurr (Djapu born 1968) *My story* 2018, synthetic polymer paint on stringybark (*Eucalyptus Sp.*). Purchased with funds donated by The Orloff Family Charitable Trust, 2019

Lex Namponan (Wik-Alkan/Wik-Ngathan born c. 1961) *Blue boy ku* 2018, synthetic polymer paint on Milkwood (*Alstonia actinophylla*). Purchased, NGV Supporters of Indigenous Art, 2018

Charlotte Phillipus Napurrula (Pintupi born 1957) *Kalipinypa* 2018, synthetic polymer paint on canvas. Purchased with funds donated by Barbara Hay, 2018

Christopher Pease (Minang/Wardandi/Balardung/Nyoongar born 1960) *Bidi Karta Werda (Path across)* 2018, oil, resin and earth pigments on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2019

Steven Rhall (Taungurong born 1974) *Air dancer as black body* 2018, nylon, fan, brass, steel, electronic components, ed. 1/2. Purchased, Victorian Foundation for Living Australian Artists, 2019

Christian Thompson (Bidjara born 1978) *All revolutions are led by the young* 2013, resin, steel. Purchased, Victorian Foundation for Living Australian Artists, 2019

Maria Ware (Kala Lagaw Ya born 1952) *The beach* 2018, ghost net. Purchased, NGV Supporters of Indigenous Art, 2018

Lillian Wheatley (Trawlwoolay born 1964) *Moonphases* 2018, cane, cuttle fish. Purchased, NGV Supporters of Indigenous Art, 2018

Nyapanyapa Yunupingu (Gumatj born c. 1945) *Gāna (Self)* 2009–18, earth pigments on stringybark (*Eucalyptus sp.*). Mary and Lou Senini Bequest, 2018

Australian Decorative arts

GIFTS

Stephen BENWELL (born Australia 1953) *Vase* 1990, earthenware. Gift of Fraser Hopkins through the Australian Government’s Cultural Gifts Program, 2019; *The bridge* 2002, stoneware. Gift of William Nuttall and Annette Reeves through the Australian Government’s Cultural Gifts Program, 2019

Simon CHRISTOPHER designer (born Australia 1967) **Celina CLARKE** designer (born Australia 1967) **ISM OBJECTS, Menton** manufacturer (est. 1990) *Madame Ruby* 1994 designed, 1994–97 manufactured, recycled polycarbonate, acrylic, lighting componentry; *Yo lamp* 1999 designed, 2001–08 manufactured, medium density polyethylene, rubber, electricals. Presented by ISM Objects, 2018

DINOSAUR DESIGNS, Sydney manufacturer and retailer (est. 1985) **Louise OLSEN** designer (born Australia 1964) **Stephen ORMANDY** designer (born Australia 1964) *Golden gum nuts* 2015, resin, synthetic cord, gold, agate; *Gumleaf cluster* 2015, resin, synthetic cord, silver; *Opal gumnut, opal leaf* 2015, resin, synthetic cord, gold. Gift of Louise Olsen and Stephen Ormandy through the Australian Government’s Cultural Gifts Program, 2018

Benedikt FISCHER (born Australia 1985) *Pearly Whites* 2018, limpet shell, cockle shell, mussel shell, tellin shell, mother of pearl, polymer clay, remanium. Presented by Gallery Funaki, 2019

Inge KING (born Germany 1915, arrived Australia 1951, died 2016) *Pendant* 1954, silver, gold, platinum, opal; *Green stone ring* c. 1955, silver, unidentified green stone; *Ring with copper and silver decoration* c. 1955, silver, copper; *Bracelet* c. 1957, silver, opal; *Forearm band* c. 1957, silver, copper; *Ring* c. 1957, silver, opal; *Ring* c. 1957, silver, rose quartz; *Square opal ring* c. 1960, silver, opal. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge King through the Australian Government’s Cultural Gifts Program, 2019

Elliат RICH (born France 1979, arrived Australia 1980) *Small place 3* 2018, from the *Other places* series 2018, Tasmanian Oak (*Eucalyptus sp.*), ed. 1/8. Gift of the artist, 2018

Peter TULLY (Australia 1947–92) *Bench seat* 1985, painted wood, plastic, metal, synthetic fur, anodised aluminium, vinyl, mirror, transparent synthetic polymer resin, metallic holographic film. Gift of Murray Kelly through the Australian Government’s Cultural Gifts Program, 2018

UNKNOWN, Australia *Extension dining table* c. 1900, blackwood, walnut, brass. Gift of Jessica Chiodo-Reidy in memory of Vincent Chiodo through the Australian Government’s Cultural Gifts Program, 2019

Don WREFORD (born England 1937, arrived Australia 1977) *Phase transitions* 1987, glass; *Galaxy* 1995, glass; *Intergalactic* 2002, glass; *Palatal Amelo Blas* 2004, glass. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2019

PURCHASES

Gordon ANDREWS (Australia 1914–2001, lived in England 1951–55) *Rondo chair* c. 1956 designed, c. 1969 manufactured, fibreglass, foam rubber, aluminium, woolen fabric. Purchased NGV Foundation, 2018

Helen BRITTON (born Australia 1966, lived in Germany 1999–) *Flowers and bones, bangle* 2014, silver, enamel. Purchased, Victorian Foundation for Living Australian Artists, 2019

Katie COLLINS (born Australia 1983) *Steady bend, necklace* 2017, silver, steel, metal. Purchased NGV Foundation, 2018

Jess DARE (born Australia 1982) *Offerings: waning marigold, necklace* 2016, powder coat, brass, sterling silver, steel cable; *Offerings: wilted, necklace* 2016, powder coat, brass, sterling silver, steel cable; *Untitled, necklace* 2017, powder coat, brass, sterling silver, steel cable; *Flowering gum, necklace* 2018, powder coat, brass, sterling silver, steel cable. Purchased, Victorian Foundation for Living Australian Artists, 2019

Adam GOODRUM designer (born Australia 1972) **Arthur SEIGNEUR** decorator (born France 1990) *Bloom, cabinet* 2018, oak (*Quercus sp.*), white maple (*Acer saccharinum*), dyed rye straw. Purchased, Victorian Foundation for Living Australian Artists, 2018

Kyoko HASHIMOTO designer (born Japan 1980, arrived Australia 1991) *Coal musubi neckpiece from the Musubi Neckpiece series* 2019, coal, vegetable tanned kangaroo skin, eucalyptus wood, waxed linen. Purchased, Victorian Foundation for Living Australian Artists, 2019

Ebony HEIDENREICH (born Australia 1990) *Cosmos coffee table* 2019, reclaimed clays. Purchased, Victorian Foundation for Living Australian Artists, 2019

Marian HOSKING (born Australia 1948) *Crest, brooch* 2013, sterling silver. Purchased, Victorian Foundation for Living Australian Artists, 2019

Yan HUANG (born China 1967) *Menorah, beacon of hope* 2018, anodised aluminium, wax, wick, felt. Purchased, Victorian Foundation for Living Australian Artists, 2018

Trent JANSEN designer (born Australia 1981) *Briggs Family tea service, from the Broached Colonial collection* 2011, porcelain, brass, copper, bull kelp, wallaby pelt. Purchased, Victorian Foundation for Living Australian Artists, 2019

Cara JOHNSON (born Australia 1984) *Tether, necklace* 2017, plastic, iron. Purchased, Victorian Foundation for Living Australian Artists, 2019

Guy KEULEMANS (born Australia 1975) **Kiyotaka Hashimoto** (born Japan 1951, arrived Australia 1991) *Archaeologic vase (series 5)* 2019, stoneware, paint, sterling silver staples. Purchased, Victorian Foundation for Living Australian Artists, 2019

Clement MEADMORE (born Australia 1929, lived in United States 1963–2005, died United States 2005) *Calyx wall light* 1954 designed, enamel paint on aluminium, steel, (other materials); *Legend Espresso and Milk Bar chair* 1956, steel, brass; *Meadmore Principle coffee table* 1957, linoleum on laminated wood and masonite board, brass, steel; *Tiled-top table (blue and grey)* 1957, glass (tiles), cement, brass, steel; *Tiled-top table (white and bronze)* 1957, glass (tiles), cement, brass, steel. Purchased NGV Foundation 2019

Clement MEADMORE (born Australia 1929, lived in United States 1963–2005, died United States 2005) **Michael HIRST** (born England 1917, arrived Australia 1922, died 2002) *John and Ailsa Rippon dining suite* c. 1926 (chairs), c. 1959 (table), steel, brass, laminex on wood and Masonite board. Purchased NGV Foundation, 2019

Damon MOON (born Australia 1959) ten works titled *Skittle* 2017–18, stoneware. Purchased, Victorian Foundation for Living Australian Artists, 2018

Ted SECOMBE (born Australia 1957) *Kimono series vase* 2018, porcelain. Purchased with the assistance of Professor Barbara van Ernst AM, 2019

Madeline SHARROCK (born Australia 1987) *Snake head seat, blanco; Snake head seat, charcoal* 2018, from the *0/100 degrees Celsius* series, polystyrene, polyurethane, polymer cement, concrete, rubber. Purchased, Victorian Foundation for Living Australian Artists, 2018

Catherine TRUMAN (born Australia 1957) *Nasturtium brooches* 2016, paper-cotton compound, thermoplastic, paint, steel. Purchased, Victorian Foundation for Living Australian Artists, 2019

UNKNOWN *Art Nouveau screen* c. 1900, Blackwood, brass, porcelain (castors). Purchased, NGV Supporters of Australian Art, 2019

Margaret WEST (Australia 1936–2014) *Untitled, brooch* c. 1990–98; *Aalba, brooch* 1998, stone, blackened silver. Purchased, Ruth Margaret Frances Houghton Bequest and NGV Supporters of Contemporary Design and Architecture, 2019

AUSTRALIAN ART

Australian Fashion and Textiles

GIFTS

Angela BRENNAN (born Australia 1960) *Aphrodite, Apollo, Athena, Eros, Pollux, Pan* 2017, cotton. Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2018

C. A. BLEWETT, Melbourne fashion house (est. 1920) *Coat* 1959, cotton (velvet), acetate (lining). Gift of Lorraine Cook, 2018

CHRISTOPHER GRAF, Melbourne fashion house (1983–2000) **Christopher GRAF** designer (born Australia 1964) *Mondrian dress* 1988, autumn-winter 1988, wool (crepe), acetate (lining), metal (fastenings); *Drum dress; Ric-Rac dress; Spiral dress* 1997, viscose, acetate (lining), metal (fastenings). Gift of the artist, 2019

FFIXED STUDIO, Berlin, Hong Kong and Shenzhen fashion house (est. 2008) **Kain PICKEN** designer (born Australia 1985) **Fiona Lau** designer (born 1980) *Body language* 2015, paper, wood, plastic. Presented by the Hans Nefkens Foundation, 2019

HALL LUDLOW, Melbourne fashion house (1948–60) **Hall LUDLOW** designer (born New Zealand 1919, arrived Australia 1947, lived in Hong Kong 1963–1973, died 2003) *Dress* 1959, cotton (velvet), synthetic fabric (lining), metal (fastenings). Gift of Lorraine Cook, 2018; *Jacket and cocktail dress* 1960, silk, synthetic fabric, metal (fastenings). Gift of Lorraine Cook, 2019

HELEN FRENCH, Melbourne fashion house (1968–74) **Helen FRENCH** designer (born Australia 1931) *Jacket and dress* 1972, silk, metal (fastenings). Gift of Ann Southin, 2019

Linda JACKSON (born Australia 1950) **Maria Josette Orsto** (Tiwi born 1962) *Tiwi outfit* 1992, silk (chiffon), silk (tuile), ininti seeds, maireener shells, horn shells, ininti seeds, gumnuts, river reeds, glass (beads), plastic (beads), teeth, leaves, metal, opal, paint, nylon. Gift of Linda Jackson, 2018

PRUE ACTON, Melbourne fashion house (1963–91) **Prue ACTON** designer (born Australia 1943) *Coat* 1969, wool, metal (buttons), acetate (lining). Gift of Kim Chintock, 2019

ROMANCE WAS BORN, Sydney fashion house (est. 2005) **Anna PLUNKETT** designer (born Australia 1982) **Luke SALES** designer (born Australia 1981) *Heliconia girl* 2015 spring, silk, metal (fastening); *Ned* 2015 spring, silk, acrylic paint, plastic (button), metal (fastening). Gift of the artists through the Australian Government’s Cultural Gifts Program, 2018

UNKNOWN, Australia *Wedding dress* 1883, silk, cotton, metal (weights). Gift of Beverley Cohen, 2018

PURCHASES

AURELIO COSTARELLA, Perth fashion house (1983–2017) **Aurelio COSTARELLA** designer (born Australia 1964) *Gown* 2013, silk, plastic (sequins), metal (fastening). Purchased, Victorian Foundation for Living Australian Artists, 2019

LODWICK©AMPBELL, Sydney (est. 1986) **Elizabeth CAMPBELL** (born Australia 1959) **Judith LODWICK** (born Canada 1950, arrived Australia 1982) *Come back to Catholicism* 1986 from the *T-Towels d’Art* series 1986–91, colour photo-screenprint on linen and cotton; *Here’s four great reasons for food irradiation; Mumbo jumbo; Foucault à go go; Red herring* 1987; *Older than the hills I; Older than the hills II; Queen drops in: Lands right!; Boys’ ozone: The hole story* 1988, from the *T-Towels d’Art* series 1986–91, colour photo-screenprint on linen; *This swan’s mad for you* 1988 from the *T-Towels d’Art* series 1986–91, colour photo-screenprint on linen ed. 1/25; *Emissions impossible; Hail Mary; Ka-poo* 1989; *What recession?;* 1990 from the *T-Towels d’Art* series 1986–91, photo-screenprint on linen; *The pioneer 1990* 1989–90 from the *T-Towels d’Art* series 1986–91, colour photo-screenprints on linen, wood. Purchased, Victorian Foundation for Living Australian Artists, 2019

PAOLO SEBASTIAN, Adelaide fashion house (est. 2007) **Paul VASILEFF** designer (born Australia 1990) *Dress* 2016, *The Snow Maiden* collection, autumn-winter 2016, silk, polyimide (tulle), metal (zip). Purchased, Victorian Foundation for Living Australian Artists, 2019

STUDIBAKER HAWK, Sydney fashion house (est. 1983) **Wendy ARNOLD** designer (born New Zealand 1956, arrived Australia 1971) **Janelle MILES** designer (born Australia 1956) **David MILES** (business partner (born Australia 1951) *Dress* c. 1986, screenprinted polyester, nylon (tulle), metal, plastic. Purchased, NGV Supporters of Fashion and Textiles, 2018

Australian Multimedia

PURCHASES

Tom CRAGO designer (born Australia 1976) **TANTALUS MEDIA, Melbourne** design studio (est. 1994) *Materials* 2016–17, colour virtual reality environment, sound (computer software). Purchased NGV Foundation, 2018

Simone SLEE (born Australia 1965) *Rocks happy to help: hold down* 2017, colour digital video, silent, ed. 1/3; *Rocks happy to help: hold up, hold down* 2017, colour digital video, silent, ed. 3/3. Purchased, Victorian Foundation for Living Australian Artists, 2019

Australian Painting

GIFTS

A. M. E. BALE (Australia 1875–1955) *Tiger lilies* 1930s, oil on canvas. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Jean BELLETTE (born Australia 1909, lived in Spain 1957–91, died Spain 1991) *Classical figures in a landscape* 1948, oil on canvas on board. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Asher BILU (born Israel 1936, arrived Australia 1956) *Super lunary* 1965, synthetic polymer paint on synthetic polymer film on composition board; *Graphite painting* 1969, synthetic polymer paint on synthetic polymer film and graphite on composition board. Gift of June Newton, 2019

Chris BOND (born Australia 1975) *Abstract remnant 0404.1* 2004, oil on canvas. Gift of Helen Seales and Andrew Stocky through the Australian Government’s Cultural Gifts Program, 2018

Amalie COLQUHOUN (Australia 1894–1974) *Albert Street, Lorne* late 1950s, oil on board. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Sybil CRAIG (born England 1901, arrived Australia 1902, died 1989) *Flowers in a vase* 1930s/40s, oil on canvas on board. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Frances DERHAM (Australia 1894–1987) *Margaret, dancer and model* 1950, oil on composition board/cardboard. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Bessie GIBSON (Australia 1868–1961, lived in France 1906–39, England 1939–47) *Luxembourg Gardens* early 1910s, oil on wood panel. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Robert JACKS (Australia 1943–2014, lived in Canada and United States 1968–78) *Temple gate* 1983, oil and wax on canvas. Gift of Julienne Jacks through the Australian Government’s Cultural Gifts Program, 2018

Col JORDAN (born Australia 1935) *Daedalus – Series 5 (Redux)* 1968, remade 2015–17, synthetic polymer paint on canvas. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Roger KEMP (Australia 1908–87) *Untitled* 1945–48), enamel paint on cardboard; *Reconstructed forms* 1948–52, enamel paint on composition board. Presented by the Kemp Trust through the Australian Government’s Cultural Gifts Program, 2019

Grahame KING (Australia 1915–2008) *Apostles* 1951, oil on composition board; *Figures in Naples* 1952, oil on composition board. Gift of Joanna Tanaka-King and Angela Hey in memory of Grahame King through the Australian Government’s Cultural Gifts Program, 2019

Kevin LINCOLN (born Australia 1941) *Night garden V* 2012, oil on canvas. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Violet MCINNES (Australia 1892–1971) *Zinnias* 1934, oil on canvas on board; *Large flower composition* 1951, oil on canvas. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

W. B. McINNES (Australia 1889–1939) *Tom Luxton* 1922, oil on canvas. Gift of Samantha Gowan through the Australian Government’s Cultural Gifts Program, 2019

Girolamo NERLI (Italy 1860–1923, lived in Australia 1885–93, 1898–1904, New Zealand 1893–98) *The springtime of life (The goose girl)* 1887–94, oil on canvas. Bequest of Bryan Raymond Cotter, 2019

Adelaide PERRY (Australia 1891–1973, lived in England 1922–25) *Landscape with farm house* 1928, oil on plywood. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Jo SWEATMAN (Australia 1872–1956) *Haystack under the trees* 1910s, oil on canvas on board. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Fred WILLIAMS (Australia 1927–82, lived in England 1951–56) *Knoll in the You Yangs* 1965, oil on canvas. Gift of Lyn Williams AO through the Australian Government’s Cultural Gifts Program, 2019

Dora WILSON (born England 1883, arrived Australia 1884, died 1946) *Paris end of Collins Street* late 1930s/early 1940s, oil on canvas. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

PURCHASES

Juan FORD (born Australia 1973) *You* 2018, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2018

Pierre MUKEBA (born Democratic Republic of the Congo 1995, arrived Australia 2006) *Impartiality* 2018, brush-tipped pen, printed fabric on cotton .Purchased with funds donated by Anne Ross, 2018

Grant NIMMO (born Australia 1979) *The pack of strange dogs* 2018, oil on plywood. Purchased, Victorian Foundation for Living Australian Artists, 2018

Vernon TREWEEKE (Australia 1939–2015) **Swift TREWEEKE** assistant (born Australia 1979) *Ultrascope 5* 1968, remade 2015–18, colour screenprint on canvas. Purchased with funds donated by Nicole Chow and Tony Battersby with Craig Hailes, 2018

Trevor VICKERS (born Australia 1943, lived in England 1978–95) *Untitled* 1968, remade 2017, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2018

Australian Photography

GIFTS

Ross COULTER (born Australia 1972) sixty-one works titled *Audience*; 2015, printed 2016 from the *Audience* series 2013–16; forty-two works titled *Audience*; 2016 from the *Audience* series 2013–16, gelatin silver photograph. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Marian DREW (born Australia 1960) *Crow with salt* 2003 from the *Still Life/Australiana* series 2003–06, inkjet print. Gift of Christine Collingwood through the Australian Government’s Cultural Gifts Program, 2019

Viva GIBB (Australia 1945–2017); *Helen Garner, Capel Street; Me and Sybil* 1975; *Helen Garner* c. 1975; *Helen Garner, Capel Street* c. 1975; *Mary and Marty; Mary and Marty* 1976; *Self-portrait; Self-portrait* c. 1977; *Lolly seller at the Market, Victoria Street, North Melbourne* c. 1978; *Drag Queen and star of the show at Tricia’s, Peet Street, North Melbourne* 1979; *Man and his dogs* c. 1980; *Lolly lady at Victoria Market in Victoria Street, West Melbourne* 1982; *Italian lady, Hawke Street, West Melbourne*; *Tattoo shop, Flinders Street, City* c. 1982; *Jack Taylor and Rupert Duffy; Rupert, Alice, Sybil and Eben, Victoria Market; Rupert and Sybil; Rupert, Eben and Sybil, Victoria Market; Sybil* c. 1983; *After weekend party at Bikie headquarters in Stanley Street, West Melbourne*; *Cisco Kid, Hawke Street, West Melbourne* 1984; *Bernadette Goegan, hat designer, at the Fashion Design Council, at the Palais, St. Kilda fashion parade; Darren, Hawke Street; Darren, Hawke Street; Darren, Hawke Street; Jill and Tim, squatters in Hawke Street; Les Futo at his shop, Kickback; Sybil and Vivian, Hawke Street; Una O’Gallagher* 1985; *Helen Garner, Jenny, Keith, Sybil; Lovers, Prince of Wales Hotel; Maree Clarke; Nick Cave & The Bad Seeds; Nick Cave & The Bad Seeds; No title (Couple about to kiss); No title (Couple kissing); No title (Still life with vase of flowers); No title (Still life with tea cups); No title (Sybil Gibb modelling for Fashion Design Council); Stewart Dowding at Kickback*; c. 1985; *Sybil and Elbereth; Sybil and Elbereth getting ready to go out* 1986; *Dana of Romany descent, chef and co-owner*

with her Italian husband of Tivilusa in Peel Street, North Melbourne; Jack Rozen and client, barber on Errol Street; Jean collecting bottles; Owners of Don Camillo’s, Guiseppe and Maria Lanteri, with Maria’s sister and niece 1986, gelatin silver photograph; *The Girls Book* c. 1986, handbound album containing twenty-three gelatin silver photographs; *No title (Sybil and friend); Sybil Gibb* c. 1987, gelatin silver photograph; *Sybil Gibb; Sybil Gibb* 1991, gelatin silver photograph, paint. Gift of Sybil Gibb and Rupert Duffy in memory of Viva Gibb through the Australian Government’s Cultural Gifts Program, 2019

Bill HENSON (born Australia 1955) *Untitled 1987/88* 1987–88, type C photograph. Gift of Tao Weis through the Australian Government’s Cultural Gifts Program, 2019

Ingeborg TYSEN (born the Netherlands 1945, arrived Australia 1957, died 2002) *Anzac Memorial, Sydney* 1974, printed c. 2004; *Paddington, Sydney* 1974, printed c. 2004, inkjet print; *Anti–Fraser demonstration, Melbourne* 1975, printed c. 2004, inkjet print; *Anzac Day, Melbourne* 1975, gelatin silver photograph; *Luna Park, St Kilda, Melbourne; Prahran Markets, Melbourne* 1975, printed c. 2004; *People series – city light; People series – city light* 1977, printed c. 2004 from the *People series – city light* series 1977, inkjet print; *People series – city light; People series – city light* 1977 from the *People series – city light* series 1977, gelatin silver photograph; *Martin Place, Sydney* 1979, printed c. 2001 from the *Questing ‘I’* series 1974–79; *Pitt and Market St, Sydney; Pitt and Market St, Sydney* 1979, printed c. 2001; *Royal Easter Show, Sydney* 1979, c. 2001 from the *Questing ‘I’* series 1974–79, inkjet print; *Royal Easter Show, Sydney; Royal Easter Show, Sydney* 1979, gelatin silver photograph; *Gladesville, Sydney* 1981, printed c. 2001 from the *Tree* series 1981–82; *Newtown, Sydney; Princes Highway, St Peters, Sydney; Princes Highway, Sydney*; 1981, printed c. 2001 from the *Billboards* series 1981–82; *Princes Highway, Sydney* 1981, c. 2004 from the *Billboards* series 1981–82; *Royal Easter Show, Sydney* 1981, printed c. 2001 from the *A Panoramic ‘I’* series 1981–84, inkjet print; twelve works titled *Ryde Pool, Sydney*; 1981, printed 2004 from the *Swimming* series 1981; *Pymont, Sydney* 1981, printed c. 2001 from the *Tree* series 1981–82; *Pymont, Sydney* 1981, printed c. 2004 from the *Billboards* series 1981–82; *Royal Easter Show* 1981, printed c. 2001 from the *A Panoramic ‘I’* series 1981–84; *California* 1982, printed c. 2004 from the *Tree* series 1981–82, inkjet print; *Corona del Mar, California* 1982 from the *Tree* series 1981–82, gelatin silver photograph; *Los Angeles; Los Angeles; Tucson, Arizona; Tucson, Arizona* 1982, printed c. 2004 from the *Tree* series 1981–82; *From the heart of the forest to the edge of the road, Tucki Tucki, NSW* 1982, printed c. 2001 from the *A Panoramic ‘I’* series 1981–8, inkjet print; *From the heart of the forest to the edge of the road, Swansea, NSW; Yass, No. 1, NSW; Yass, No. 2, NSW* 1982 from the *A Panoramic ‘I’* series 1981–84, gelatin silver photograph; *From the heart of the forest to the edge of the road, Perisher Valley, NSW* 1984, printed c. 2001 from the *A Panoramic ‘I’* series 1981–84, inkjet print; *Bush relevance; Bush relevance; Bush relevance; Bush relevance* 1986 from the *To Nature With Love* series 1986, type C photograph; *Bush relevance* 1986, printed c. 2004 from the *To Nature With Love* series 1986; *From my mother’s garden; From my mother’s garden* 1986, printed c. 2004 from the *To Nature With Love* series 1986; *Untitled no. 6; Untitled no. 5; Untitled no. 2; Untitled no. 2* 1991–92, printed c. 2001 from the *The Voice of Silence* series 1991–92, inkjet print. Gift of anonymous donor, 2019

PURCHASES

Polly BORLAND (born Australia 1959) *Untitled* 2018 from *MORPH* series 2018, inkjet print on rice paper on lenticular cardboard. Purchased, Victorian Foundation for Living Australian Artists, 2019

Ponch HAWKES (born Australia 1946) *No title (Graffiti, ‘Braddock... not mild, but sexist’)*; *No title (Two women embracing, ‘Glad to be gay’)*; *No title (Women holding hands in front of graffiti, ‘Lesbians are lovely’)* 1973, printed 2018; *No title (Sally, Helen, Alice and Alan, riding bikes)* 1974, printed 2018; *No title (Women’s liberation demonstration in City Square)* 1975, printed 2018; *No title (Alice and Raani)*; *No title (Helen at Falconer Street)*; *No title (Shuv’us at Falconer Street)*; *No title (Summer night in the backyard at Falconer Street)*; *No title (In the backyard at Falconer Street)*; *No title (Fitzroy graffiti)*; *No title (Graffiti)* c. 1975, printed 2018; gelatin silver photograph. Purchased NGV Foundation, 2018

Petrina HICKS (born Australia 1972) *Bruised peaches; Bird’s eye* 2018 from the *Still Life Studio* series 2018, pigment inkjet print, ed. 2/4; *Peaches and velvet* 2018 from the *Still Life Studio* series 2018, pigment inkjet print, ed. 1/4. Purchased, Victorian Foundation for Living Australian Artists, 2018

UNKNOWN *Portrait of Creswick gold miner John Dickson Love and his young bride, Sarah Purvis* 1854, daguerreotype. Purchased with funds donated by Angus Mackay, 2018

Australian Prints and Drawings

Australian Books

GIFTS

John ADAM (born Australia 1935) *Salespon 1: Bringing you the true Sale news* 1960, artist’s book, pen and brush and ink and collage, hand-written text, ten pages, paper cover, stapled binding; *Salespon 2: In praise of Aust., written and illustrated by Dick Ovenspon* 1960, artist’s book, blue ballpoint pen, hand-written text, fourteen pages, paper cover, stapled binding; *Salespon 3: Masterpieces of the Spon* 1960, artist’s book, blue and black ballpoint pen, pen and ink, hand-written text, five leaves, one double-sided, blue paper cover, unbound; *Salespon 4: The heroic platypus - an antipozantine fantasy* 1960, artist’s book, pen and brush and brown and black ink, gouache and collage, hand-written text, sixteen pages, red paper cover, adhesive tape binding; *Salespon 5: Pink egg-head edition* 1960, artist’s book, pen and brush and brown and black ink, pencil, gouache and collage on cream, buff and blue paper, hand-written text, twenty pages, pink card cover, stapled binding; *Salespon 6: Mustache edition* 1960, artist’s book, pen and brush and black and brown ink, gouache, blue ballpoint pen and collage on cream and black paper, hand-written text, twenty-eight pages, green paper cover, stapled binding; *Salespon 7: Looks of disgust* 1960, artist’s book, pen and brush and ink and collage, five leaves, blue paper cover, unbound; *Salespon 8: The painters 11* 1960, artist’s book, fibre-tipped pen and collage, hand-written text, twenty-six pages, blue paper cover, stapled binding; *Salespon 9: True bush ballads edition* 1960, artist’s book, pen and ink, fibre-tipped pen, blue ballpoint pen, brush and brown ink, pencil and collage, hand-written text, sixteen pages, card cover, stapled binding; *Salespon 10: Edition zen-her* 1960, artist’s book, pen and brush and black, brown, green and blue ink, pencil, collage and gouache, hand-written text, twenty pages, card cover, stapled binding; *Salespon 11: Inspectors and headmasters* 1960, artist’s book, pen and brush and ink, pencil and collage, twelve leaves, card cover, stapled binding; *Salespon 12: Green fingers* 1960–61, artist’s book, pen and brush and ink and collage, nine leaves, black paper cover, stapled binding; *Salespon 13: Feet of birdss* 1960–61, artist’s book, pen and ink and collage, nine leaves, black paper cover, stapled binding. Gift of the artist, 2019; *Salespon 14* 1960–61, artist’s book, pen and ink, red chalk, blue fibre-tipped pen, gouache and pencil, hand-written text, eighteen leaves, red paper cover, split pin binding; *Salespon 15: Help save our shearers* 1960–61, artist’s book, pen and ink, blue ballpoint pen, oil pastel, pencil and collage on red paper, hand-written text,

ten pages, red paper cover, stapled binding; *Salespon 16: Kelly Spon Ned/Sidney Nonspon – an instant JBud thing* 1961, artist’s book, pen and ink and collage, fifteen leaves, black paper cover, stapled binding; *Salespon 17: Special issue – an artist paints the good life* 1960–61, artist’s book, collage, pen and brush and brown, black, blue and green ink, hand-written text, eleven leaves, blue paper cover, adhesive tape binding; *Salespon 18: Responsible censorship* 1960–61, artist’s book, ballpoint pen, pen and ink and collage, hand-written text, twelve leaves, bound with a paperclip; *Salespon 19* 1960–61, artist’s book, pen and ink and collage, nine leaves, paper cover, stapled binding; *Salespon 20: Spondrors* 1960–61, artist’s book, pen and brush and ink, hand-written text, twenty-nine leaves, green paper cover, unbound; *Salespon 21: This makes me sick* 1960–61, artist’s book, pen and brush and ink and collage from cut newspaper, four leaves, paper cover, unbound; *Salespon 22: You wouldn’t feed this to a dog* 1960–61, artist’s book, pen and brush and ink and collage, ten leaves, blue-grey paper cover, stapled binding; *Salespon 23: Are your roses in trouble?* 1960–61, artist’s book, pen and ink and collage, eight leaves, paper cover, stapled binding; *Salespon 24: Wild animals* 1960–61, artist’s book, pen and ink and collage, hand-written text, eight leaves, black paper cover, stapled binding; *Salespon 25: Salespontaneous rott folder* 1960, artist’s book, pen and ink, blue ballpoint pen, hand-written text, twenty-nine leaves, unbound in beige paper envelope; *Salespon 26: S is for Spon* 1961, artist’s book, blue ballpoint pen, pen and ink, collage, pencil and oil pastel on blue and white paper, hand-written text, fourteen leaves (two double-sided), black paper cover, stapled binding; *Salespon 27: Young teachers intending to be married* 1960–61, artist’s book, pen and ink and collage, eight leaves (including front cover), stapled binding. Gift of the artist, 2019

Inge KING (born Germany 1915, arrived Australia 1951, died 2016) *Sketchbook with designs for jewellery, records of sales and lists of names* 1950s, pencil and ink on paper. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge King through the Australian Government’s Cultural Gifts Program, 2019

Australian Collage

GIFTS

Gareth SANSOM (born Australia 1939) *Boroline* 1989, watercolour and collage of offset photo lithographs; *My heart bleeds for India* 1989, watercolour collage on offsetphoto lithographs; *Oh! India* 1989, watercolour and collage of photocopies and cut newspaper; *Untitled* 1989, watercolour crayon, collage of torn offset photo lithographs; *Thinking about women while in India* 1990, watercolour, oil and collage of type C photograph and offset-photo lithographs; *Untitled* 1990, watercolour, oil and collage of type C photographs and offset-photo lithographs; *Deconstruction au go go* 1991, watercolour, oil and collage of offset-photo lithographs; *Red Cross* 1991, watercolour, oil and collage of type C and gelatin silver photographs and offset-photo; *Phone me please!* 1992, watercolor, oil and collage of type C photographs and offset-photo lithographs and typewriting on paper. Gift of Dr Christine Healy OAM through the Australian Government’s Cultural Gifts Program, 2018

Australian Drawings

GIFTS

Emma Minnie BOYD (Australia 1858–1936, lived in England 1890–94) *View from The Grange* 1875, watercolour and gouache over pencil. Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019

Jon CAMPBELL (born Northern Ireland 1961, arrived Australia 1964) *What's the problem?* 1995, watercolour over pencil. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2019

Janet CUMBRAE STEWART (Australia 1883–1960, lived in Europe 1922–39) *Mary Cockburn Mercer* c. 1939, pastel. Gift of the Mason and Mercer families, 2018

Brent HARRIS (born New Zealand 1956, arrived Australia 1981) *Study for No.1* 2010, gouache over charcoal and traces of pencil. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2019

Elaine HAXTON (Australia 1909–99, lived in England 1933-39, United States 1945-48) *Eastern mother and child* 1961, watercolour and gouache. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Hans HEYSEN (born Germany 1877, arrived Australia 1884, died 1968) *Summer light* 1910s–40s, watercolour over pencil. Presented by Esso Australia Pty Ltd, 2018

Roger KEMP (Australia 1908–87) *Figures and flowers* 1936–40, oil and pencil on cardboard; *Metamorphosis* 1939–42, oil on composition board; *Untitled* c. 1970–75, synthetic polymer paint on paper. Presented by the Kemp Trust through the Australian Government's Cultural Gifts Program, 2019

Inge KING (born Germany 1915, arrived Australia 1951, died 2016) *Study for Pastoral panel* c. 1941–42, charcoal on paper; *Sketch for a sculpture*; *Sketch for a sculpture* c. 1952, ink on paper; *Sketch for a sculpture* c. 1952, pencil and ink on paper. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge King through the Australian Government's Cultural Gifts Program, 2019

Mike PARR (born Australia 1945) *Untitled* c. 1988, charcoal, pastel, synthetic polymer paint and rubber stamp on three sheets. Gift of Dale Jones-Evans and his father Bruce Jones-Evans through the Australian Government's Cultural Gifts Program, 2018

John PERCEVAL (Australia 1923–2000) *Charles Chaplin in Easy Street* 1949; *Chaplin as the babysitter* c. 1949; *Chaplin in The Gold Rush* c. 1949, pencil. Gift of Bruce Parncutt AO through the Australian Government's Cultural Gifts Program, 2019

Roslynd PIGGOTT (born Australia 1958) *Object – egg*; *Space as object in landscape* 1990, watercolour. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2019

Ellis ROWAN (Australia 1848–1922) *Government House and Botanic Gardens Melbourne* 1870s, watercolour over pencil, heightened with white gouache. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Gareth SANSOM (born Australia 1939) *Norman's house*; *Oh, boy!* 1985, fibre-tipped pen and watercolour; *Delicious*; *Landscape* 1989, watercolour and ink; *East West*; *Faces*; *Figures and houses and plants*; *Frustration*; *House*; *OK TA TA*; *Voyage*; 1989, watercolour; *Face on a plate* 1989, watercolour, oil and type C photograph. Gift of Dr Christine Healy OAM through the Australian Government's Cultural Gifts Program, 2018

Jan SENBERGS (born Latvia 1939, arrived Australia 1950) *Jeffery Smart's studio* 2001, oil stick. Gift of Jan Senbergs and Helen

Beresford through the Australian Government's Cultural Gifts Program, 2018

Ethel SPOWERS (Australia 1890–1947, lived in England and France 1921-24) *Pierrot and Pierette* 1925, watercolour. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Constance STOKES (Australia 1906–91) *Seated nude* 1948, pen and ink; *Reclining nude* 1953, brown and black pen and ink, brown wash and brown pastel. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Ricky SWALLOW (born Australia 1974, lived in England 2003–06, United States 2006–) *Goya copies* 2000, watercolour. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2018

Jessie TRAILL (Australia 1881–1967) *Mordialloc Creek* 1910, watercolour. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Dora WILSON (born England 1883, arrived Australia 1884, died 1946) *The weather beaten warden of the shore* 1904, watercolour. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Australian Prints

GIFTS

Del Kathryn BARTON (born Australia 1972) *inside another land 16*; *inside another land 17*; *inside another land 18*; *inside another land 19*; *inside another land 20*; *inside another land 21*; *inside another land 22*; *inside another land 23*; *inside another land 24*; *inside another land 25*; *inside another land 26*; *inside another land 27*; *inside another land 28*; *inside another land 29*; *inside another land 30*; *inside another land 31*; *inside another land 32*; *inside another land 33*; *inside another land 34*; *inside another land 35*; *inside another land 36*; *inside another land 37*; *inside another land 38*; *inside another land 39*; *inside another land 40*; *inside another land 41*; *inside another land 42*; *inside another land 43*; *inside another land 44*; *inside another land 45*; *inside another land 46*; *inside another land 47*; *inside another land 48*; *inside another land 49*; *inside another land 50*; *inside another land 51*; *inside another land 52*; *inside another land 53*; *inside another land 54*; *inside another land 55*; *inside another land 56*; *inside another land 57*; *inside another land 58*; *inside another land 59*; *inside another land 60*; *inside another land 61*; *inside another land 62*; *inside another land 63*; *inside another land 64*; *inside another land 65*; *inside another land 66*; *inside another land 67*; *inside another land 68*; *inside another land 69*; *inside another land 70*; *inside another land 71*; *inside another land 72*; *inside another land 73*; *inside another land 74*; *inside another land 75* 2017, synthetic polymer paint on inkjet print. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2018

Viva GIBB (Australia 1945–2017) *C.I.A. Assassin*; *VCA graduation poster* 1974, screenprint; *Freedom Fretilin* 1976, screenprint on green paper; *Dickie lost his credibility but not credit*; *Is it that Anthony is sick to the teeth or just rotten to the core*; *Resist!* 1978; *End of the art world* c. 1978; *Fraser slashes* 1979; *Uranium shares boom* c. 1979, screenprint; *Sir Charles courts the great goanna spirit* 1980, screenprint with pink and blue fibre-tipped pen; *The final solution Israel Palestinians* c. 1980, screenprint; *Why? Man's monstrous crime vivisection* c. 1980, woodcut printed in brown ink on Japanese paper; *Anti Kissinger* 1983; *Saving the last dance for you* 1984; *Save the Sharpeville six* 1988, screenprint. Gift of Sybil Gibb and Rupert Duffy in memory of Viva Gibb, 2019

Brent HARRIS (born New Zealand 1956, arrived Australia 1981) *The other side* 2016, colour photo-lithograph, ed. 4/20. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2019

Lisette KOHLHAGEN (Australia 1890–1969) *Suburban station* c. 1952, linocut on Japanese paper. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Jessie MacKINTOSH (Australia 1892–1958) *Unloading* 1930s, colour linocut. Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2019

Australian Sculpture

GIFTS

Jon CAMPBELL (born Northern Ireland 1961, arrived Australia 1964) *Blah Blah Blah* 2017, neon, enamel paint, plywood. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2019

Fiona HALL (born Australia 1953) *Uneasy seasons* 2017, interactive installation. Gift of the artist through the Australian Government's Cultural Gifts Program, 2019

Inge KING (born Germany 1915, arrived Australia 1951, died 2016) *Mother and child* 1942, patinated plaster; *Head* 1944, oak; *Sheep in pastures green abiding (Highland sheep)* 1945, limewood; *Saint, maquette (St Joseph)* 1954, plaster; *Bird fountain, maquette for Herald Fountain, Melbourne* c. 1957, black synthetic polymer paint on wood and steel, yellow and blue synthetic polymer paint on wire mesh, red synthetic polymer paint on paper, thread; *Black sun maquette (first version)* 1974, black synthetic polymer paint on balsawood; *Proposed hanging sculpture with mobile elements for MEPC Building, Melbourne* c. 1980, wire, metal, wood, synthetic polymer paint. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge King through the Australian Government's Cultural Gifts Program, 2019

Robert JACKS (Australia 1943–2014, lived in Canada and United States 1968–78) *Untitled*; *Untitled*; *Untitled* 1982, synthetic polymer paint on wood. Gift of Julianne Jacks through the Australian Government's Cultural Gifts Program, 2018

Col JORDAN (born Australia 1935) *Knossus II (Redux)* 1968, remade 2017, synthetic polymer paint on wood, aluminium, steel. Gift of the artist through the Australian Government's Cultural Gifts Program, 2018

Louise PARAMOR (born Australia 1964) *Palace of the Republic* 2017, from the *Palace of the Republic* series, paper, composition board, steel. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2018

Roslynd PIGGOTT (born Australia 1958) *Constructing Paris* 1996–97, printed leather, synthetic fibre, painted wood. Gift of an anonymous donor, 2019; *Extract: in 3 parts* 2008, two-channel colour digital video projection (looped), Victorian glass bell jars, sandblasted glass, glass, mirror, painted wood, wood, transparent synthetic polymer resin, cardboard, plywood, silk, cotton, 18 carat nickel, white gold, black gouache. Gift of the artist through the Australian Government's Cultural Gifts Program, 2019

Emanuel RAFT (born Egypt 1938, arrived Australia 1956, lived in England 1966–69, 1973–78, died 2016) **David EASTWOOD** assistant (born Australia 1975) *Monolith 5 (Redux)*; *Monolith 8 (Redux)* 1966, remade 2015–17, painted plywood, wood. Gift of Sylvia Ross, 2018

Andrew ROGERS (born Australia 1947) *Flora exemplar* 1996, bronze, ed. 11/12; *Macrocosm* 1996, bronze, silver, artist's proof; *Rhythms of life* 1996, bronze, ed. 7/12; *Living* 1999, silicon bronze, ed. 2/12; *Mother earth 3* 2002, silicon bronze, artist's proof; *Folded* 2003, bronze, artist's proof; *Maquette for Mother earth 2* 2003, bronze, artist's proof; *Weightless 6* 2007, bronze; *From hope to optimism* 2009, bronze, stainless steel; *Rise 1* 2010, stainless steel, ed. 1/5; *Molten concept 13* 2012, polyamide, artist's proof; *Come to the edge 1* 2015, stainless steel, artist's proof; *I am - dancer* 2015, stainless steel, orange polychrome, artist's proof. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2019

Kate ROHDE (born Australia 1980) *Tail harvest* 2006, polyester resin, faux fur, enamel paint, papier mache, rice paper, pastel paper, MDF, acrylic, co-polymer sealant, polyurethane foam, polystyrene, air dry clay, tape, aluminium wire, sheet aluminium and glitter. Gift of Robert Gould through the Australian Government's Cultural Gifts Program, 2019

PURCHASES

Rebecca BAUMANN (born Australia 1983) *Window work (intersections and notations)* 2018, printed polyester film. Purchased with funds donated by Jo Horgan and MECCA Brands, 2019

INTERNATIONAL ART

Asian Art

GIFTS

CHINESE Hairpin c. 1900, silver, metal, enamel. Gift of Leigh and Alexandra Copeland, 2018

CHINESE Hairpin c. 1900, silver, metal, enamel. Gift of Leigh and Alexandra Copeland, 2018

CHINESE Hairpin c. 1900, silver, metal, enamel. Gift of Leigh and Alexandra Copeland, 2018

CHINESE Hairpin c. 1900, silver, metal, enamel. Gift of Leigh and Alexandra Copeland, 2018

CHINESE Hairpin c. 1900, silver, metal, enamel. Gift of Leigh and Alexandra Copeland, 2018

CHINESE Fan case c. 1910, silk, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

CHINESE Votive sheet with Kuomintang and Republic of China flag 1945–49, paper, foil, colour woodblock print. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

CHINESE Lotus shoes 1945–50, silk, cotton, gilt thread. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

CHINESE Set of paper votive offerings c. 1945–50 paper. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

THE DOOR OF HOPE MISSION, Shanghai manufacturer (1901–49) *Bride doll (Xin Liang bu ou 新娘布偶)* 1902–14 wood, cotton, silk, glass (beads), wire, (other materials); *Child doll (Xiao hai bu ou 小孩布偶)*; *Child doll (Xiao hai bu ou 小孩布偶)*; *Child doll (Xiao hai bu ou 小孩布偶)* 1902–14 wood, cotton, silk, silk (cord), (other materials); *Clothes for Bride doll* 1902–14 cotton, silk; *Coat for Elderly woman doll (Lao tai tai bu ou yi fu 老太太布偶衣服)* 1902–14 cotton, silk (cord)` *Doll’s apron* 1902–14, cotton, silk; *Doll’s bundle* 1902–14 ink on wood; *Doll’s neckpiece* 1902–14, cotton, silk; *Doll’s shirt* 1902–14 cotton, silk; *Doll’s shirt* 1902–14 cotton, silk; *Doll’s trousers* 1902–14 cotton, silk; *Elderly man doll* 1902–14 wood, cotton, (other materials); *Elderly woman doll (Lao tai tai bu ou 老太太布偶)* 1902–14 wood, cotton, silk (cord), (other materials); *Jacket for Bride doll (Xin Liang bu ou wai yi 新娘布偶外衣)* 1902–14 silk; *Monk doll* 1902–14 wood, cotton, (other materials). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

JAPANESE *Jōmon vessel* Middle Jōmon period 2500–1500 BCE, earthenware. Gift of Betty (Bette) and Milton Moon, 2018

JAPANESE *The immortal Chōkarō* 17th century, ink on paper. Gift of Betty (Bette) and Milton Moon, 2018

JAPANESE *Ko-imari porcelain bowl* late 17th century, porcelain. Gift of Lesley Kehoe, 2018

JAPANESE *Ebisu, god of fishing, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Elderly man collecting insects with children, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Farmer with baskets, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Farmer with hen and eggs, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Farmer with hoe, okimono* Meiji period 1868–1912, ivory, ink, glass. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Fisherman with boy, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Fukurokuju, god of wisdom, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Horseman carrying wood with sake bottle, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Horseman taking a rest and horse with character for gold, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Hotei, the god of good fortune and protector of children, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Man smoking pipe with monkey in the log, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Man with pitchfork, okimono* Meiji period 1868–1912, ivory, ink, ebony (*Diospyros sp.*). Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Men discovering a giant shell, okimono* Meiji period 1868–1912, ivory, ink.

Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Mother with child, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Skeleton, skull and toads, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Tea master, okimono* Meiji period 1868–1912, ivory, ink, ebonised wood. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *The bamboo cutter, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *The demon and attendants in hell, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *The immortal Kinko, okimono (Kinko sennin)* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *The seven lucky gods in the treasure ship, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Woman with gourd, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Woman with peonies, okimono* Meiji period 1868–1912, ivory, ink. Gift of the Cleland Family in memory of Allan Rex and Joan Muriel Cleland, 2018

JAPANESE *Tomoe Gozen banner* c. 1900, resist-dyed cotton. Gift of Betty (Bette) and Milton Moon, 2018

JAPANESE *Group of seventeen tumblers* c. 1930, glass (wheel-cut). Gift of Mitsushige Horiuchi, 2018

JAPANESE *Pair of shot glasses* c. 1930, glass (wheel-cut). Gift of Mitsushige Horiuchi, 2018

KOREAN *Amulet* c. 1910, silk, glass (beads). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Bible bookmark* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Bible bookmark* c. 1910, silk, paper. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Bible bookmark* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Bible bookmark* c. 1910, silk, cardboard. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Bible bookmark* c. 1910, silk, cardboard, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Book* c. 1910, ink on paper, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Child’s jacket (Jeogori)* c. 1910, cotton, silk (cord). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Child’s jacket (Jeogori)* c. 1910, silk, cotton (lining). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Child’s jacket (Jeogori)* c. 1910, cotton, silk (ribbon, tassels). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Dress* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Embroidered wrapping cloth (Subo)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Embroidered wrapping cloth (Subo)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Fortune pouch, bokjumeoni* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Hanging ornament (Norigae)* c. 1910, silk, metal, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Hanging ornament (Norigae)* c. 1910, silk, metal, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Hanging ornament (Norigae)* c. 1910, silk, metal, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Korean flag* 1910s–40s, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Needlecase (Baneuljip)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Needlecase (Baneuljip)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pair of arm warmers* c. 1910, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pair of arm warmers* c. 1910, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pair of childrens’ socks (Boseun)* c. 1910, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pair of childrens’ socks (Boseun)* c. 1910, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pair of stockings* c. 1910, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pocket* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, cotton, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, cotton, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, cotton, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, cotton, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Pouch (Jumeoni)* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Purse* c. 1910, cotton (crochet). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Purse* c. 1910, cotton, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Purse* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Purse* c. 1910, silk. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *School badge* c. 1910, silk, cotton, metal. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Skirt* c. 1910, silk, cotton, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Skirt (Chimal)* c. 1910, silk, cotton, metallic thread. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Spectacles case* c. 1910, silk, cord, glass, paper. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Spectacles case* c. 1910, silk, cord, glass, stoneware, paper. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Thimble* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Thimble* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Thimble* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Thimble* c. 1910, silk, cotton. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Two badge templates* c. 1910, paper. Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Two bags and ten auspicious objects* c. 1910, silk, cotton, (other materials). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Woman's jacket (Jeogori)* c. 1910, silk, cotton (lining). Gift of Gideon Rutherford in memory of Frances Rutherford, (née Currell), 2018

KOREAN *Children's costume* 1953–58, dress: silk, jacket; silk, mica-based acrylic thread, gold ink pouches: silk, polyester, mercerised cotton. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

KOREAN *Embroidered hanging scroll with poem, bamboo and plum flowers* 1953–58, silk, silk (thread), paper. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

KOREAN *Group of five wooden folk figures* 1953–58, wood, coloured pigments. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

KOREAN *Pair of spirit poles* 1953–58, wood, coloured pigments. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

KOREAN *Sketch of Korea* 1953–58, ink on paper. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

KOREAN *Sketch of Korea* 1953–58, ink on paper. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

Kiyomizu Ryokubei VI (Japanese 1901–80) *Whispering pines chawan* mid 20th century, stoneware. Gift of Lesley Kehoe, 2018

SRI LANKAN *Bracelet* mid 20th century, gold, rubies, chrysophase. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Entwined swan pendant (Hansa puttuwu padakkam)* mid 20th century, gold, pearls, rubies, diamonds, emeralds. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Entwined swan pendant necklace (Hansa puttuwu padakkam)* mid 20th century, gold, pearls, rubies, diamonds, emeralds. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Marriage necklace (Thali mangala sutra)* mid 20th century, gold. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Multistring necklace* mid 20th century, emeralds, rubies, iolites, white sapphires, blue sapphires, yellow sapphires. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Pair of dimithi earrings* mid 20th century, gold, rubies, cubic zirconias, pearls.

Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Pair of enamelled earrings* mid 20th century, silver, enamel, garnets, diamonds, sapphires, peridots. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

SRI LANKAN *Pair of gold earrings* mid 20th century, gold, pearls. Gift of Dinesh Sivaratnam through the Australian Government's Cultural Gifts Program, 2018

Haji Abdullah WAKIL ZADHAH (Afghan active 1950s–70s) **WAKIL ZADHAH FAMILY** (Afghan active 1950s–70s) *Afghan hunting cloth (chireh) depicting a partridge, snake, cheetah, and hare; Afghan hunting cloth (chireh) depicting cheetah and snake entwined; Afghan hunting cloth (chireh) depicting five partridges and sitting cheetah; Afghan hunting cloth (chireh) depicting four partridges and standing cheetah; Afghan hunting cloth (chireh) depicting kangaroos with joey and partridges; Afghan storyteller's cloth depicting a woman on horseback; Afghan storyteller's cloth depicting Mulla Nasreddin and unidentified man with fish and partridges; Afghan storyteller's cloth depicting Mulla Nasreddin cutting the throat of a wild animal; Afghan storyteller's cloth depicting Mulla Nasreddin hunting cheetah; Afghan storyteller's cloth depicting Mulla Nasreddin hunting partridges; Afghan storyteller's cloth depicting Mulla Nasreddin in battle with a serpent; Afghan storyteller's cloth depicting Mulla Nasruddin milking cow; Afghan storyteller's cloth depicting Mulla Nasreddin on horseback hunting partridge; Afghan storyteller's cloth depicting Mulla Nasreddin riding a bird; Afghan storyteller's cloth depicting Mulla Nasreddin riding a cheetah; Afghan storyteller's cloth depicting Mulla Nasreddin travelling by bird-led cart; Afghan storyteller's cloth depicting Mulla Nasreddin with cheetah; Afghan storyteller's cloth depicting the profile of Mulla Nasreddin* c. 1970, pigment on cotton. Gift of Leigh and Alexandra Copeland, 2018

Ito Yuhan (Japanese 1882–1951) *Pagoda in the snow* 1930s), colour woodblock. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

PURCHASES

CHAIRMAN MAO'S REVOLUTIONARY COMMITTEE PUBLISHING OFFICE, Inner Mongolia publisher (Chinese active c. 1966–76) *Chairman Mao is the Red Sun in the hearts of the world's revolutionary people* 1969, lithograph. Purchased NGV Foundation, 2018

CHINESE *Open door schooling is good* c. 1966, lithograph. Purchased NGV Foundation, 2018

CHINESE *Sowing trial* c. 1966, lithograph. Purchased NGV Foundation, 2018

CHINESE *Army men and civilians celebrate a bumper harvest (Jun min tong qing feng shou nian 军民同庆丰收年)* c. 1974, colour lithograph. Purchased NGV Foundation, 2018

Taniguchi Fumie (Japanese 1910–2001) *Women preparing for a party (Yosoō hitobito)* 1935, ink and colour on silk. Purchased with funds from the Estate of Kevin and Eunice McDonald and NGV Foundation, 2019

Imai Hisamaro (Japanese active c. 1930) *This sun (Kono taiyō)* 1930, colour offset lithograph. Purchased NGV Foundation, 2019

INDIAN *Rama and Sita, shadow puppet* early 20th century, coloured dyes and inks on parchment, bamboo, cotton thread. Purchased NGV Foundation, 2018

INDIAN *Shadow puppet (togalu gombeatta)* early–mid 20th century, coloured dyes and inks on parchment, bamboo, cotton thread. Purchased NGV Foundation, 2018

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INDIAN *Shadow puppet (togalu gombeatta)* early–mid 20th century, coloured dyes and inks on parchment, bamboo, cotton thread. Purchased NGV Foundation, 2018

JAPANESE *To the sea* 1920s–30s, colour lithograph. Purchased NGV Foundation, 2018

JAPANESE *Mitsukoshi department store - kimono* 1920s–30s, colour lithograph. Purchased NGV Foundation, 2018

JAPANESE *That’s O.K. (Zattsu ookei)* 1930, colour offset lithograph. Purchased NGV Foundation, 2019

JAPANESE *The Great Yokohama Exhibition* 1935, colour lithograph. Purchased NGV Foundation, 2018

Saito Kazo (Japanese 1887–1955) *Sky tower (Mantenrō)* 1929, offset lithograph. *The cabaret hostess’s song (Jyokyū no uta)* 1930, colour offset lithograph. Purchased NGV Foundation, 2019

Okura Magobe publisher (Japanese 1843–1921) *Famous places of the world sugoroku* 1887, colour woodblock print on paper. Purchased, NGV Supporters of Asian Art and NGV Foundation, 2018

PEOPLE’S FINE ART PUBLISHING HOUSING, Beijing publisher (est. 1951) **FENG Jianxin** (Chinese 1927–2011) **FU Qiong** (Chinese active c. 1966–76) *Workers and peasants welcome spring as one family* 1975, colour lithograph. Purchased NGV Foundation, 2018

PEOPLE’S FINE ART PUBLISHING HOUSING, Beijing publisher (est. 1951) **DONG Xiaoming** (Chinese 1948–) **GAO Eryi** (Chinese 1946–) **LIANG Pingbo** (Chinese 1945–) **ZONG Wenlong** (Chinese 1942–) *Tempering red hearts in stormy waves* 1975, lithograph. Purchased NGV Foundation, 2018

SHANGHAI PEOPLE’S PUBLISHING HOUSE, Shanghai publisher (est. 1951) **ZHANG Yuqing** (Chinese 1909–93) *The Yangtse River Bridge at Nanking* c. 1973, lithograph. Purchased NGV Foundation, 2018

SHANGHAI PEOPLE’S PUBLISHING HOUSE, Shanghai publisher (est. 1951) **Li Shuji** (Chinese 1943–) *Our first spring in wilderness* c. 1976, lithograph. Purchased NGV Foundation, 2018

Hisui Sugiura (Japanese 1876–1965) *The first subway in the East* 1927, colour lithograph. Purchased NGV Foundation, 2018

International Decorative Arts

GIFTS

ENGLAND *Anti-slavery wall plaque* c. 1810, alabaster, verre églomisé, porcelain, metal, mother of pearl, gold, wax, paper, other materials. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

Zaha HADID designer (Iraq 1950–2016) *Wave sofa* 1988, fibreglass, plywood, polyurethane foam, wool, (other materials), velcro, metal. Presented by Denton Corker Marshall through the Australian Government’s Cultural Gifts Program, 2018

Poul NØRREKLIT designer (Denmark 1913–2007) **GEORG PETERSENS FURNITURE MANUFACTORY, Farum** manufacturer (Denmark active 1950s–70s) *Selectform room divider* c. 1969, rosewood (Dalbergia sp.), acrylic, aluminium, chromed-steel. Gift of Simon Rosenthal and Julia Dennis in memory of Judy Lapin through the Australian Government’s Cultural Gifts Program, 2019

Sylvia PANKHURST designer (England 1882–1960) **TOYE & CO., London** manufacturer (England est. 1685) *Holloway brooch* 1909 designed, silver, enamel. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

Louis Comfort TIFFANY designer (United States 1848–1933) **TIFFANY FURNACES, Corona, New York** manufacturer (United States 1902–31) *Sherbet glass* c. 1910, glass (favriile). Gift of Dr Nancy Underhill in memory of the Hon. Peter Underhill OBE through the Australian Government’s Cultural Gifts Program, 2019

PURCHASES

Aline BERDICHEVSKY (Mexico 1977–) *In the wind, necklace* 2017, porcelain, pigments, silk thread. Purchased NGV Foundation, 2018

Humberto CAMPANA designer (Brazil 1953–) **Fernando CAMPANA** designer (Brazi 1961–) **ESTÚDIO CAMPANA, São Paulo** manufacturer (Brazil est. 1983) *Hippopotamus sofa, prototype* 2017, rattan, leather, iron, coconut fibre, plastic, (other materials). Purchased NGV Foundation, 2018

ENGLAND *Beaker* c. 1745–50, glass (wheel-engraved). Purchased with funds donated by Elizabeth Morgan and Hugh Morgan AC, 2018

Eugène GAILLARD (France 1862–1933) *Armchair* c. 1900, oak (*Quercus sp.*), caning. Purchased with funds donated by Merv Keehn and Sue Harlow, 2019

Zaha HADID designer (Iraq 1950–2016) **ARTEMIDE, Milan** manufacturer (Italy est. 2016) *Genesy* 2009, metal, lacquered polyurethane, light-emitting diode (LED). Purchased with funds donated by Gordon Moffatt AM, 2019

JOHANN LOETZ WITWE GLASSWORKS, Klostermühle (Bohemia 1836–1947) *Gooseneck vase* c. 1900, glass. Purchased with funds donated by Merv Keehn and Sue Harlow, 2019

Alessa JOOSTEN (Germany 1986–) *Arc, neckpiece* 2015, powder-coated aluminium. Purchased NGV Foundation, 2019

Helen KONTOURIS designer (Australia 1976–) **KUNDALINI, Milan** manufacturer (Italy est. 2001) *La la lamp* 2012, plastic, fabric, steel, E27 bulb, electricals. Purchased with funds donated by Gordon Moffatt AM, 2019

Joris LAARMAN designer (the Netherlands 1979–) **JORIS LAARMAN LAB, Amsterdam** manufacturer (the Netherlands est. 2004) *Maker chair, kids puzzle* 2017, acrylonitrile butadiene styrene plastic, oak (*Quercus sp.*); *Maker chair, kids P39* 2017, acrylonitrile butadiene styrene plastic. Purchased NGV Foundation, 2018

Sofia LAGERKVIST designer (Sweden 1976–) **Anna LINDGREN** designer (Sweden 1976–) **Charlotte von der LANCKEN** designer (Sweden 1978–) **Katja SÄVSTRÖM** designer (Sweden 1972–) **FRONT DESIGN** design studio (Sweden est. 2003) **MOOOI, Breda** manufacturer (the Netherlands est. 2001) *Horse lamp* 2006, PVC plastic, polycarbonate, steel, vicose, E27 bulb, electricals. Purchased with funds donated by Gordon Moffatt AM, 2019

Adolf LOOS designer (Austria 1870–1933) **JOHANN HEEG** (attributed to) manufacturer

(Austria active early 20th century) *Table lamp* c. 1900, brass, silk, bakelite, porcelain, rubber, electrical components. Purchased with funds donated by Peter and Ivanka Canet, 2018

Robert MATHIEU designer (France 1921–2002) **R. MATHIEU LUMINAIRES RATIONNELS, Paris** manufacturer (France 1950s–1978) *Pendant light* c. 1954, lacquered metal, steel, lighting components. Purchased, NGV Supporters of Contemporary Design and Architecture, NGV Supporters of Decorative Arts, NGV Foundation Patrons, 2019

Tatjana PANYOCZKI (Switzerland/New Zealand 1969–) *In the picture III* 2011, gilt-wood, sterling silver, stainless steel wire. Purchased NGV Foundation, 2019

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Goat’s head in profile, dish* 1952, earthenware, edition of 250. Purchased with funds donated by John and Cecily Adams. 2019

Jutta SIKA designer (Austria-Hungary 1877–1964) **Koloman MOSER** designer (Austria-Hungary 1868–1918) **WIENER PORZELLANMANUFAKTUR JOSEF BÖCK, Vienna** decorator (Austria-Hungary 1829–60) *Coffee service* 1901–02, stoneware. Purchased, NGV Supporters of Decorative Arts, 2018

Xu ZHEN designer (China 1977–) **MADEIN COMPANY, Shanghai** manufacturer (China est. 2009) *Turbulent sofa* 2015; *Sofa, black* 2016, polyurethane foam, paint. Purchased with funds donated by Sarah Tiffin and Andrew Clark, 2018

International Fashion and Textiles

GIFTS

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969–2010) *Look 4, dress* 1998, *Untitled* collection, spring-summer 1998, wool, synthetic (lining), cotton (tulle), metal (fastenings), plastic (buttons); *Look 30, dress* 2006, *Widows of Culloden* collection, autumn-winter 2006–07, wool, cotton, silk, metal (zip, buckle), leather; *Toile for dress* 2006, *Widows of Culloden* collection, autumn-winter 2006–07, wool, silk (tulle); *Toile for dress* 2006, *Widows of Culloden* collection, autumn-winter 2006–07, silk (tafetta), cotton (lace), metal (boning and fastenings); *Look 35, coat* 2006–07, *Widows of Culloden* collection, autumn-winter 2006–07, wool cashmere, cupro, plastic (buttons); *Look 4, dress* 2010, *Angels and Demons* collection, autumn-winter 2010–11, silk (brocade, lining), metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

ASCHER LTD, London manufacturer (est. 1942) **Jean COCTEAU** (France 1889–1963) *Visage, scarf* late 1970s, screenprinted silk (damask). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

ASCHER LTD, London manufacturer (est. 1942) **Pablo PICASSO** (born Spain 1881 worked in France 1904–73 died France 1973) *Scarf* 1950, screenprinted silk (damask). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

BALENCIAGA, Paris couture house (1937–68) **Cristóbal BALENCIAGA** designer (Spain 1895–1972 worked in France 1937–68) *Jacket* 1947, silk, metallic thread, glass (diamantés). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

BIRMINGHAM LADIES SOCIETY FOR THE RELIEF OF NEGRO SLAVES makers (1825–1919) **Samuel LINES** designer (England 1778–1863) *Bag* c. 1826, silk, cotton (lining), steel. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

CHANEL, Paris couture house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933 worked in France 1952–2019 died France 2019) *Suit* 1996, couture collection, spring-summer 1996, wool, silk, metal; *Bolero and dress* 2008, silk, tulle, sequins. Gift of Dame Anna Wintour, 2019

CHARLES S. KHAN INC., Miami manufacturer (active 1950s) *Handbag* 1950s, plastic (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

CHRISTIAN DIOR, Paris couture house (est. 1946) **Maria Grazia CHIURI** designer (born Italy 1964 worked in France 2016–) *Look 48* 2018 spring-summer, silk, metal. Gift of Christian Dior Couture, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **Maria Grazia CHIURI** designer (born Italy 1964 worked in France 2016–) **Stephen JONES** milliner (born England 1957) *Outfit* 2018, *Cruise* collection, 2019, polyimide, polyester, wool, silk, cotton, paper, viscose, leather. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

CHRISTIAN DIOR, Paris couture house (est. 1946) **Christian DIOR** designer (France 1905–57) **DELMAN, United States** manufacturer (est. 1919) **Roger VIVIER** shoe maker (1907–88) *Evening sandals* 1953–54, satin, leather, rhinestones, metal (buckle); *Evening pumps* 1954, satin, feathers, leather. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **John GALLIANO** designer (born Gibraltar 1960 emigrated to England 1966 worked in France 1991–) *Necklace* 1998, ready-to-wear, spring-summer 1998, painted metal, imitation pearls, diamantés; *Suit* 1998, wool, silk (lining); *Look 21, dress* 2008–09, *Pure Glamour* collection, autumn-winter 2008–09, silk (faïlle), plastic (ornaments), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **Yves SAINT LAURENT** designer (born Algeria 1936 worked in France 1954–2008 died France 2008) *Ensemble* 1959, wool, silk, synthetic (lining). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

CHRISTIAN LACROIX, Paris couture house (1986–2009) **Christian LACROIX** designer (born France 1942) *Evening dress* 1990, silk. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Dress* 1986, *Bias Cutting* collection, spring-summer 1986, polyester (plastic), buttons; *Dress*; *Dress* 1986, *Bias Cutting* collection, spring-summer 1986, nylon, polyester, cotton, polyurethane; *Lapel jacket, jacket, blouse and skirt* 1988, *Red Is Black* collection, autumn-winter 1998–99, wool, plastic (buttons), metal (fastenings), synthetic (lining); *Blouse and skirt* 1989, *Movement* collection, spring-summer 1989, polyester (chiffon), metal (fastenings), plastic (buttons); *Coat and dress* 1990, *Modern sweetness* collection, autumn-winter 1990–91, nylon, polyester, plastic (fastening); *Top and skirt* 1990, *Refresh the Spirits* collection, spring-summer 1990, nylon, silk, rayon, plastic (buttons); *Dress* 1992, *Unfinished* collection, spring-summer 1992, wool, metal

(fastenings); *Outfit* 1992, *Unfinished* collection, spring-summer 1992, wool, synthetic fabric, cotton, plastic (buttons), rubber; *Jacket, dress and apron* 1993, *Ultrasimple* collection, spring-summer 1993, wool, Cupra (lining), plastic (buttons), metal (fastenings); *Overdress and slip* 1995, *Transcending Gender* collection, spring-summer 1995, nylon, plastic (fastenings), rayon; *Coat and pants* 1996, *Bonding* collection, autumn-winter 1986–87, wool, nylon, metal (fastenings), plastic (fastenings); *Dress* 1996, *Kaleidscope* collection, spring-summer 1996, polyester; *Overdress and dress*; *Overdress and tunic* 1999, *New Essential* collection, spring-summer 1999, wool, polyester, metal (fastening); *Skirt* 2001, *Beyond Taboo* collection, autumn-winter 2001–02, cotton, cupra (lining), metal (fastenings); *Dress and skirt* 2002, *Free knitting (Freedom of Knits)* collection, autumn-winter 2002–03, wool, nylon; *Dress* 2006, *Lost Empire* collection, spring-summer, 2006, polyester, metal (fastening); *Coat, top, pants, socks and shoes* 2008, *Cacophony* collection, spring-summer 2008, polyester, cotton, leather, wood, rubber, metal (buckles); *Dress* 2008, *Cacophony* collection, spring-summer 2008, polyester (chiffon) cotton, metal (fastenings); *Dress and bloomers* 2008, *Cacophony* collection, spring-summer 2008, polyester (chiffon), cotton (fastenings); *Belt* 2012, *Ethnic couture* collection, spring-summer, 2012, silk (taffeta), leather, metal (buckle); *Playsuit and stockings* 2014, *Clothes That Are Not Clothes* collection, spring-summer 2014, silk, cotton, nylon (tulle), polyester, elastic (rubber). Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2019

COURRÈGES, Paris fashion house (est. 1961) **André COURRÈGES** designer (France 1923–2018) *Sunglasses* 1964, plastic, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

DEEPMOSS, Xiamen fashion house (est. 2013) **Xiaolu ‘Dido’ Liu** designer (born China 1987) *Untitled* 2015, polyester, cotton ribbon, cotton thread. Presented by the Hans Nefkens Foundation, 2019

DOLCE & GABBANA, Italy fashion house (est. 1982) **Domenico DOLCE** designer (born Italy 1958) **Stefano GABBANA** designer (born Italy 1962) *Handbag* 2018, resin, LEDs, plastic, leather, metal, glass, cotton; *Handbag* 2018, painted resin, leather, metal (fastenings); *Do not disturb, handbag* 2019, leather, resin, plastic, metal, silk (swatch). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

Susanna EBY maker (United States active 1910s) *Drunkards path, quilt* c. 1910, cotton (hand-pieced, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

ENGLAND *Reticule* c. 1820, silk (moiré, thread, ribbon), steel. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

ENGLAND *Pearly King, outfit* c. 1910, wool, shell, cotton, metal, plastic. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

ENGLAND *Purse* c. 1915, sterling silver. Gift of Wendy Mead, 2018

ENGLAND *Cap* 1916, silk/cotton (velvet), metal (thread), cotton, leather. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

ENGLAND / SCOTLAND *Hangings* c. 1700, linen, wool. Gift from the Estate of the late Dame Elisabeth Murdoch AC, DBE, 2018

FANG YE, Guangzhou fashion house (est. 2012) **Fang Ye** designer (born China 1989) *Untitled* 2015, wool, metal (hairpins, safety pins), plastic. Presented by the Hans Nefkens Foundation, 2019

FRANCE *Reticule* c. 1780–1800, silk (satin), silk polychrome threads, gilt metal (braid). Gift of Krystyna Campbell-Pretty AM Family through the Australian Government’s Cultural Gifts Program, 2019

FRANCE *Shawl* c. 1800, cotton. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

GIANNI VERSACE, Milan fashion house (est. 1978) **Gianni VERSACE** designer (Italy 1946–97) *Shirt* c. 1992, silk, plastic (buttons). Gift of Leanne Menegazzo, 2019

GIVENCHY, Paris couture house (est. 1952) **Alexander McQUEEN** designer (England 1969–2010) *Ensemble* 1997, *Search for the Golden Fleece* collection, spring-summer 1997, silk, synthetic fabric, metallic thread, silk (lining). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

GRÈS, Paris couture house (1942–88) **Madame GRÈS** designer (France 1903–93) *Dress* 1976, autumn-winter 1976–77, silk, metal (fastenings); *Cape* 1970s), cotton, metal, synthetic braid, glass (beads). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

HENRY WILLIAMSON LTD, London (attributed to) manufacturer (est. 1865) *Purse* c. 1912, sterling silver. Gift of Wendy Mead, 2018

HERMÈS, Paris fashion house (est. 1837) *Belt* 1989, leather, metal; *Sandals* 1989, leather, metal, cotton stitching. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

Menno HERSHBERGER maker (United States active 1930s) *Cotton reels, quilt* c. 1930, cotton (treadle machine-pieced, hand-quilted); *Princess feather, quilt* c. 1930, cotton (treadle-machine pieced; hand-appliqued, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

JEAN CHARLES DE CASTELBAJAC, Paris fashion house (est. 1978) **Jean Charles DE CASTELBAJAC** designer (born Morocco 1949 emigrated to France c. 1955) *Dress*; *Dress*; *Dress*; *Dress* 2012, polyester. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

JEAN PATOU, Paris fashion house (1919–87) **Raymond BARBAS** director (France active 1957) **Madeleine PATOU** director (France active 1957) *Dress* 1957, cotton, silk, synthetic (lining), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

JOHN GALLIANO, London fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960 emigrated to England 1966 worked in France 1991–) *Look 5, suit* 1995, spring-summer 1995, wool, silk, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

JUNYA WATANABE, COMME DES GARÇONS, Tokyo fashion house (est. 1992) **Junya WATANABE** designer (born Japan 1961) *Blouse and dress* 2005, spring-summer 2005 linen, synthetic fabric; *Coat, jumper, leggings and boots* 2006, autumn-winter 2006–7, cotton, wool, nylon, acrylic, leather, metal (embellishments); *Pants* 2006, autumn-winter 2006–7, cotton, metal (fastenings); *Jacket* 2012, spring-summer 2012, nylon, cotton, leather, metal (fastenings). Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2019

LANVIN, Paris couture house (est. 1909) **Antonio Cánovas DEL CASTILLO** designer (Spain 1908–84, worked in France 1936–84) *Cocktail dress* c. 1955, silk, (taffeta), synthetic fabric, metal (threads), plastic. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

LANVIN, Paris couture house (est. 1909) **Jeanne LANVIN** designer (France 1867–1946) *Bag* 1930, cotton (velvet), silk (lining). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

LIBERTY & CO., London manufacturer and retailer (est. 1875) *Coat* c. 1910, silk (satin, thread), paint, glass (beads). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

MAGGY ROUFF, Paris couture house (1929–65) **Maggy BESANÇON DE WAGNER** designer (France 1896–1971) *Dress* 1940s, silk, cotton plastic (beads), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

MAISON BLANCHE, New Orleans retailer (1897–1998) **Irene Maud LENTZ** designer (United States 1901–62) *Suit* c. 1947, cotton, metal, plastic, silk (lining). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

MOSCHINO, Milan fashion house (est. 1982) **Franco MOSCHINO** designer (Italy 1950–94) *Dress* late 1990s, rayon, metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

NINA RICCI, Paris fashion house (est. 1932) **Jules Francois CRAHAY** designer (Belgium 1917–88) *Dress* c. 1962, silk (lace, chiffon), synthetic (lining), metal (fastening). Gift of Didier Ludot, 2018

PACO RABANNE, Paris fashion house (est. 1966) **Paco RABANNE** designer (born Spain 1934 emigrated to France 1939) *Mini dress* 1967, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

PHILIPPE MODEL, Paris fashion house (est. 1981) **Philippe MODEL** designer (born France 1956) *Hat* c. 1986, animal fur, synthetic fur, cotton; *Toque* c. 1986, animal fur, cotton. Gift of Yvonne Row, 2018

PIERRE CARDIN, Paris couture house (est. 1950) **Pierre CARDIN** designer (born Italy 1922 emigrated to France 1926) *Coat* 1966-1967, wool, silk (lining), cotton, plastic (buttons). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

ROBERT GREEN, Chester manufacturer (attributed to) *Purse* c. 1915, sterling silver. Gift of Wendy Mead, 2018

ROGER VIVIER, Paris shoemaker (est. 1937) **Bruno FRISONI** designer (born France 1960) *Shoes* c. 2006, cotton, vinyl, leather, rubber. Gift of Didier Ludot, 2019

ROGER VIVIER, Paris shoemaker (est. 1937) **Roger VIVIER** designer (France 1903–98) *Shoes* c. 1967, cotton (velvet), leather, rhinestone, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

Yara SAID designer (born Syria 1991) **THE REFUGEE NATION, New York** manufacturer (est. 2016) *Refugee flag* 2016 designed, 2018 manufactured, nylon. Presented by The Refugee Nation, 2018

SAKS FIFTH AVENUE, New York manufacturer and retailer (est. 1924) *Shoes* 1940s), plastic, leather, polyester (satin). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

SCHIAPARELLI, Paris fashion house (1927–54) **Salvador DALÍ** (Spain 1904–89 worked in United States 1940–48) *Compact* 1935, gilt-metal, enamel, ink. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

SCHIAPARELLI, London couture house (1933–39) **Elsa SCHIAPARELLI** designer (born Italy 1890 emigrated to France 1922 died France 1973) *Hall of Mirrors, jacket and dress* 1938, *Zodiac* collection, autumn–winter 1938–39, silk (velvet), plastic (buttons), glass (beads, sequins), metallic thread, metal (fastenings), silk (lining). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

SEX, London fashion house (1974–76) **Vivienne WESTWOOD** designer (born England 1941) **Malcolm McLAREN** designer (England 1946–2010) *Shoes* c. 1974, leather, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018

TAO, COMME DES GARÇONS, Tokyo fashion house (2005–2011) **Tao KURIHARA** designer (born Japan 1961) *Pants* 2010, spring-summer 2011, synthetic fabric, elastic. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2019

TOKIO KUMAGAI, Paris shoemaker (1981–87) **Tokio KUMAGAI** designer (born Japan 1948 worked in France 1979–87 died France 1987) *Shoes* c. 1984, leather, cotton, metal (fastenings). Gift of Jenni Brickett, 2019

UNITED STATES *Child’s outfit* c. 1910, cotton, plastic (buttons). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Pair of dolls* c. 1910, cotton, wool, metal (fastening). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic, (Lucite), synthetic fabric, paint, plastic (beads), mother-of-pearl, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic, (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic, (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic (Lucite), metal, fabric (flowers). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s plastic (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES *Handbag* 1940s–50s, plastic (Lucite), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Bucks County, Pennsylvania *Irish chain, quilt* c. 1910, cotton (treadle machine pieces, hand quilted, hand dyed cottons in black ink). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Bucks County, Pennsylvania *Quilt top* c. 1910, cotton. Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Holmes Country, Ohio *Friendship, quilt* c. 1910, cotton (machine-pieced, hand quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Holmes Country, Ohio *Irish chain, quilt* c. 1910, cotton (treadle machine-pieced, hand stitched, home-dyed cotton). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Lancaster County, Pennsylvania *Jacob’s coat, quilt* c. 1910, cotton (machine-stitched, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Lancaster County, Pennsylvania *Shoo fly, quilt* c. 1910, wool (machine pieced, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Lancaster County, Pennsylvania *Sunshine and shadow, quilt* c. 1940, wool, rayon, cotton (treadle machine-stitched, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Lancaster County, Pennsylvania *Shadow crib, quilt* c. 1950, wool, rayon, cotton (treadle machine-pieced, hand quilted in black thread). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNITED STATES, Mifflin County, Nebraska *Baskets, quilt* c. 1940, cotton (machine-pieced, hand-quilted). Gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2019

UNKNOWN *Visiting dress* 1897, cotton, metal, silk, (baleen). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

VALENTINO, Rome fashion house (est. 1960) **Valentino Clemente Ludovico GARAVANI** designer (born Italy 1932) *Sandals* c. 2007, leather (patent), leather, plastic (heel tips). Gift of Sharon and Greg Paton, 2018

VERHAEREN, New York fashion house (est. 1911) **Marie VERHAEREN** designer (United States active 1900s) *Evening gown* c. 1911, silk, cotton, plastic (sequins), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

WARDLE & CO, Leek manufacturer (1872–1908) **T. & A. WARDLE Leek** manufacturer (1881–20th century) **Thomas WARDLE** printer (England 1831–1909) **Arthur WARDLE** printer (England 1864–1916) **Bernard WARDLE** printer (England 1865–1931) **Thomas WARDLE junior** designer and printer (England 1871–1925) *Iris and Tulip* 1900, wood block-printed silk. Gift of Christopher Menz in memory of Fayette and Jock Gosse, 2019

WARDLE & CO, Leek manufacturer (1872–1908) **Thomas WARDLE junior** designer and printer (England 1871–1925) **Bernard WARDLE** printer (England 1865–1931) *Ajunta* 1897, wood block-printed silk, silk thread, cotton (tape), metal (hooks); *Carnelian* 1905, wood block-printed silk, cotton (tape), metal (hooks). Gift of Christopher Menz in memory of Fayette and Jock Gosse, 2019

YVES SAINT LAURENT RIVE GAUCHE, Paris fashion house (1966–2002) **Yves SAINT LAURENT** designer (born Algeria 1936 worked in France 1954–2008 died France 2008) *Saharienne, suit* c. 1968, cotton, metal; *Belt* 1969, metal; *Safari jacket* 1969,cotton, plastic, silk (lining); *Outfit* 1977–78, autumn-winter 1977–78, silk (chiffon), lurex (thread), cotton (velvet), leather, metallic threads, wood, silk (taffeta), cotton. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2018; *Evening dress* 2000, silk (tulle), sequins, metal (fastenings). Gift of Fair Shen, 2019

ZANDRA RHODES, London fashion house (est. 1968) **Zandra RHODES** designer (born England 1940) *Evening ensemble* 1981, *Renaissance* collection, autumn-winter 1981–82, silk, synthetic fabric, metal (fastenings), plastic. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

ZAZ, Shenzhen fashion house (est. 2013) **Su Wenhai** designer (born China 1990) *Photosynthesis* 2015, wood, cotton, paint, metal. Presented by the Hans Nefkens Foundation, 2019

PURCHASES

Gilbert BAKER (United States 1951–2017) *Rainbow flag* 1978 designed, 2018 manufactured, nylon. Purchased NGV Foundation, 2018

BALENCIAGA, Paris couture house (1937–68) **Nicolas GHESQUIÈRE** designer (born France 1971) *Look 15, dress* 2006, autumn-winter 2006–07, wool, metal (fastening). Purchased, NGV Supporters of Fashion and Textiles, 2018

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Stephen JONES** designer (born England 1957) *Black bunny ears hat* 2013, wool. Purchased, NGV Supporters of Fashion and Textiles, 2018

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Top* 1996, *Body meets dress, dress meets body* collection, spring–summer 1997, nylon, polyurethane; *Shoe covers* 2014, *Not Making Clothes* collection, spring-summer 2014, leather, cotton, metal, paint. Purchased, NGV Supporters of Fashion and Textiles, 2018

ENGLAND *Dress* c. 1815, cotton, wool. Purchased, NGV Supporters of Fashion and Textiles, 2018

Yann GERSTBERGER born France 1983 worked in Mexico 2012– *Queen Niya Yoruba Corona xxx2; Queen Niya Yoruba Corona xxx3* 2018, fabric. Purchased NGV Foundation, 2019

IRIS VAN HERPEN, Amsterdam couture house (est. 2007) **Iris van HERPEN** designer (born the Netherlands 1984) *Frozen Falls, gown and headpiece* 2019, *Syntopia* collection, spring-summer 2019, silk (organza, tulle), cotton, polyester film, polyester (knit), adhesive. Purchased, 2018 NGV Gala Fund, 2019

ISSEY MIYAKE, Tokyo fashion house (est. 1971) **Issey MIYAKE** designer (born Japan 1938) **CAI Guo-Qiang** (born China 1957) *Gunpowder dress* 1998, polyester. Purchased, NGV Supporters of Fashion and Textiles, 2019

JEAN PAUL GAULTIER, Paris fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952) *Dress* 1986, *Les Poupées* collection, spring-summer 1986, cotton, plastic (zip); *Cage waistcoat* 1990, spring-summer 1990, plastic (boning, zip), acetate, metal (wire). Ruth Houghton Bequest and NGV Supporters of Fashion and Textiles, 2019

JOHN GALLIANO, London fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960 emigrated to England 1966 worked in France 1991–) *Tracksuit* 2004, ready-to-wear, spring-summer 2004, silk, elastic, metal (zip). Purchased, NGV Supporters of Fashion and Textiles, 2018

LE KILT, London fashion house (est. 2014) **Samantha McCOACH** designer (born Scotland 1987) *Outfit* 2018, wool, leather, metal (buckle), porcelain (buttons). Purchased, 2018 NGV Gala Fund, 2019

MAISON MARTIN MARGIELA, Paris fashion house (est. 1988) **Martin MARGIELA** designer (born Belgium 1957) *Diamond top* 2009, spring-summer 2009, polyester satin (digital print), metal (wire). Ruth Houghton Bequest and NGV Supporters of Fashion and Textiles, 2019

POSTER DRESSES, London manufacturer (c. 1967–c. 1969) **Harry GORDON** designer (born United States 1930 worked in England and Spain 1959–73, Spain 1973–2007 died Spain 2007) *Giant rocket, poster dress; The cat, poster dress; Uptown N.Y, poster dress* 1968, screen-printed rayon and nylon, plastic, paper, metal (staples). Purchased, NGV Supporters of Fashion and Textiles, 2018

PRADA, Milan fashion house (est. 1913) **Miuccia PRADA** designer (born Italy 1949) *Dress* 1995 spring-summer, nylon, plastic (zip), metal (buckle). Purchased, NGV Supporters of Fashion and Textiles, 2018

RICHARD MALONE, London fashion house (est. 2014) **Richard MALONE** designer (born Ireland 1990 worked in England 2014–) *Look 12* 2018, *Market* collection, autumn-winter 2018, recycled plastic viscose, recycled acrylic yarn, wool (twill), leather. Purchased, 2018 NGV Gala Fund, 2019

Yves SAINT LAURENT designer (born Algeria 1936 worked in France 1954–2008 died France 2008) *Chief flight attendant doll* 1985–93, cardboard, plastic, cotton, polyester. Ruth Houghton Bequest and NGV Supporters of Fashion and Textiles, 2019

TRIGÈRE, New York fashion house (1942–94) **Pauline TRIGÈRE** designer (France 1908–2002) *Cocktail dress and bolero* c. 1959, wool, silk (lining), metal (fastening). Purchased, NGV Supporters of Fashion and Textiles, 2018

International Multimedia

PURCHASES

Camille HENROT (French 1978– worked in United States 2011–) *Saturday* 2017, 3D video, colour, sound, ed. 9/9. Purchased, NGV Supporters of Contemporary Art, 2019

TROMARAMA (Bandung 2004–) *Transitivity* 2016, three channel video, colour, sound, ed. 4/5. Purchased NGV Foundation, 2018

Go WATANABE (Japanese 1975–) *M2B2* 2017, two channel high definition digital video, colour, silent, ed. 1/5. Purchased NGV Foundation, 2018

International Painting

GIFTS

Nicolas de LARGILLIERRE (French 1656–1746 worked in Flanders 1668–74, England 1674–79) *Portrait of a lady, most probably Marie-Adélaïde de Savoie 1685–1712, duchesse de Bourgogne, half-length, in an embroidered gold dress and a blue mantle* 1705, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

THE MASTER OF THE SANTA FELICITÀ ADORATION OF THE MAGI (Italian active mid 15th century) *Trajan and the Widow: a panel from a cassone* c. 1450, tempera and gold on panel. Gift of Robert Compton Jones through the Australian Government’s Cultural Gifts Program, 2019

Fiona RAE (British 1963–) *Night vision 3000* 1998, oil and synthetic polymer paint on canvas. Gift of Rupert Myer through the Australian Government’s Cultural Gifts Program, 2019

Élisabeth Louise VIGÉE LE BRUN (French 1755–1842) *A junior officer of the French Royal infantry* c. 1773–75, oil on canvas on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

International Photography

GIFTS

Helmut NEWTON (German 1920–2004, worked in Australia 1940–57, England, France, Italy and United States 1950s–2004), *Big nude I; Big nude II; Big nude III; Big nude IV; Big nude V* 1980 from the *Big Nudes* series 1980–93, gelatin silver photograph. Gift of June Newton, 2019

William WEGMAN (American 1943–) *White out* 2014, pigment print. Gift of the artist, 2019

PURCHASES

Girma BERTA (Ethiopian 1990–) *Untitled II; Untitled IV; Untitled VI; Untitled VII; Untitled XII* 2017, inkjet print. Bowness Family Fund for Photography, 2018

Cristina DE MIDDEL (Spanish 1975–) **Bruno MORAIS** (Brazilian 1979–) *The confusion of the pipes* 2018 from the *Midnight at the Crossroads* series, type C photograph. Purchased, Purchased with funds donated by Janet Whiting AM and Phil Lukies, 2019

Véronique ELLENA (French 1966–) *Piazza de Massimi, Rome; Sant Agostino #1, Genes; Sant Agostino #2, Genes; Santi Luca e Martina, Rome; Via Marsala, Rome* 2011 from the *Les Invisibles* series 2011, inkjet print. Purchased with funds donated by Barry Janes and Paul Cross, 2019

Ayana V. JACKSON (American 1977–) *How sweet the song; Labouring under the sign of the future; Seeking the source of perfection* 2017, printed 2018 from the *Intimate justice in the stolen moment* series 2017, archival pigment print on German etching paper, ed. 1/8. Ruth Margaret Frances Houghton Bequest, 2018

Barbara KASTEN (American 1936–) *Composition 8T* 2018, digital type C print, ed. 1/1. Purchased NGV Foundation, 2018

LIU Shiyuan (Chinese 1985–) *Almost like rebar no.3; Almost like rebar no.4* 2018, type C photograph, painted wood, ed. 2/5; *Almost like rebar no. 9* 2018, type C photograph, ed. 1/5. Purchased NGV Foundation, 2018

Mohau MODISAKENG (South African 1986–) *Untitled (Metamorphosis 4)* 2015, inkjet print, ed. 5/5; *Untitled (Metamorphosis 8)* 2015, inkjet print, ed. 4/5; *Untitled (Metamorphosis 11)* 2015, inkjet print, artist’s proof; *Untitled (Metamorphosis 12)* 2015, inkjet print, ed. 4/5. Bowness Family Fund for Photography, 2019

Richard MOSSE (Irish 1980– worked in England 1998–2005, United States 2014–) *Tempelhof interior* 2016, digital type C print on metallic paper. Bowness Family Fund for Photography, 2018

Aïda MULUNEH (Ethiopian 1974–) *Amusement at the gate; Compromise* 2017, inkjet print, ed. 3/7; *Seed of the soul* 2017 from the *A Memory of Hope* series 2017, inkjet print, ed. 4/7. Bowness Family Fund for Photography, 2018

Lakin OGUNBANWO (Nigerian 1987–) *Forbidden fruit; I miss you; Uncover; Untitled 2; You are not good enough* 2015; *Are you lying; Not so sorry; Watch out* 2016; *Untitled 1; Untitled 3* 2017 from the *Are we good enough* series 2015–17, inkjet print. Bowness Family Fund for Photography, 2019

Tim WALKER (English 1970–) *Marion Cotillard, Fashion: Dior haute couture* 2012, archival pigment print. Purchased with funds donated by Nicole Chow and Tony Battersby with Justin Davis, 2018

International Prints and Drawings

International Books

GIFTS

Claes OLDENBURG (American 1929–) *Notes in hand* 1971, artist’s book, photo-offset lithography, paper covers, glued binding, (123 pages) unpaginated. Gift of John McPhee, 2018

International Drawings

GIFTS

Jean Louis FORAIN (French 1852–1931) *For the maintenance of the fleet, please! (Pour l’entretien de la flotte, s.v.p.!)* 1902, brush and ink. Gift of Annette Dixon, 2018

David HOCKNEY (English 1937– worked in United States 1964–68, 1975–) *Flame; Glass; Lilies* 2009, iPhone drawing printed on paper, ed. 7/25; *My bedroom window; White rose* 2009; *Ashtray; Early morning; Eiffel Tower by day; Montcalm interior; Moujik; My shirt and trousers; Striped mug; Sunflowers; Tangerines; Two robes; Waiting at York* 2010; *Dandelions; Double portrait; Five candles; Oranges; Plug; Will it ever work* 2011; *Life; Self portrait I, 13 March 2012; Self portrait II, 14 March 2012; Self portrait III, 20 March 2012; Self portrait IV, 25 March 2012* 2012, ipad drawing printed on paper, ed. 7/25. A gift from David Hockney, 2019

Elizabeth KEITH (Scottish 1887–1956) *Korean children at new year* 1925, woodblock print. Gift of Gwenda and Robert Thomas in memory of Irene Watkins, 2019

André MASSON (French 1896–1987) *Couple in a starry sky (Couple au ciel étoilé)* 1965, etching and colour aquatint on Japanese paper, ed. 9/50; *The libertine farmers’ wives (Les fermières libertines)* 1966, etching and aquatint, ed. 7/50. Gift of Annette Dixon, 2018

PURCHASES

René GRUAU (Italian 1909–2004) *Cinzano* c. 1954, gouache and ink over pencil. Purchased with funds donated by Kaylene Savas, 2019

Jalaini Abu Hassan (Malaysian 1963–) *Fragmented history A (Picisan Sejarah A)* 2018, ink, bitumen and shellac over pencil on 100 sheets of paper. Purchased NGV Foundation, 2018

Arwin HIDAYAT (Indonesian 1983–) *Anak anak setan; Jalang; Mantra* 2018, ink on paper. Purchased NGV Foundation, 2019

Soheila SOKHANVARI (Iranian 1964–) *I’ll never forget that day* 2014 from the *Paradise Lost* series 2014–16; *Mother and child* 2015 from the *Paradise Lost* series 2014–16; *Ain’t that love; A woman to know; Child whispers; Fall on our knees; Full moon in my pocket; House of dust; The sin eaters* 2016 from the *Paradise Lost* series 2014–16, crude oil on paper. Purchased NGV Foundation, 2018

Gerald Mac SPINK (English active 1920s–40s) *Southern electric* 1920s, gouache over pencil on card. Purchased NGV Foundation, 2019

International Prints

GIFTS

Jim DINE (American 1935–) *Roman crow and owl* 1998, lithograph on two sheets; *Using white over black* 2017, woodcut and colour etching. Gift of the artist, 2019

PURCHASES

Sonia DELAUNAY (Russian 1885–1979 worked France 1905–79) *Sonia Delaunay: Her paintings, her objects, her simultaneous fabric, her fashions (Sonia Delaunay: Ses peintures, ses objets, ses tissus simultanés, ses modes)* 1925, folio of 20 pochoir prints with folded sheet of letterpress text in printed paper-covered boards. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2019

M. C. ESCHER (Dutch 1898–1972 worked in Italy 1923–35) *Day and night* 1938, woodcut printed in grey and black ink on Japanese paper. Purchased with funds donated by Carol Sisson, Carolyn Stubbs OAM, NGV Foundation and the 2019 Escher Appeal Donors, 2019

Agung (Agugn) PRABOWO (Indonesian 1985–) *At the gate of fate* 2018, colour linocut on 18 sheets of handmade paper, ed. 1/3. Purchased NGV Foundation, 2019

Bosco SODI (Mexican 1970–) *Untitled* 2007, silicon over colour engraving and roulette on sheet with mould and water-staining; *Untitled* 2017, silicon over engraving on sheet with mould; *Untitled* 2017, silicon and watercolour over engraving on sheet with mould. Purchased NGV Foundation, 2018

Nobuaki TAKEKAWA (Japanese 1977–) *The Crab and the Monkey* 2016, colour woodblock, coloured fibre-tipped pens, synthetic polymer paint, glitter, collage of silver leaf and card on Japanese paper, ed. 1/3, ed. 2/3. Margaret Stones Fund for International Prints and Drawings, 2018

Mohamad (Ucup) YUSUF (Indonesian 1975–) *Hey* 2017, colour reduction woodcut, ed. 5/7; *On the way* 2018, colour reduction woodcut, ed. 1/6; *Prestige parade* 2018, colour reduction woodcut, ed. 4/5. Purchased NGV Foundation, 2019

International Sculpture

GIFTS

Ian Hamilton FINLAY (Scotland 1925–2006) *Battleship* mid 1970s, earthenware; *Isis*, from the *Unnatural Pebbles series* 1980–81, marble, gold-leaf. Gift of Hugh Lane in memory of Dominica Nelson through the Australian Government’s Cultural Gifts Program, 2019

Eko NUGROHO (Indonesian 1977–) *Kepala & Tubuhku Telah Berbunga Untuk Mu’* 2009, fibreglass, paint, artificial flowers. Gift of Dr Clinton Ng through the Australian Government’s Cultural Gifts Program, 2019

PURCHASES

Charlotte POSENENSKE (German 1930–85) *Vierkantrohre Serie D* 1967–2016, galvanised steel, screws. Ruth Margaret Frances Houghton Bequest, 2019

Nari WARD (Jamaican 1963–) *Last words of John Brown (red version)* 2018, shoelaces. Purchased with funds donated by Barry Janes and Paul Cross, 2019

Xu ZHEN (Chinese 1977–) *Eternity-Buddha in Nirvana, the Dying Gaul, Farnese Hercules, Night, Day, Sartyr and Bacchante, Funerary Genius, Achilles, Persian Soldier Fighting, Dancing Faun, Crouching Aphrodite, Narcissus Lying, Othryades the Spartan Dying, the Fall of Icarus, A River, Milo of Croton* 2016–17, mineral-based composite material, mineral pigments, metal, ed. 1/3. Loti & Victor Smorgon Fund, 2018

Oceanic Art

GIFTS

Abelam people, East Sepik Province, Papua New Guinea, Yam mask 1980s, earth pigments on clay over rattan. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Bege Mula (Gogodala people active 1970s), *Ligale (Ceremonial dance mask)* 1970s, cane, feathers, wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Eric Bridgeman (Yuri Alaiku born 1986) *Bol sulap (Swollen balls)* 2018, enamel paint, synthetic polymer paint and leather on plywood; *Oluk Highway, Wahgi Valley* 2018, enamel paint, synthetic polymer paint and nylon on plywood; *Pig man/ Pis mangi (Fish)* 2018, enamel paint, synthetic polymer paint and twine on plywood. Purchased with funds donated by D'lan Davidson, 2018

Hawaii, Ku (God of war) 1970s, wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

Itamul people, Korogo Village, East Sepik Province, Papua New Guinea, Orator's stool 1965, wood, earth pigments, shell, fibre. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2018

Ignius Makaro (Mimika people active 1990s), *Yamate* 1991, wood, lime. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

Malekula Island, Vanuatu, Mask c. 1969, vegetable fibre paste over wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

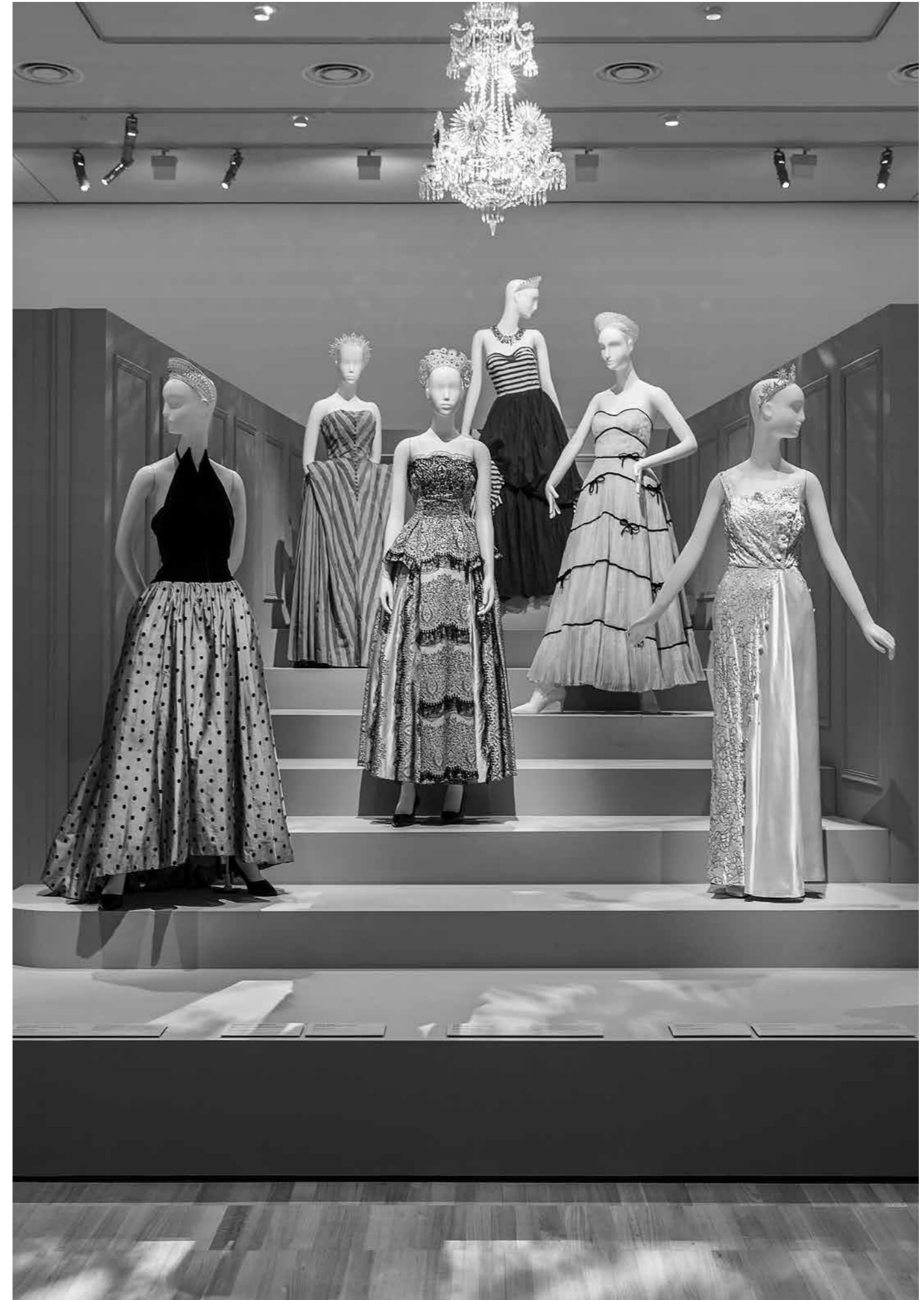
Malekula Island, Vanuatu, Temes Nevimbur c. 1969, vegetable fibre paste over a wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

Malekula Island, Vanuatu, Temes Nevimbur c. 1969, vegetable fibre paste over a wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

Toman Island, Vanuatu, Dance mask 1989, vegetable fibre paste over wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018

Tonga, Ngatu c. 1960, ngatu (barkcloth), natural dyes. Gift of Brian and Cynthia Gibbs, 2017

Western Highlands Province, Papua New Guinea, Udaga agi (Female figure) 1970s, wood, earth pigments. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2018



(opposite)
A small selection from more 200 garments donated to the NGV by Krystyna Campbell-Pretty AM on display as part of the exhibition *The Krystyna Campbell-Pretty Fashion Gift*.

PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

Cai Guo-Qiang: The Transient Landscape

Ma, Lesley; Cai Guo-Qiang and Yuko Hasegawa

Darren Sylvester: Carve a Future, Devour Everything, Become Something

Finch, Maggie (ed.)

Staff contributions:

Ellwood AM, Tony, 'Director's foreword', p. ix.

Finch, Maggie, 'Goopy Images and Glossy Nihilism', p. 2.

Discover the Terracotta Warriors

Ryan, Kate (ed.); illustrations by Cally Bennett

Escher X nendo | Between Two Worlds

Leahy, Cathy and Ewan McEoin (eds)

Staff contributions:

Ellwood AM, Tony, 'Director's foreword', p. vi.

Leahy, Cathy, 'Between two worlds: M. C. Escher', p. 1.

McEoin, Ewan, 'A house for Escher', p. 97.

Hans and Nora Heysen: Two Generations of Australian Art

Hesson, Angela (ed.)

Staff contributions:

Ellwood AM, Tony, 'Director's foreword', p. xii.

Hesson, Angela, 'Knowing nature: the art of Hans and Nora Heysen', p. 2.

Julian Opie

Maidment, Simon (ed.)

Staff contributions:

Ellwood AM, Tony, 'Director's foreword', p. 10.

Maidment, Simon, 'Julian, artist', p. 12.

Wallis, Pip, 'Pictograms', p. 72.

Make Believe: M. C. Escher for Kids

Ryan, Kate (ed.); illustrations by Cally Bennett

M. C. Escher: More than Meets the Eye

Cole, Jessica; Lisa Marie Corso; Myf Doughty; Emily Kennel;

Daniel Romanin; Michael Schwarz and Nick Taras

Staff contributions:

Cole, Jessica, 'Printmaking', p. 59.

Doughty, Myf, 'Design', p. 87.

Kennel, Emily, 'Art history', p. 29.

Roslynd Piggott: I Sense You but I Cannot See You

Devery, Jane (ed.)

Staff contributions:

Devery, Jane, 'I sense you but I cannot see you:

the art of Roslynd Piggott', p. 2.

Ellwood AM, Tony, 'Director's foreword', p. vi.

Terracotta Warriors: Guardians of Immortality

Crothers, Wayne (ed.)

Staff contributions:

Crothers, Wayne, 'The origins of the Qin and the first emperor of China', p. 2.

Ellwood AM, Tony, 'Director's foreword', p. xii.

The Centre: On Art and Urbanism in China

Aitken, Annika; Simon Maidment; Ewan McEoin and Megan Patty

(eds)

Staff contributions:

Aitken, Annika; Simon Maidment; Ewan McEoin; and Megan Patty, 'Introduction', p. 14.

Aitken, Annika, 'On *Model of a granary*', p. 18; 'On Yan Huang', p. 70; 'Curating then and now: a conversation with Feng Boyi', p. 128; 'On rebirth and legacy', p. 230.

Maidment, Simon, 'On Huang Yan', p. 96; 'Money for nothing: examining the Chinese art market', p. 164.

Patty, Megan, 'A word on yellow', p. 222.

Robertson, Rowena, 'On Fang Ye', p. 196.

Rodwell, Julia, "'Treasures worth the wait'", p. 198.

The Krystyna Campbell-Pretty Fashion Gift

Di Trocchio, Paola; Danielle Whitfield (eds)

Staff contributions:

Di Trocchio, Paola, 'Links and lineage: tracing the history of Paris fashion', p. xviii.

Di Trocchio, Paola and Danielle Whitfield, 'The birth of haute couture', p. 72; 'Callot Soeurs', p. 80; 'La Belle Époque, 1871–1914', p. 86; 'Jeanne Paquin', p. 98; 'Paul Poiret', p. 102; 'The Jazz Age, 1920s', p. 108; 'Boué Soeurs', p. 124; 'Chanel: the little black dress', p. 130; 'Evening coats, 1910s–1920s', p. 142; 'Madeleine Vionnet', p.150; 'Madame Grès', p. 156; 'Maggy Rouff', p. 170; 'Coats, 1920s–1930s', p. 178; 'Lanvin', p. 184; 'Dress codes, 1940s', p. 194; 'Rochas and Carven', p. 204; 'Suits', p. 208; 'Christian Dior', p. 212; 'Molyneux', p. 220; 'Evening wear, 1950s', p. 224; 'Balenciaga', p. 244; 'Youthquake, 1960s', p. 256; 'Yves Saint Laurent', p. 262; 'Power dressing, 1980s', p. 276; 'Kawakubo, Miyake and Yamamoto', p. 280; 'Christian Lacroix', p. 286; 'Alexander McQueen', p. 292.

Ellwood AM, Tony, 'Director's foreword', p. x.

Whitfield, Danielle, 'Archives: fashion in context', p. 30.

Visions of Paradise: Indian Court Paintings

Crothers, Wayne (ed.)

Staff contributions:

Aitken, Annika, 'Glossary', p. 281.

Crothers, Wayne, 'Visions of Paradise', p. 1; 'Standing portraits', p. 17; 'Seated portraits', p. 39; 'Equestrian portraits', p. 53; 'Elephant and palanquin portraits', p. 89; 'Leisure and ceremony', p. 121; 'Women of the zenana', p. 137; 'Festivals', p. 163; 'Hunting', p. 173; 'Kings at play', p. 203; 'The natural world', p. 213; 'Scenes of devotion', p. 223; 'Gods at play', p. 233; 'Narrative and pictorial melodies', p. 255.

NGV DIGITAL PUBLICATIONS – ONLINE ESSAYS

'Interview with Julian Rosefeldt'

Prugger, Katharina

'Top Arts 2019: celebrating twenty-five years'

Menzies, David

'John Dermer: potter'

Hurlston, David

'John Wardle Architects: somewhere other'

McEoin, Ewan

'SO – IL: viewing China'

Martin, Matthew and Ewan McEoin

'Liquid light: 500 years of Venetian glass'

Martin, Matthew

'Archaeology of light: Erieta Attali'

McEoin, Ewan

'2018 Architecture Commission Design: Doubleground'

McEoin, Ewan

'Interview with Rebecca Baumann'

Prugger, Katharina

'Imari porcelain: brocades of translucent colour'

Crothers, Wayne

'The Rigg Design Prize'

LeAmon, Simone and Ewan McEoin

'Modern Australian women: works from a private collection'

Quirk, Maria with Beckett Rozentals, Angela Hesson and Petra Kayser

'From bark to neon: Indigenous Art from the NGV Collection'

Ryan, Judith

'Design storytellers: the work of Broached Commissions'

McEoin, Ewan

(opposite)

Customers in the NGV Design Store at NGV International.

'Designing women'
LeAmon, Simone

'Interview with Polly Borland'
Wallis, Pip

'Ken Unsworth: truly, madly'
Hurlston, David

CORPORATE PUBLICATIONS

NGV Annual Report 2017/18

NGV Foundation Annual Report 2017/18

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

EDUCATION RESOURCES

Alexander Calder
Learning resource for Year 5–10
www.ngv.vic.gov.au/school_resource/alexander-calder/

Bern Emmerichs: A is for Australia
Learning resource for Year 5–6
www.ngv.vic.gov.au/school_resource/bern-emmerichs-a-is-for-australia/

Digital Creatives: Exploding Coding
Learning resource for Year 3–8
www.ngv.vic.gov.au/school_resource/digital-creatives-exploding-coding/

Digital Creatives: Tessellate by Code
Learning resource for Year 5–10
www.ngv.vic.gov.au/school_resource/digital-creatives-tessellate-by-code/

Escher X nendo | Between Two Worlds
Teacher resource for primary and secondary levels
www.ngv.vic.gov.au/school_resource/escher-x-nendo-between-two-worlds/

Social Scripts for Schools Visiting NGV International
Resource designed to help students on the autism spectrum and their teachers prepare for their visit to the Gallery. All levels.
www.ngv.vic.gov.au/school_resource/social-script-for-schools/

Terracotta Warriors & Cai Guo-Qiang
Exhibition introduction for Year 5–8
VCE Art Analytical Frameworks
www.ngv.vic.gov.au/school_resource/terracotta-warriors-cai-guo-qiang-teacher-resource/

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Maidment, Simon, 'The Moving Garden', in Nicolas Garait (ed.), *Lee Mingwei: 9 Stories / 9 Histoires / 九則故事*, Les presses du réel, Paris, 2018, pp 14–33.

Russell-Cook, Myles and Lynette Russell, 'The use and re-use of rock art designs in contemporary jewellery and wearable art', in Bruno David and Ian J. McNiven (eds), *The Oxford Handbook of the Archaeology and Anthropology of Rock Art*, Oxford University Press, New York, 2019, pp. 1067–79.

Varcoe-Cocks, Michael, 'Collaborating and Co-Curating with Living Artists' *INSITE Magazine*, November 2018 – January 2019, pp. 2–3.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Breare, Caitlin, 'Conserving the European Renaissance', University of Melbourne, 20 May 2019.

Buttler, Elisha, Donna McColm and Michele Stockley, 'Museums as Agents of Change', RMIT Global Leadership Forum, Melbourne, 24 April 2019.

Crombie, Isobel, 'Joy of Looking', 2nd Australasian Diagnostic Error in Medicine Conference, Melbourne, 28 April 2019

Crombie, Isobel, 'Digitisation at the NGV', Lecture, University of Melbourne, 13 May 2019.

Douglas, Kate and Ellen Doyle, 'AICCM Tsig Conference 2019 I Don't Have the Stomach For It', Australian Institute for the Conservation of Cultural Material (AICCM) Textiles Special Interest Group, 5 February 2019.

Earley, Catherine, 'Managing Risks to Collections: Loans for exhibition between divergent collection environments', Australian Institute for the Conservation of Cultural Material (AICCM) Preventive SIG (PSIG) and Sustainable Collections Committee (SCC) with the Department of Cultural Heritage and Museum Studies at Deakin University, 19 February 2019.

Firth, Skye, 'Colour Matching: Compensating for loss in textile conservation', Colour Society of Australia, 9 August 2018.

Firth, Skye, 'AICCM Tsig Conference 2019 The Birdwood Flag Returns Home', Australian Institute for the Conservation of Cultural Material (AICCM) Textiles Special Interest Group, 4 February 2019.

Isaac, Jenny, 'VCE Literature at NGV', Victorian Association of English Teachers State Conference, Deakin University, Melbourne, 29 November 2018.

Isaac, Jenny, 'English Masterclass through NGV', Catholic Education Melbourne, Melbourne, 21 March 2019.

Kayser, Petra, 'Fossils and the 'marvellous artistry' of nature in 16th century curiosity collections', Australian and New Zealand Association for Medieval and Early Modern Studies, Sydney, 5–8 February 2019.

King, Jason, 'Continuing the Tradition', Australian Institute for the Conservation of Cultural Material (AICCM) FRAME: Concept, History and Conservation: Symposium 2, 3 April 2019.

Knight, Di, 'AICCM Tsig Conference 2019 Restitching the National Quilt Register', Australian Institute for the Conservation of Cultural Material (AICCM) Textiles Special Interest Group, 4 February 2019.

May, Susie, 'Terracotta Warriors MWM and VCE', Catholic Leadership Centre, Melbourne, 17 May 2019.

Neale, Emma, MaryJo Lelyveld and Di Whittle 'ARC Conference 2018 Duration and Dimension – Play Pause Play Stop Rewind', Australian Registrars Committee Annual Conference, Melbourne, 5 October 2018.

Lelyveld, MaryJo, 'Sustainability principles for cultural materials conservation', ARC Conference, University of Melbourne, 14 August 2018.

McGowan-Jackson, Holly, 'Issues in the Conservation of Picture Frames', University of Melbourne, 11 September 2018.

McGowan-Jackson, Holly, 'Frames in Focus: The NGV Centre for Frame Research', Australian Institute for the Conservation of Cultural Material (AICCM) FRAME: Concept, History and Conservation: Symposium 2, 3 April 2019.

Patty, Megan, 'The Index: On Editorial Design,' The Anatomy of the Book, RMIT Europe, Barcelona, 26 November 2018.

Shaw, Suzi, 'Issues in the Conservation of Asian Art', University of Melbourne, 11 September 2018.

Stockley, Michele, 'Artful Learning in the Gallery', National Visual Art Education Conference, National Gallery of Australia, Canberra, 23 January 2019.

Varcoe-Cocks, Michael, 'Managing Risks to Collections: The challenges of preserving contemporary art', Australian Institute for The Index: On Editorial Design the Conservation of Cultural Material (AICCM) Preventive SIG (PSIG) and Sustainable Collections Committee (SCC) with the Department of Cultural Heritage and Museum Studies, Deakin University, Melbourne, 19 February 2019.

Varcoe-Cocks, Michael, 'Current issues in Art Conservation', University of Melbourne, 25 March 2019.

Varcoe-Cocks, Michael, 'An overview of conservation and exhibition practice', Ararat Gallery TAMA (Textile Art Museum Australia), Ararat, 6 May 2019.

Varcoe-Cocks, Michael, 'Digitising Collections: Conservation, Condition Reporting & Cataloguing', Public Galleries Association of Victoria, Benalla Art Gallery, Benalla, 8 May 2019.

Whittle, Di, 'Conservation of Contemporary Art', ARC Conference, University of Melbourne, 14 August 2018.

Wood, Ingrid, 'Creating Effective Learning Resources - NGV Learn', Department of Education Strategic Partnerships Program Humanities and Culture Network and Visual Arts Network in conjunction with Museums Australia Education Network Victoria, Melbourne Museum, Melbourne, 15 March 2019.

2018/19 FINANCIAL REPORT

FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The table on page 64 distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the Comprehensive Operating Statement on page 70. 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 via the Department of Treasury and Finance as well as through Creative Victoria via the Cultural Facilities Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

In 2018/19, continued support for NGV programming saw 2,936,480 visitors to the Gallery.

The 2018 Melbourne Winter Masterpieces exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art* concluded on 8 October 2018 with 404,034 visitors. The NGV Summer Program, including *Escher X nendo: Between Two Worlds*, *Julian Opie and Baldessini* and *Whiteley: Parallel Visions*, attracted diverse and new audiences.

The 2019 Melbourne Winter Masterpieces exhibitions *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape* opened in May, bringing together ancient Chinese artefacts with an exhibition of new works by contemporary artist, Cai Guo-Qiang.

In addition to delivering admissions revenue, the NGV exhibition program also drove other commercial activities, including NGV design stores, NGV Membership and sponsorship revenue.

The operating result for the year is a surplus of \$209,000 (2017/18: \$512,000).

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result can fluctuate from year to year as it comprises cash and non-cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. The non-operating result decreased by \$3.264 million to \$5.464 million over the financial year, largely a result of a bequest in 2017/18.

NET RESULT

The net result for the year was a surplus of \$5.673 million (2017/18: \$9.240 million) and is the sum of the operating and non-operating results.

BALANCE SHEET

The NGV's Balance Sheet (page 71) is dominated by the State Collection with a value of \$3.6 billion. This value reflects the 2016 valuation completed by Jones Lang LaSalle Advisory (formerly Australian Valuation Solutions) and has increased by the value of works accessioned over the past three years.

Property, plant and equipment decreased by \$15.645 million to \$247.694 million as a result of depreciation which has been partially offset by \$1.538 million in expenditure on property, plant and equipment. The Balance Sheet also includes cash and other financial assets which decreased from \$37.724 million to \$29.049 million, largely as a result of work of art acquisitions and commissions. This includes funds which 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.

FUTURE

In 2019/20, the NGV Summer Program will present major new exhibitions including *KAWS: Companionship in the Age of Loneliness* and *Keith Haring | Jean-Michel Basquiat: Crossing Lines* at NGV International. At the Ian Potter Centre: NGV Australia *Destiny Deacon* will present a major retrospective on the artist.

The continuation of the generation of new income sources and the responsible management of our cost base will be necessary as we enter into the coming year and beyond.

(opposite)
Zhu Jinshi, *The Ship of Time*, 2018, on display in *A Fairy Tale in Red Times: Works from the White Rabbit Collection*.

(p. 65)
Polly Borland, *Untitled (Nick Cave in a blue wig)*, 2010 on display during the *Polly Borland: Polyverse* exhibition.

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2019	2018	2017	2016	2015
OPERATING REVENUE						
Government grants	i	53,037	53,295	47,284	46,246	43,125
Trading revenue		50,154	47,995	47,261	36,976	25,851
		103,191	101,290	94,545	83,222	68,976
OPERATING EXPENSES						
Employee costs		(31,272)	(27,779)	(28,139)	(26,399)	(25,044)
Other operating costs		(71,710)	(72,999)	(65,729)	(56,088)	(43,154)
		(102,982)	(100,778)	(93,868)	(82,487)	(68,198)
Operating result before depreciation and similar charges		209	512	677	735	778
Net depreciation	ii	(17,056)	(17,629)	(17,235)	(12,624)	(12,766)
Operating result after depreciation and before net income from non-operating activities		(16,847)	(17,117)	(16,558)	(11,889)	(11,988)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	4,194	9,711	25,924	9,014	6,204
Fundraising activities – gifts in kind	iv	9,587	11,057	14,537	3,874	10,305
Investing activities	v	8,031	6,339	4,011	4,996	7,310
Capital grants and similar income	vi	708	(750)	1,662	882	1,960
		22,520	26,357	46,134	18,766	25,779
Net result		5,673	9,240	29,576	6,877	13,791
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
	vii					
Changes in cultural assets revaluation reserve		—	—	—	(254,353)	(95)
Changes to physical assets revaluation reserve		—	13,614	—	71,304	5,684
Changes to financial assets available-for-sale revaluation surplus	viii	—	3,399	5,508	(3,412)	1,247
Total other economic flows – other comprehensive income		—	17,013	5,508	(186,461)	6,836
COMPREHENSIVE RESULT	ix	5,673	26,253	35,084	(179,584)	20,627

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 physical assets which have no cash effect. The full impact of the revaluation of the building undertaken in 2016 is reflected from 2016/17.
- 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, and from 1 July 2018, changes in market value.
- Includes State Government capital funding and Interim Collection Storage Improvements Project (ICSIP) grants less ICSIP project expenditure as well as the loss or gain on disposal of non-current physical assets.
- Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale.
- Under AASB9 Financial Instruments, the available-for-sale surplus balance as at 1 July 2018 of \$8.907 million was transferred to retained earnings. Movements in market value from then on are carried through the net result. Also refer note v. Investing Activities.
- Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.



INDEPENDENT AUDIT REPORT



Independent Auditor's Report

To the Council of the National Gallery of Victoria

Opinion	<p>I have audited the financial report of the National Gallery of Victoria (the entity) which comprises the:</p> <ul style="list-style-type: none">• balance sheet as at 30 June 2019• comprehensive operating statement for the year then ended• statement of changes in equity for the year then ended• cash flow statement for the year then ended• notes to the financial statements, including significant accounting policies• declaration in the financial statements. <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2019 and their 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. I further describe my responsibilities under that Act and those standards 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 Victoria. 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>
Council's responsibilities for the financial report	<p>The Council of the entity is 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 control as the Council determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Council is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to 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

As required by the *Audit Act 1994*, 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.

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:

- 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 my 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 Council
- conclude on the appropriateness of the Council's 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.

I communicate with the Council 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.

MELBOURNE
5 September 2019

Simone Bohan
as delegate for the Auditor-General of Victoria

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

DECLARATION IN THE FINANCIAL STATEMENTS

The attached financial statements for the National Gallery of Victoria have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the Financial Management Act 1994, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2019 and financial position of the National Gallery of Victoria at 30 June 2019.

At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

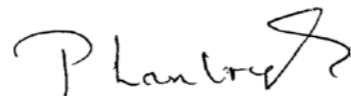
We authorise the attached financial statements for issue on 29 August 2019.



Janet Whiting AM
President
29 August 2019



Tony Ellwood AM
Director
29 August 2019



Paul Lambrick FCA
Chief Financial Officer
29 August 2019

The National Gallery of Victoria has pleasure in presenting its audited general purpose financial statements for the financial year ended 30 June 2019 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 2019

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
CONTINUED OPERATIONS			
Income from transactions			
State Government – recurrent appropriation	2.1.1	52,598	52,856
State Government – capital assets charge grant	2.1.2	4,164	4,164
Other grants from State Government entities	2.1.3	7,357	4,224
Operating activities income	2.2	44,983	40,976
Fundraising activities income	2.3	16,338	24,727
Income from financial assets at fair value through other comprehensive income	2.4	9,026	6,330
Total income from transactions		134,466	133,277
Expenses from transactions			
Employee expenses	3.1	(35,427)	(31,534)
Depreciation	4.1.1	(17,056)	(17,629)
Supplies and services	3.2	(71,436)	(69,824)
Capital assets charge	3.3	(4,164)	(4,164)
Total expenses from transactions		(128,083)	(123,151)
Net result from transactions (net operating balance)		6,383	10,126
Other economic flows included in net result			
Net gain/(loss) on financial assets	8.2.1	(396)	136
Net gain/(loss) on non-financial assets	8.2.2	(104)	(1,011)
Other gains/(losses) from other economic flows	8.2.3	(210)	(11)
Total other economic flows included in net result		(710)	(886)
Net result		5,673	9,240
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical assets revaluation surplus	8.3	—	13,614
Items that may be reclassified subsequently to net result			
Changes to financial assets available-for-sale surplus	8.3	—	3,399
Total other economic flows – other comprehensive income		—	17,013
Comprehensive result		5,673	26,253

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 74 to 123.

BALANCE SHEET AS AT 30 JUNE 2019

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
ASSETS			
Financial assets			
Cash and deposits	6.1	29,049	32,724
Receivables	5.1	3,786	3,210
Investments	4.3	80,122	75,255
Other financial assets	4.4	—	5,000
Total financial assets		112,957	116,189
NON-FINANCIAL ASSETS			
Inventories	5.2	2,192	1,652
Prepayments and other assets	5.3	2,299	211
Property, plant and equipment	4.1	247,694	263,339
Cultural assets	4.2	3,620,841	3,601,510
Total non-financial assets		3,873,026	3,866,712
Total assets		3,985,983	3,982,901
LIABILITIES			
Payables	5.4	9,651	12,961
Provisions	3.1.2	6,162	5,443
Total liabilities		15,813	18,404
Net assets		3,970,170	3,964,497
EQUITY			
Accumulated surplus/(deficit)		(168,452)	(152,880)
Reserves	8.3	3,979,277	3,958,032
Contributed capital		159,345	159,345
Total equity		3,970,170	3,964,497

The above balance sheet should be read in conjunction with the accompanying notes on pages 74 to 123.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2019

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		60,949	59,151
Receipts from other entities		58,159	51,215
Goods and Services Tax recovered from the Australian Taxation Office		2,064	3,072
Dividends and interest received		9,598	5,901
Total receipts		130,770	119,339
PAYMENTS			
Payments to suppliers and employees		(123,007)	(94,199)
Total payments		(123,007)	(94,199)
Net cash flows from operating activities	6.2	7,763	25,140
CASH FLOW FROM INVESTING ACTIVITIES			
Transfers to externally managed unit trusts		(5,525)	(4,157)
Receipt /(payments) for other financial assets		5,000	(5,000)
Payments for cultural assets		(9,502)	(15,152)
Payments for property, plant and equipment		(1,538)	(1,186)
Sale of property, plant and equipment		127	1,258
Net cash flows used in investing activities		(11,438)	(24,237)
Net increase in cash and cash equivalents		(3,675)	903
Cash and cash equivalents at the beginning of the financial year		32,724	31,821
Cash and cash equivalents at the end of the financial year	6.1	29,049	32,724

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 74 to 123.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2019

	(\$ thousand)							
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Financial assets available-for-sale revaluation surplus	Accumulated surplus/(deficit)	Contributed capital	Total
Balance at 30 June 2017	366,077	59,198	180,487	3,305,975	5,508	(138,346)	159,345	3,986,307
Net result for year	—	—	—	—	—	9,240	—	9,240
Other comprehensive income for the year	—	—	13,614	—	3,399	—	—	17,013
Transfer from accumulated surplus/(deficit)	23,279	495	—	—	—	(23,774)	—	—
Balance at 30 June 2018	389,356	59,693	194,101	3,305,975	8,907	(152,880)	159,345	3,964,497
Net result for year	—	—	—	—	—	5,673	—	5,673
Other comprehensive income for the year	—	—	—	—	—	—	—	—
Transfer as a result of the transition to AASB 9 <i>Financial Instruments</i> ⁽ⁱ⁾	—	—	—	—	(8,907)	8,907	—	—
Transfer from accumulated surplus/(deficit) ⁽ⁱⁱ⁾	29,948	204	—	—	—	(30,152)	—	—
Balance at 30 June 2019	419,304	59,897	194,101	3,305,975	—	(168,452)	159,345	3,970,170

i. Transfer was due the transition to AASB 9 'Financial Instruments' with respect to the designation of investments in managed unit trusts. Further discussion is provided in note 7.1.

ii. Refer Note 8.3 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 74 to 123.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2019

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 Report of operations 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 Australian Accounting Standards (AAS) 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 29 August 2019.

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
- 2.2 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 investments

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	2019 (\$ thousand)	2018 (\$ thousand)
OTHER GRANTS FROM STATE GOVERNMENT ENTITIES			
State Government – capital funding	2.1	485	495
– other grants	2.1	5,889	2,750
Department of Education and Training – grant	2.1	443	439
Fair value of assets and services received free of charge ⁱ⁾		540	540
Total other grants from other State Government entities		7,357	4,224

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

2.2 Operating activities income

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
OPERATING ACTIVITIES INCOME			
Exhibition and program admissions	2.2.1	18,669	13,955
Retail shop sales	2.2.2	7,585	8,468
Membership fees	2.2.3	3,414	3,493
Cash sponsorship	2.2.4	3,921	3,454
Contra sponsorship at fair value	2.2.4	4,947	4,212
Catering royalties and venue hire charges	2.2.5	2,015	1,711
Other revenue	2.2.5	4,432	5,683
Total operating activities income		44,983	40,976

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	2019 (\$ thousand)	2018 (\$ thousand)
FUNDRAISING ACTIVITIES INCOME			
Donations, bequests and philanthropic grants income	2.3.1	6,750	13,670
Donated cultural assets at fair value	2.3.2	9,588	11,057
Total fundraising activities income		16,338	24,727

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 investments

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
INCOME FROM INVESTMENTS			
Interest – bank deposits		336	429
Dividends and interest – externally managed unit trusts		8,690	5,901
Total income from investments		9,026	6,330

Income from investments 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 services to meet its strategic 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 expenses 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

3.1.1 Employee expenses in the comprehensive operating statement

Employee expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments and superannuation contributions and workcover premiums. In 2019 this includes the cost of some contractors. In previous years these costs were included in Other Operating Expenses.

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).

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
EMPLOYEE EXPENSES			
Salaries, wages, annual leave and long service leave		(32,511)	(28,952)
Defined benefit superannuation plans		(130)	(133)
Defined contribution superannuation plans		(2,786)	(2,449)
Total employee expenses	3.1.1	(35,427)	(31,534)

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.

	2019 (\$ thousand)	2018 (\$ thousand)
CURRENT EMPLOYEE BENEFITS		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	485	430
• unconditional and expected to settle after 12 months	3,249	2,879
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	1,246	1,157
NON-CURRENT EMPLOYEE BENEFITS		
• conditional long service leave entitlements	170	97
Total employee benefits	5,150	4,563
EMPLOYEE BENEFIT ON-COSTS		
Current on-costs	986	865
Non-current on-costs	26	15
Total on-costs	1,012	880
Total provision for employee benefits and related on-costs	6,162	5,443

3.1.3 Reconciliation of movement in provisions

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
Opening balance at the start of the year	880	4,563	5,443
Additional provisions recognised	505	2,570	3,075
Reductions arising from payments	(407)	(2,159)	(2,566)
Change due to variation in bond rates	34	176	210
Closing balance at the end of the year	1,012	5,150	6,162
Current	986	4,980	5,966
Non-current	26	170	196

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 (LSL)

Unconditional 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 (2019) \$	Contribution for the year (2018) \$	Contribution outstanding at year end (2019) \$	Contribution outstanding at year end (2018) \$
DEFINED BENEFIT				
Emergency Services and State Super (Revised Scheme)	—	13,410	—	—
Emergency Services and State Super (New Scheme)	129,941	119,556	—	—
DEFINED CONTRIBUTION				
VicSuper Pty Ltd	1,534,237	1,537,615	—	—
Various other	1,251,465	911,306	—	—
Total	2,915,643	2,581,887	—	—

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.

	2019 (\$ thousand)	2018 (\$ thousand)
SUPPLIES AND SERVICES		
Facilities operations and equipment services	(23,902)	(20,902)
Promotion and marketing	(9,382)	(10,757)
Freight and materials	(14,658)	(13,837)
Office supplies, insurance and communications	(7,578)	(8,283)
Rental of premises	(2,841)	(2,826)
Cost of retail goods sold	(4,546)	(4,422)
Other operating expenses	(8,528)	(8,797)
Total supplies and services	(71,435)	(69,824)

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 Investments
 - 4.3.1 Analysis and purpose of investments and cash and deposits
- 4.4 Other financial assets

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	
	2019 (\$ thousand)	2018 (\$ thousand)	2019 (\$ thousand)	2018 (\$ thousand)	2019 (\$ thousand)	2018 (\$ thousand)
Specialised land at fair value ⁽ⁱ⁾	74,244	74,244	—	—	74,244	74,244
Heritage buildings at fair value ⁽ⁱⁱ⁾	45,520	45,520	(1,668)	(1,112)	43,852	44,408
Heritage building plant at fair value ⁽ⁱⁱ⁾	66,462	65,915	(16,411)	(10,993)	50,051	54,922
Heritage building fit-out at fair value ⁽ⁱⁱ⁾	96,355	95,198	(28,063)	(18,855)	68,292	76,343
Leasehold improvements at fair value	14,268	14,268	(13,951)	(13,875)	317	393
Plant and equipment at fair value	18,891	17,675	(9,370)	(8,401)	9,521	9,274
Capital works-in-progress at cost	1,417	3,755	—	—	1,417	3,755
Total property, plant and equipment	317,157	316,575	(69,463)	(53,236)	247,694	263,339

i. A valuation of land was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2019

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 2019.

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 and in the interim years between valuations is adjusted to reflect the movement in Valuer General Victoria land indices, if material. 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, 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 reflect 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.

Plant and equipment

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

4.1.1 Depreciation

	2019 (\$ thousand)	2018 (\$ thousand)
DEPRECIATION CHARGE FOR THE PERIOD		
Buildings	556	556
Building plant	5,418	5,498
Building fit-outs	9,207	9,452
Leasehold improvements	76	54
Plant and equipment (general plant & equipment)	1,799	2,069
Total depreciation	17,056	17,629

Property, plant and equipment, including 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)							
2019	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	74,244	44,408	54,922	76,343	393	9,274	259,584
Additions	—	—	547	1,156	—	2,173	3,876
Depreciation expense	—	(556)	(5,418)	(9,207)	(76)	(1,799)	(17,056)
Disposals	—	—	—	—	—	(127)	(127)
Revaluation increment	—	—	—	—	—	—	—
Closing balance	74,244	43,852	50,501	68,292	317	9,521	246,277

(\$ thousand)							
2018	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	60,630	44,964	60,472	85,932	426	10,761	263,185
Additions	—	—	—	166	25	1,481	1,672
Depreciation expense	—	(556)	(5,498)	(9,452)	(54)	(2,069)	(17,629)
Disposals	—	—	(52)	(303)	(4)	(899)	(1,258)
Revaluation increment	13,614	—	—	—	—	—	13,614
Closing balance	74,244	44,408	54,922	76,343	393	9,274	259,584

4.2 Cultural assets

	2019 (\$ thousand)	2018 (\$ thousand)
CULTURAL ASSETS		
State Collection of works of art – at fair value	3,616,223	3,596,928
Shaw Research Library collection – at fair value	4,618	4,582
	3,620,841	3,601,510

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 Jones Lang LaSalle Valuations & Advisory (JLL), formerly Australian Valuation Solutions (AVS) as at 30 June 2016 on behalf of the Valuer-General Victoria. JLL 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 2019.

For the year ended 30 June 2019, JLL performed a fair value assessment of the State Collection. This involved consideration of year on year movements in relevant art markets and transactions for artist and artwork specific to the artworks under consideration. These movements were applied to the valuations developed in the 2016 comprehensive valuation and the results extrapolated across the populations of the sub-collections. Further consideration was given to changes in foreign exchange rates relevant to the principal art markets identified for each work in 2016.

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 2019.

4.2.1 Reconciliation of movements in cultural assets

	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2019 (\$ thousand)	2018 (\$ thousand)	2019 (\$ thousand)	2018 (\$ thousand)	2019 (\$ thousand)	2018 (\$ thousand)
Carrying amount at the start of the year	3,596,928	3,571,074	4,582	4,227	3,601,510	3,575,301
Additions	19,295	25,854	36	355	19,331	26,209
Carrying amount at the end of the year	3,616,223	3,596,928	4,618	4,582	3,620,841	3,601,510

4.3 Investments

	2019 (\$ thousand)	2018 (\$ thousand)
CURRENT INVESTMENTS		
Investment in externally managed unit trusts	1,695	1,367
Total current investments	1,695	1,367
NON-CURRENT INVESTMENTS		
Investment in externally managed unit trusts	78,427	73,888
Total non-current investments	78,427	73,888
Total investments	80,122	75,255

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 measured at fair value through net result in the manner described in Note 7.3.1.

4.3.1 Analysis and purpose of investments and cash and deposits

	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2019 (\$ thousand)	2019 (\$ thousand)	2019 (\$ thousand)	2018 (\$ thousand)	2018 (\$ thousand)	2018 (\$ thousand)
Cash and deposits ⁽ⁱ⁾	5,057	23,992	29,049	9,575	23,149	32,724
Other financial assets	—	—	—	—	5,000	5,000
FINANCIAL ASSET AT FAIR VALUE THROUGH NET RESULT:						
Current						
Managed unit trusts ⁽ⁱⁱ⁾	—	1,695	1,695	—	1,367	1,367
Non-current						
Managed unit trusts ⁽ⁱⁱ⁾	—	78,427	78,427	—	73,888	73,888
Total financial assets measured at fair value through net result	—	80,122	80,122	—	75,255	75,255
Total financial assets measured at fair value through net result and cash and deposits	5,057	104,114	109,171	9,575	103,404	112,979

i. Refer Note 6.1 for further information

ii. Managed unit trusts are measured at fair value through net result

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.

4.4 Other financial assets

	2019 (\$ thousand)	2018 (\$ thousand)
TERM DEPOSITS		
Term deposits > three months	—	5,000
Total term deposits at market value	—	5,000

Term deposits with maturity greater than 90 days.

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
- 5.2 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

	2019 (\$ thousand)	2018 (\$ thousand)
CURRENT RECEIVABLES		
Contractual		
Trade receivables	1,954	2,168
Allowance for impairment losses of contractual receivables	(7)	(11)
Other receivables	408	456
	2,355	2,613
Statutory		
Goods and Services Tax input tax credit recoverable	1,217	482
Victorian Government departments and agencies	214	115
	1,431	597
Total current receivables	3,786	3,210
Total receivables	3,786	3,210

Contractual receivables are classified as financial instruments and categorised as financial assets at amortised costs. They are initially recognised at fair value plus any directly attributable transaction costs. The National Gallery of Victoria holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments for disclosure purposes. The National Gallery of Victoria applies AASB 9 for initial measurement of the statutory receivables and as a result statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. Statutory receivables include amounts owing from the Victorian Government.

Details about the National Gallery of Victoria's impairment policies, the National Gallery of Victoria's exposure to credit risk, and the calculation of the loss allowance are set out in note 7.1.3(b) and (c).

5.2 Inventories

	2019 (\$ thousand)	2018 (\$ thousand)
CURRENT INVENTORIES		
Goods held for resale – at cost	2,524	2,007
Less: provision for slow moving stock	(332)	(355)
Total current inventories	2,192	1,652

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

	2019 (\$ thousand)	2018 (\$ thousand)
Balance at beginning of the year	(355)	(605)
Amounts written off during the year	93	356
(Increase)/decrease in provision recognised in the net result	(70)	(106)
Balance at end of the year	(332)	(355)

5.3 Other non-financial assets

	2019 (\$ thousand)	2018 (\$ thousand)
PREPAYMENTS AND OTHER ASSETS		
Prepayments and other assets	2,300	211
Total Prepayments and other assets	2,300	211

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

	2019 (\$ thousand)	2018 (\$ thousand)
CURRENT PAYABLES		
Contractual – unsecured		
Supplies and services	2,154	4,002
Other payables		
• Supplies and services	5,056	5,408
• Employee benefits	138	674
Income in advance	2,303	2,877
Statutory		
Amounts payable to other government agencies	—	—
Total payables	9,651	12,961

Payables consist of:

- **contractual payables**, classified as financial instruments and measured at amortised cost. 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
- **statutory payables**, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.
- Payables for supplies and services have an average credit period of 30 days. No interest is charged on the Payables for supplies and services and Other payables.

5.4.1 Maturity analysis of contractual payables

	(\$ thousand)				
	Carrying amount	Nominal amount	Maturity dates		
			Less than 1 month	1–3 months	3 months–1 year
2019 Payables					
Other payables	9,651	9,651	9,480	171	—
Total	9,651	9,651	9,480	171	—
2018 Payables					
Other payables	12,961	12,961	9,346	3,615	—
Total	12,961	12,961	9,346	3,615	—

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

	2019 (\$ thousand)	2018 (\$ thousand)
Cash at bank and on hand	14,143	5,714
Bank deposits on call	14,906	27,010
Total cash and deposits	29,049	32,724

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

	2019 (\$ thousand)	2018 (\$ thousand)
NET RESULT FOR THE PERIOD	5,674	9,240
Non-cash movements:		
Depreciation of property, plant and equipment	17,056	17,629
Donated cultural assets	(9,588)	(11,057)
Fair value adjustment on investments at fair value through net result	694	—
Unrealised gain on financial transactions	(240)	—
Net (gain)/loss on financial instruments	(36)	(219)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(576)	4,021
(Increase)/decrease in current inventories	(540)	(440)
(Increase)/decrease in prepayments other assets	(2,089)	361
(Decrease)/increase in payables	(3,310)	5,723
(Decrease)/increase in provisions	719	(118)
Net cash flows from/(used in) operating activities	7,763	25,140

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 2019	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	6,838	25,035	19,996	51,869
Operating leases	2,676	1,013	—	3,689
Outsourced services contract commitments	9,330	5,826	—	15,156
Total Commitments (inclusive of GST)	18,844	31,874	19,996	70,714
Less GST recoverable	(1,713)	(2,898)	(1,818)	(6,429)
Total Commitments (exclusive of GST)	17,131	28,976	18,178	64,285
Nominal amounts 2018	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	6,532	24,590	25,994	57,116
Operating leases	3,390	1,082	—	4,472
Outsourced services contract commitments	10,796	14,520	—	25,316
Total Commitments (inclusive of GST)	20,718	40,192	25,994	86,904
Less GST recoverable	(1,883)	(3,654)	(2,363)	(7,900)
Total Commitments (exclusive of GST)	18,835	36,538	23,631	79,004

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 instrument net holding gain/(loss) 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

Introduction

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes and amounts payable to other government agencies). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 Financial Instruments: Presentation.

From 1 July 2018, the National Gallery of Victoria has applied AASB 9 and classifies all of its financial assets based on the business model for managing the assets and the asset's contractual terms.

Categories of financial assets under AASB 9

Financial assets at amortised cost

Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by the National Gallery of Victoria to collect the contractual cash flows, and
- the assets' contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

The National Gallery of Victoria recognises the following assets in this category:

- cash and deposits;
- receivables (excluding statutory receivables); and
- other financial assets

Financial assets at fair value through net result

Equity instruments that are held for trading as well as derivative instruments are classified as fair value through net result. Other financial assets are required to be measured at fair value through net result unless they are measured at amortised cost or fair value through other comprehensive income as explained above.

However, as an exception to those rules above, the National Gallery of Victoria may, at initial recognition, irrevocably designate financial assets as measured at fair value through net result if doing so eliminates or significantly reduces a measurement or recognition inconsistency ('accounting mismatch') that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases.

The National Gallery of Victoria has designated all of its investments in managed unit trusts and derivative assets at fair value through net result.

Categories of financial assets previously under AASB 139

Receivables and cash are financial instrument assets with fixed and determinable payments that are not quoted on an active market. These assets are initially recognised at fair value plus any directly attributable transaction costs. Subsequent to initial measurement, receivables are measured at amortised cost using the effective interest method (and for assets, less any impairment). The National Gallery of Victoria recognises the following assets in this category:

- cash at bank and on hand;
- term deposits;
- bank deposits at call;
- receivables (excluding statutory receivables).

Financial assets at amortised costs: If the National Gallery of Victoria has the positive intent and ability to hold nominated investments to maturity, then such financial assets may be classified as held to maturity. These are recognised initially at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, financial assets at amortised costs are measured at amortised cost using the effective interest method, less any impairment losses. The financial assets at amortised costs category includes term deposits for which the National Gallery of Victoria intends to hold to maturity.

Categories of financial liabilities under AASB 9 and previously under AASB 139

Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest-bearing liability, using the effective interest rate method. The National Gallery of Victoria recognises payables (excluding statutory payables) in this category.

Derivative liabilities are measured at fair value through net result.

Offsetting financial instruments: Financial instrument assets and liabilities are offset, and the net amount presented in the consolidated balance sheet when, and only when, the National Gallery of Victoria has a legal right to offset the amounts and intend either to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial assets: A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is derecognised when:

- the rights to receive cash flows from the asset have expired; or
- the National Gallery of Victoria retains the right to receive cash flows from the asset, but has assumed an obligation to pay them in full without material delay to a third party under a 'pass through' arrangement; or
- the National Gallery of Victoria has transferred its rights to receive cash flows from the asset and either:
 - has transferred substantially all the risks and rewards of the asset; or
 - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where the National Gallery of Victoria has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the National Gallery of Victoria's continuing involvement in the asset.

Derecognition of financial liabilities: A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an 'other economic flow' in the comprehensive operating statement.

Reclassification of financial instruments: Subsequent to initial recognition reclassification of financial liabilities is not permitted. Financial assets are required to be reclassified between fair value through net result, fair value through other comprehensive income and amortised cost when and only when the National Gallery of Victoria's business model for managing its financial assets has changes such that its previous model would no longer apply.

However, the National Gallery of Victoria is generally unable to change its business model because it is determined by the Performance Management Framework (PMF) and all Victorian government departments are required to apply the PMF under the Standing Directions of the Assistant Treasurer 2018.

If under rare circumstances an asset is reclassified, the reclassification is applied prospectively from the reclassification date and previously recognised gains, losses or interest should not be restated. If the asset is reclassified to fair value, the fair value should be determined at the reclassification date and any gain or loss arising from a difference between the previous carrying amount and fair value is recognised in net result.

7.1.1 Categorisation of financial instruments

(\$ thousand)						
2019	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets measured at fair value through other comprehensive income (FVOCI)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total	
Contractual financial assets						
Cash and deposits	—	—	29,049	—	29,049	
Receivables	—	—	2,355	—	2,355	
Investment in externally managed unit trusts	80,122	—	—	—	80,122	
Total contractual financial assets	80,122	—	31,404	—	111,526	
Contractual financial liabilities						
Payables	—	—	—	9,651	9,651	
Total contractual financial liabilities	—	—	—	9,651	9,651	
2018	Cash and deposits	Contractual financial assets – at fair value (available-for-sale)	Contractual financial assets and receivables held to maturity at amortised cost	Contractual financial liabilities at amortised cost	Total	
Contractual financial assets						
Cash and deposits	32,724	—	—	—	32,724	
Receivables	—	—	2,613	—	2,613	
Investment in externally managed unit trusts	—	75,255	—	—	75,255	
Term deposits	—	—	5,000	—	5,000	
Total contractual financial assets	32,724	75,255	7,613	—	115,592	
Contractual financial liabilities						
Payables	—	—	—	12,961	12,961	
Total contractual financial liabilities	—	—	—	12,961	12,961	

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

	2019 (\$ thousand)	2018 (\$ thousand)
Contractual financial assets ⁽ⁱ⁾		
Cash and deposits	336	429
Receivables	4	2
Investment in externally managed unit trusts	8,690	5,901
Total contractual financial assets net holding gain/(loss)	9,030	6,332

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

- i. For cash and cash equivalents, receivables and financial assets at fair value through net result, 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.

Financial risk management objectives and policies

As a whole, the National Gallery of Victoria financial risk management program seeks to manage these risks and the associated volatility of its financial performance. Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability are disclosed in Note 7.3 to the financial statements. The main purpose in holding financial instruments is to prudentially manage the National Gallery of Victoria's financial risks within the government policy parameters. [AASB 7.33(a), (b)] The National Gallery of Victoria's main financial risks include credit risk, liquidity risk, interest rate risk, foreign currency risk and equity price risk. The National Gallery of Victoria manages these financial risks in accordance with its financial risk management policy. The National Gallery of Victoria uses different methods to measure and manage the different risks to which it is exposed. Primary responsibility for the identification and management of financial risks rests with the Accountable Officer of the National Gallery of Victoria.

7.1.3 Credit risk

National Gallery of Victoria

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due. 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 that are more than 60 days overdue, and changes in debtor credit ratings. Contract financial assets are written off against the carrying amount when there is no reasonable expectation of recovery. Bad debt written off by mutual consent is classified as a transaction expense. Bad debt written off following a unilateral decision is recognised as other economic flows in the net result. 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.

There has been no material change to the National Gallery of Victoria's credit risk profile in 2018–19.

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

(\$ thousand)				
2019	Government agencies (triple-A credit rating)	Other (min triple-B credit rating)	Not rated ⁽ⁱⁱ⁾	Total
Contractual financial assets				
Cash and deposits	14,906	14,091	52	29,049
Receivables ⁽ⁱ⁾	—	—	2,355	2,355
Investment in externally managed unit trusts	—	—	80,122	80,122
Total contractual financial assets	14,906	14,091	82,529	111,526
2018				
Contractual financial assets				
Cash and deposits	27,010	5,336	378	32,724
Receivables ⁽ⁱ⁾	—	—	2,613	2,613
Investment in externally managed unit trusts	—	—	75,255	75,255
Term deposits	5,000	—	—	5,000
Total contractual financial assets	32,010	5,336	78,246	115,592

- 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.

Impairment of financial assets under AASB 9 – applicable from 1 July 2018

From 1 July 2018, the National Gallery of Victoria has been recording the allowance for expected credit loss for the relevant financial instruments, replacing AASB 139's incurred loss approach with AASB 9's Expected Credit Loss approach. Subject to AASB 9 impairment assessment include the National Gallery of Victoria's contractual receivables and statutory receivables. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

Contractual receivables at amortised cost

The National Gallery of Victoria applies AASB 9 simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. The National Gallery of Victoria has grouped contractual receivables on shared credit risk characteristics and days past due and select the expected credit loss rate based on the National Gallery of Victoria's past history, existing market conditions, as well as forward-looking estimates at the end of the financial year. On this basis, the National Gallery of Victoria determines the opening loss allowance on initial application date of AASB 9 and the closing loss allowance at end of the financial year as follows:

7.1.3(b):

(\$ thousand)						
1 July 2018	Current	Less than 1 month	1–3 months	3 months – 1 year	1–5 years	Total
Expected loss rate	0%	0%	0%	5.8%	—	—
Gross carrying amount of contractual receivables	2,080	104	251	189	—	2,624
Loss allowance	—	—	—	11	—	11
30 June 2019						
30 June 2019	Current	Less than 1 month	1–3 months	3 months – 1 year	1–5 years	Total
Expected loss rate	0%	0%	0%	3.0%	—	—
Gross carrying amount of contractual receivables	2,072	50	9	230	—	2,362
Loss allowance	—	—	—	7	—	7

7.1.3(c): Movement in the loss allowance for contract receivables

	2019 (\$ thousand)	2018 (\$ thousand)
Opening Loss Allowance	(11)	(13)
Opening retained earnings adjustment on adoption of AASB 9	—	—
Opening loss allowance	(11)	(13)
(Increase)/decrease in provision recognised in the net result	4	2
Balance at end of the year	(7)	(11)

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.

Credit loss allowance is classified as other economic flows in the net result. Contractual receivables are written off when there is no reasonable expectation of recovery and impairment losses are classified as a transaction expense. Subsequent recoveries of amounts previously written off are credited against the same line item.

In prior years, a provision for doubtful debts is recognised when there is objective evidence that the debts may not be collected, and bad debts are written off when identified. A provision is made for estimated irrecoverable amounts from the sale of goods when there is objective evidence that an individual receivable is impaired. Bad debts considered as written off by mutual consent.

Statutory receivables and debt investments at amortised cost

The National Gallery of Victoria's non-contractual receivables arising from statutory requirements are not financial instruments. However, they are nevertheless recognised and measured in accordance with AASB 9 requirements as if those receivables are financial instruments.

Statutory receivables are considered to have low credit risk, taking into account the risk of default and capacity to meet contractual cash flow obligations in the near term. As the result, the loss allowance recognised for these financial assets during the period was limited to 12 months expected losses. No loss allowance recognised at 30 June 2018 under AASB 139. No additional loss allowance required upon transition into AASB 9 on 1 July 2018.

7.1.4 Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as 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 is exposed to liquidity risk mainly through the 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. Objectives, policies and processes used to manage each of these risks are disclosed below.

Sensitivity disclosure analysis and assumptions

The National Gallery of Victoria's sensitivity to market risk is determined based on the observed range of actual historical data for the preceding five-year period, with all variables other than the primary risk variable held constant. The National Gallery of Victoria's fund managers cannot be expected to predict movements in market rates and prices. Sensitivity analyses shown are for illustrative purposes only. The following movements are 'reasonably possible' over the next 12 months:

- a movement of 100 basis points up and down (100 basis points up and down) in market interest rates (AUD) (refer table 7.1.5b);
- proportional exchange rate movement of 15 per cent down (2019: 15 per cent, depreciation of AUD) and 15 per cent up (2018: 15 per cent, appreciation of AUD) against the USD, from the year end rate of 0.7013 (2018: 0.7391); and
- a movement of 15 per cent up and down (2018: 15 per cent) for the top ASX 200 index (refer table 7.1.7a). The tables that follow show the impact on the National Gallery of Victoria's net result and equity for each category of financial instrument held by the National Gallery of Victoria at the end of the reporting period, if the above movements were to occur.

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)						
2019	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	1.65%	14,143	—	—	14,143	
• Cash deposits at call	—	—	—	—	—	
Term deposits	—	—	—	—	—	
Cash deposits at call (investment in externally managed unitised trusts)	2.22%	14,906	—	14,906	—	
Receivables	—	2,355	—	—	2,355	
Investments in managed unit trusts	—	80,122	—	—	80,122	
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	9.58%	1,695	—	1,695	—	
Term deposits > three months	—	—	—	—	—	
	—	113,221	—	16,601	96,620	
Financial liabilities						
Payables	—	9,651	—	—	9,651	
	—	9,651	—	—	9,651	
Net financial assets/(liabilities)	—	103,570	—	16,601	86,969	

7.1.5(a): Interest rate analysis of financial instruments (cont'd)

(\$ thousand)						
2018	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	1.50%	5,715	—	5,336	379	
• Cash deposits at call	1.45%	9,929	—	9,929	—	
Term deposits	2.05%	5,000	5,000	—	—	
Cash deposits at call (investment in externally managed unitised trusts)	2.02%	12,080	—	12,080	—	
Receivables	—	2,613	—	—	2,613	
Investments in managed unit trusts	—	73,888	—	—	73,888	
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	0.98%	1,367	1,367	—	—	
Term deposits > three months	2.16%	5,000	5,000	—	—	
	—	115,592	11,367	27,345	76,880	
Financial liabilities						
Payables	—	(12,961)	—	—	(12,961)	
	—	(12,961)	—	—	(12,961)	
Net financial assets/(liabilities)	—	102,631	11,367	27,345	63,919	

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 +/- 100bp.

(\$ thousand)					
2019 Interest Rate Risk Sensitivity		+100bp		-100bp	
	Carrying Amount	Net Result	Other comprehensive income	Net Result	Other comprehensive income
Financial assets					
Cash and cash equivalents	27,354	274	—	(274)	—
Investments in managed unit trusts	80,122	—	—	—	—
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	1,695	17	—	(17)	—
Total impact	—	291	—	(291)	—
2018 Interest Rate Risk Sensitivity					
Financial assets					
Cash and cash equivalents	32,724	327	—	(327)	—
Investments in managed unit trusts	73,888	—	—	—	—
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	1,367	14	—	(14)	—
Other financial assets	5,000	50	—	(50)	—
Total impact	—	391	—	(391)	—

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 below 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)					
2019 Price Risk Sensitivity	Carrying Amount	+15%		-15%	
		Net Result	Other comprehensive income	Net Result	Other comprehensive income
Financial assets					
Cash and cash equivalents	29,049	—	—	—	—
Receivables	2,355	—	—	—	—
Investments in managed unit trusts	80,122	12,018	—	(12,018)	—
Other financial assets	—	—	—	—	—
Total increase/(decrease)	—	12,018	—	(12,018)	—
2018 Price Risk Sensitivity					
Financial assets					
Cash and cash equivalents	32,724	—	—	—	—
Receivables	2,613	—	—	—	—
Investments in managed unit trusts	75,255	—	11,288	(2,381)	(8,907)
Other financial assets	5,000	—	—	—	—
Total increase/(decrease)	—	—	11,288	(2,381)	(8,907)

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 2019, 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 2019, the National Gallery of Victoria had no contingent liabilities (2017/18 \$0).

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:

- Investments in managed unit trust at fair value through net result;
- Land and buildings and plant and equipment; and
- Cultural assets

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The National Gallery of Victoria determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

Fair value hierarchy

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

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.

The National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by re-assessing 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.

The Valuer-General Victoria (VGV) is the National Gallery of Victoria's independent valuation agency. VGV and Jones Lang LaSalle Valuations & Advisory (JLL) (for the State Collection), monitor changes in the fair value of each asset and liability through relevant data sources to determine whether revaluation is required.

How this section is structured

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 approximate 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 2018/19 reporting period.

These financial instruments include:

Financial assets

Cash and deposits
Receivables
Investment in managed unit trusts

Financial liabilities

Payables

Where the fair value of the financial instruments is different from the carrying amounts, the following information has been included to disclose the difference.

7.3.1(a): Fair value of the financial instruments at amortised cost

(\$ thousand)				
	Carrying amount 2019	Fair value 2019	Carrying amount 2018	Fair value 2018
Financial assets				
Cash and deposits	29,049	29,049	32,724	32,724
Receivables ⁽ⁱ⁾	2,355	2,355	2,613	2,613
Other financial assets	—	—	5,000	5,000
Financial liabilities				
Payables ⁽ⁱ⁾	9,651	9,651	12,961	12,961

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).

7.3.1(b): Financial assets measured at fair value

(\$ thousand)				
	Carrying amount as at 30 June 2019	Fair value measurement at end of reporting period using:		
2019		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Investments at fair value through net result				
Diversified fixed interest ⁽ⁱⁱ⁾	1,695	1,695	—	—
Australian equities ⁽ⁱⁱⁱ⁾	35,817	—	35,817	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	34,815	—	34,815	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,828	—	3,828	—
Property ⁽ⁱⁱⁱ⁾	3,967	—	3,697	—
Total	80,122	1,695	78,427	—
2018				
	Carrying amount as at 30 June 2018	Fair value measurement at end of reporting period using:		
2018		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial assets at fair value through other comprehensive income				
Diversified fixed interest ⁽ⁱⁱ⁾	1,367	1,367	—	—
Australian equities ⁽ⁱⁱⁱ⁾	35,629	—	35,629	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	31,101	—	31,101	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,462	—	3,462	—
Property ⁽ⁱⁱⁱ⁾	3,696	—	3,696	—
Total	75,255	1,367	73,888	—

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 2019

(\$ thousand)				
	Carrying amount as at 30 June 2019	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
Specialised land	74,244	—	—	74,244
Heritage buildings	43,852	—	—	43,852
Heritage building plant	50,501	—	—	50,501
Heritage building fit-out	68,292	—	—	68,292
Leasehold improvements	317	—	—	317
General plant & equipment	9,521	—	—	9,521
Total	246,277	—	—	246,277

There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets as at 30 June 2018

(\$ thousand)				
	Carrying amount as at 30 June 2018	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
Specialised land	74,244	—	—	74,244
Heritage buildings	44,408	—	—	44,408
Heritage building plant	54,922	—	—	54,922
Heritage building fit-out	76,343	—	—	76,343
Leasehold improvements	393	—	—	393
General plant & equipment	9,274	—	—	9,274
Total	259,584	—	—	259,584

There have been no transfers between levels during the period.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2019 (and 30 June 2018)

	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	\$4,825	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	\$4,825	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	\$4,825	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 improvement	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	Current 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.

7.3.2 Fair value determination of non-current physical assets (cont'd)

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 Assistant Treasurer, 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 Assistant Treasurer, 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 it 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 reflect 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 replacement cost 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 2019. 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 2019. 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 2019

	(\$ thousand)			
	Carrying amount as at 30 June 2019	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	3,596,928	—	1,803,838	1,793,090
Additions	19,295	—	19,295	—
Carrying amount at the end of the year	3,616,223	—	1,823,133	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	4,582	—	1,263	3,319
Additions	36	—	36	—
Carrying amount at the end of the year	4,618	—	1,299	3,319
Total Cultural assets	3,620,841	—	1,824,432	1,796,409

Fair value measurement hierarchy for the Cultural assets as at 30 June 2018

	(\$ thousand)			
	Carrying amount as at 30 June 2018	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	3,571,074	—	1,777,984	1,793,090
Additions	25,854	—	25,854	—
Carrying amount at the end of the year	3,596,928	—	1,803,838	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	4,227	—	908	3,319
Additions	355	—	355	—
Carrying amount at the end of the year	4,582	—	1,263	3,319
Total Cultural assets	3,601,510	—	1,805,101	1,796,409

**Fair value measurement hierarchy for assets
as at 30 June 2019 (and 30 June 2018)**

	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 103H. The last valuation of the Collection was in 2016 by Jones Lang LaSalle Valuations & Advisory (JLL), formerly 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 103H.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Assistant Treasurer, JLL are engaged to perform a fair value assessment 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 using the market approach. Works of art with a value over \$500,000 (Category 1) were valued on an individual basis. All other works of art (Category 2) were valued using a statistical sampling approach. For the 2016 valuation there were 760 Category 1 works of art. The remainder of the Collection (Category 2) were valued on a multistage sampling basis. The multistage sampling involved subdividing the Category 2 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 were 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 Category 2 works of art 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.

Each year since 2015/16, Jones Lang LaSalle Valuations & Advisory (JLL) have performed a fair value assessment. The purpose of the materiality assessment is to assess the impact on the fair value of the Collection by taking into account a range of factors including broad economic, market and artwork specific indicators and movements in foreign exchange rates. In addition, a desktop valuation is performed of the Category 1 works of art and the impact of Category 2 works of art accessioned since 2015/16 are taken into account. A material change (greater than 10%) could trigger an adjustment to the fair value of the Collection.

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". There was no material movement based on the materiality review to assess the fair value of the State collection for 2018/19.

NOTE 8. 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 Ex-gratia expenses
- 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 Reserves
- 8.4 Change in accounting policies
- 8.5 Responsible persons
- 8.6 Remuneration of executives
- 8.7 Related party transactions
- 8.8 Renumeration of Auditors
- 8.9 Subsequent events
- 8.10 Australian Accounting Standards issued that are not yet effective
- 8.11 Glossary of technical terms

8.1 Ex gratia expenses

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2018 – 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 non-financial assets;
- revaluations and impairments of non-financial 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.

	2019 (\$ thousand)	2018 (\$ thousand)
8.2.1 NET GAIN/(LOSS) ON FINANCIAL INSTRUMENTS		
Decrease in provision for doubtful debts ⁽ⁱ⁾	4	2
Net gain/(loss) on foreign exchange transactions	18	(85)
Net unrealised gain/(loss) on foreign exchange transactions	240	—
Fair value adjustment of investments at fair value through net result	(694)	—
Net gain on financial instruments	36	219
Total net gain/(loss) on financial instruments	(396)	136
8.2.2 NET GAIN/(LOSS) ON NON-FINANCIAL ASSETS		
(Increase)/decrease in provision for slow-moving stock	23	250
Net loss on disposal of property, plant and equipment	(127)	(1,261)
Total net gain/(loss) on non-financial assets	(104)	(1,011)
8.2.3 OTHER GAIN/(LOSS) FROM OTHER ECONOMIC FLOWS		
Net loss on forward foreign exchange hedge contracts	—	(1)
Net gain/(loss) arising from revaluation of long service leave liability ⁽ⁱⁱ⁾	(210)	(10)
Total net gain/(loss) on non-financial assets and liabilities	(210)	(11)

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 Reserves

	Notes	2019 (\$ thousand)	2018 (\$ thousand)
Collection surplus			
	8.3.2		
Balance at beginning of financial year		389,356	366,077
Transfer from accumulated surplus		29,948	23,279
Balance at end of financial year		419,304	389,356
Infrastructure surplus			
	8.3.3		
Balance at beginning of financial year		59,693	59,198
Transfer from accumulated surplus		204	495
Balance at end of financial year		59,897	59,693
Physical assets revaluation surplus			
	8.3.4		
Balance at beginning of financial year		194,101	180,487
Increment/(decrement) during the year		—	13,614
Balance at end of financial year		194,101	194,101
Cultural assets revaluation surplus			
	8.3.5		
Balance at beginning of financial year		3,305,975	3,305,975
Increment/(decrement) during the year		—	—
Balance at end of financial year		3,305,975	3,305,975
Financial assets available-for-sale surplus			
	8.3.6		
Balance at beginning of financial year		8,907	5,508
Transfer to accumulated surplus for transition to AASB 9 <i>Financial Instruments</i>		(8,907)	—
Increment/(decrement) during the year		—	3,399
Balance at end of financial year		—	8,907
Balance of reserves at the end of financial year		3,979,277	3,958,032
Net change in reserves		21,245	(40,787)

8.3.1 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.

8.3.2 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.

8.3.3 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.

8.3.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.3.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.3.6 Financial assets at fair value through net result

Represents increments arising from the revaluation of financial assets at fair value through net result.

8.3.7 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.

8.4 Change in accounting policies

The National Gallery of Victoria has elected to apply the limited exemption in AASB 9 paragraph 7.2.15 relating to transition for classification and measurement and impairment, and accordingly has not restated comparative periods in the year of initial application. As a result: (a) any adjustments to carrying amounts of financial assets or liabilities are recognised at beginning of the current reporting period with difference recognised in opening retained earnings; and (b) financial assets and provision for impairment have not been reclassified and/or restated in the comparative period. AASB 9 introduces a major change to hedge accounting however there has been no change to the accounting treatment from previous years given the National Gallery of Victoria only has approval from the State Treasurer to take out forward foreign currency contracts where the amount of foreign currency and date of settlement is fixed. This note explains the impact of the adoption of AASB 9 *Financial Instruments* on the National Gallery of Victoria's financial statements.

8.4.1 Changes to classification and measurement

On initial application of AASB 9 on 1 July 2018, the National Gallery of Victoria's management has assessed for all financial assets based on the National Gallery of Victoria's business models for managing the assets. The following are the changes in the classification of the National Gallery of Victoria's financial assets:

(a) **Investments in unit trusts** previously classified as available-for-sale under AASB 139 are now classified as fair value through net result under AASB 9. As a result of the change in classification, the related fair value gain of \$8.907 million was previously recognised through other comprehensive income as the available-for-sale financial assets reserve at 1 July 2018 was transferred to the accumulated surplus. The fair value decrement of \$694 thousand for the year ended 30 June 2019 which would have previously been recognised through other comprehensive income, was recognised through net result as an other economic flow.

(b) **Term deposits** previously classified as held to maturity under AASB 139 are now reclassified as financial assets at amortised cost under AASB 9. There was no difference between the previous carrying amount and the revised carrying amount at 1 July 2018 to be recognised in opening retained earnings.

(c) **Contractual receivables** previously classified as receivables under AASB 139 are now reclassified as financial assets at amortised cost under AASB 9. The accounting for financial liabilities remains largely the same as it was under AASB 139, except for the treatment of gains or losses arising from the National Gallery of Victoria's own credit risk relating to liabilities designated at fair value through net result. Such movements are presented in other comprehensive income with no subsequent recycle through profit or loss.

The National Gallery of Victoria's accounting policies for financial assets and liabilities are set out in note 7.1. The following table summarises the required and elected reclassification upon adoption of AASB 9. The main effects resulting from the reclassification are as follows:

(\$ thousand)						
AASB 9 Measurement Categories						
	Notes	AASB 139 Measurement Categories	Fair value through net result (designated)	Fair value through net result (mandatory)	Amortised cost	Fair value through other comprehensive income
AASB 139 Measurement Categories						
Loan and receivables						
Trade receivables	8.4.1(c)	2,157	—	—	2,157	—
Other receivables	8.4.1(c)	456	—	—	456	—
Held to maturities						
Term deposits	8.4.1(b)	5,000	—	—	5,000	—
Available for sale						
Managed investment units	8.4.1(a)	75,255	75,255	—	—	—
As at 1 July 2018		82,868	75,255	—	7,613	—

8.4.2 Changes to the impairment of financial assets

Under AASB 9, all loans and receivables not carried at fair value through net result are subject to AASB 9's new expected credit loss (ECL) impairment model, which replaces AASB 139's incurred loss approach.

For receivables, the National Gallery of Victoria applies the AASB 9 simplified approach to measure expected credit losses based on the change in the ECLs over the life of the asset. Application of the lifetime ECL allowance did not result in an increase in the impairment loss of the National Gallery of Victoria. Refer to Note 7.1.3 for details about the calculation of the allowance.

8.4.3 Transition impact

The transition impact of first-time adoption of AASB 9 on Comprehensive Operating Statement and Balance Sheet has been summarised in the following tables.

Impact on Comprehensive Income Statement as at 1 July 2018 as follows:

(\$ thousand)		
Comprehensive operating statement	Notes	2018
Impairment of financial assets	8.4.1(c)	—
Other economic flows included in net result		
Changes to financial assets available-for-sale revaluation surplus	8.4.1(a)	(8,907)
Other economic flows – other comprehensive income		(8,907)
Comprehensive income		(8,907)

Impact on Balance Sheet is illustrated with the following reconciliation between the carrying amounts under AASB 139 at 30 June 2018 and the balances reported under AASB 9 at 1 July 2018 for each affected balance sheet line item:

(\$ thousand)					
Balance sheet	Notes	Amount at 30/6/2018	Reclassification	Remeasurement (ECL)	Restated amount at 1/7/2018
Receivables	8.4.1(c)	2,624	(2,624)	—	—
Financial assets held for maturity	8.4.1(b)	5,000	(5,000)	—	—
Available for sale	8.4.1(a)	75,255	(75,255)	—	—
Financial assets at fair value through net result	8.4.1(a)	—	75,255	—	75,255
Financial assets at amortised cost	8.4.1(c)	—	7,624	—	7,624
Impairment loss allowance	8.4.1(b)	(11)	—	—	(11)
Other financial assets		33,321	—	—	33,321
Total financial assets		116,189	—	—	116,189
Total liabilities		18,404	—	—	18,404
Accumulated surplus/(deficit)	8.4.1(a)	(152,880)	8,907	—	(143,973)
Financial assets available for sale revaluation surplus	8.4.1(a)	8,907	(8,907)	—	—
Other items in equity		4,108,470	—	—	4,108,470
Total equity		3,964,497	—	—	3,964,497

For other loans and receivables, the National Gallery of Victoria applies the AASB 9 simplified approach to measure expected credit losses based on the change in the ECLs over the life of the asset. Application of the lifetime ECL allowance method did not result in an increase in the impairment loss allowance. Refer to note 7.1.3(a) for details about the calculation of the allowance.

8.5 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: M. Foley MLA

Trustees who served during the year were:

Prof. S. Baker AM
 Mr L. Clifford AO
 Mrs K. Campbell-Pretty AM (from 28 May 2019)
 Mr D. Elzinga
 Ms L. Gay
 Mr C. Lyon
 Mr A. Sisson AO (until 14 May 2019)
 Mr M. Ullmer AO
 Ms J. Whiting AM (President)

Director (Accountable Officer): Mr A Ellwood AM

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: \$620,000 to \$629,999 (2018 \$590,000 to \$599,999).

Amounts relating to the Minister are reported in the financial statements of the Department of Parliamentary Services Financial Report.

8.6 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. Accordingly, remuneration is determined on an accrual basis per the Department of Treasury and Finance Model change.

In 2018/19 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.

Post-employment benefits include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits include long service leave, other long service benefits or deferred compensation.

During 2018/19 there were three executives in service throughout the entire year.

Remuneration of executives (Including Key Management Personnel disclosed in Note 8.5)	Total remuneration	
	2019 (\$ thousand)	2018 (\$ thousand)
Short-term employee benefits	814	652
Post-employment benefits	81	64
Other long-term benefits	19	16
Total remuneration	914	732
Total number of executives ⁽ⁱ⁾	3	3
Total annualised employee equivalents ⁽ⁱⁱ⁾	3	2.5

- 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 8.7)
 ii. Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.7 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 8.5)
- 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 8.5);
- 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 of a recurrent base appropriation of \$52.6 million (2017/18: \$52.9 million) and capital expenditure funding of \$485,280 (2017/18: \$495,000).

The National Gallery of Victoria also received from other State Government entities the following funding:

- exhibition programming of \$2.39 million (2017/18: \$2.75 million) from Department of Jobs, Precincts and Regions; and
- education programming of \$432,300 (2017/18: \$438,550) 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 (2017/18: \$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 \$7.5 million (2017/18: \$4.3million):

- payments for utility costs to Arts Centre;
- 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). Please refer to Note 8.8; 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 8.5). Remuneration of KMP is disclosed in Notes 8.5 and 8.6.

In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:

- Mr Andrew Clark (Deputy Director)
- Dr Isobel Crombie (Assistant Director, Curatorial and Collection Management)
- Mr Don Heron (Assistant Director, Exhibitions Management and Design)

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 \$1.8 million (2017/18 \$75,000).

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.

8.8 Remuneration of auditors

	2019 (\$ thousand)	2018 (\$ thousand)
Victorian Auditor General's Office		
Audit of the financial statements	66	63
Total	66	63

8.9 Subsequent events

There were no significant events occurring after the reporting date in 2019 (2018 – nil).

8.10 Australian Accounting Standards issued that are not yet effective

The following AASs become effective for reporting periods commencing after 1 July 2019:

- AASB 16 *Leases*;
- AASB 15 *Revenue from Contract with Customers*; and
- AASB 1058 *Income of Not-for-Profit Entities*.

Leases

AASB 16 *Leases* replaces AASB 117 *Leases*, AASB Interpretation 4 *Determining whether an Arrangement contains a Lease*, AASB Interpretation 115 *Operating Leases-Incentives* and AASB Interpretation 127 *Evaluating the Substance of Transactions Involving the Legal Form of a Lease*.

AASB 16 sets out the principles for the recognition, measurement, presentation and disclosure of leases and requires lessees to account for all leases on the balance sheet by recording a Right-Of-Use (RoU) asset and a lease liability except for leases that are shorter than 12 months and leases where the underlying asset is of low value (deemed to be below \$10,000).

AASB 16 also requires the lessees to separately recognise the interest expense on the lease liability and the depreciation expense on the right-of-use asset, and remeasure the lease liability upon the occurrence of certain events (e.g. a change in the lease term, a change in future lease payments resulting from a change in an index or rate used to determine those payments). The amount of the re-measurement of the lease liability will generally be recognised as an adjustment to the RoU asset.

The effective date is for annual reporting periods beginning on or after 1 January 2019. The National Gallery of Victoria intends to adopt AASB 16 in 2019/20 financial year when it becomes effective.

The National Gallery of Victoria will apply the standard using a modified retrospective approach with the cumulative effect of initial application recognised as an adjustment to the opening balance of accumulated surplus at 1 July 2019, with no restatement of comparative information.

Various practical expedients are available on adoption to account for leases previously classified by a lessee as operating leases under AASB 117. The National Gallery of Victoria will elect to use the exemptions for all short-term leases (lease term less than 12 months) and low value leases (deemed to be below \$10,000).

In addition, AASB 2018-8 – Amendments to Australian Accounting Standards – Right-of-Use Assets (RoU) of Not-for-Profit Entities allows a temporary option for not-for-profit entities to not measure RoU assets at initial recognition at fair value in respect of leases that have significantly below-market terms, since further guidance is expected to be developed to assist not-for-profit entities in measuring RoU assets at fair value. The Standard requires an entity that elects to apply the option (i.e. measures a class or classes of such RoU assets at cost rather than fair value) to include additional disclosures. The National Gallery of Victoria intends to choose the temporary relief to value the RoU asset at the present value of the payments required (at cost).

The National Gallery of Victoria has performed a detailed impact assessment of AASB 16 and the potential impact in the initial year of application has been estimated as follows:

- increase in RoU (\$19,837,000);
- increase in related depreciation (\$4,290,000);
- increase in lease liability (\$20,180,000);
- increase in related interest (\$606,000) calculated using effective interest method; and
- decrease in rental expense (\$4,553,000).

Revenue and Income

AASB 15 supersedes AASB 118 *Revenue*, AASB 111 *Construction Contracts* and related Interpretations and it applies, with limited exceptions, to all revenue arising from contracts with its customers.

AASB 15 establishes a five-step model to account for revenue arising from an enforceable contract that imposes a sufficiently specific performance obligation on an entity to transfer goods or services. AASB 15 requires entities to only recognise revenue upon the fulfilment of the performance obligation. Therefore, entities need to allocate the transaction price to each performance obligation in a contract and recognise the revenue only when the related obligation is satisfied.

To address specific concerns from the 'not-for-profit' sector in Australia, the AASB also released the following standards and guidance:

- AASB 2016-8 *Amendments to Australian Accounting Standards – Australian implementation guidance for NFP entities* (AASB 2016-8), to provide guidance on application of revenue recognition principles under AASB 15 in the not-for-profit sector.
- AASB 2018-4 *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Public-Sector Licensors* (2018-4), to provide guidance on how to distinguish payments received in connection with the access to an asset (or other resource) or to enable other parties to perform activities as tax and non-IP licence. It also provides guidance on timing of revenue recognition for non-IP licence payments.

- AASB 1058 *Income of Not-for-Profit Entities*, to supplement AASB 15 and provide criteria to be applied by not-for-profit entities in establishing the timing of recognising income for government grants and other types of contributions previously contained within AASB 1004 Contributions.

AASB 15, AASB 1058 and the related guidance will come into effect for not-for-profit entities for annual reporting periods beginning on or after 1 January 2019. The National Gallery of Victoria intends to adopt these standards in 2019/20 financial year when it becomes effective.

The National Gallery of Victoria will apply the standard using a modified retrospective approach with the cumulative effect of initial application recognised as an adjustment to the opening balance of accumulated surplus at 1 July 2019, with no restatement of comparative information.

The National Gallery of Victoria has performed a detailed impact assessment of AASB 15 and AASB 1058 and the potential impact in the initial year of application has been estimated as follows:

- increase in Other grants from State Government entities (\$nil)
- increase in Operating activities income (\$nil),
- decrease in income in advance (\$873,000)

8.11 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 transactions'.

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.

Expected credit losses

Expected credit losses are the present value of the weighted average of credit losses with respective risks of default occurring as the weights.

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 financial assets at fair value through other comprehensive income.

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.

SUPPORT



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AS AT 30 JUNE 2019



The NGV is responsible for managing the activities of its affiliated groups, namely the NGV Business Council, the NGV Voluntary Guides and the NGV Women's Association.

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(opposite)

The 'Salon Gallery' at NGV International during the exhibition *The Krystyna Campbell Pretty Fashion Gift*.

(above)

The making of Cai Guo-Qiang's *Transience II (Peony)*, 2019, a gunpowder painting rendered on silk.

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Mr Brendan O'Brien & Mrs Grace O'Brien
Assoc. Prof. Justin O'Day AM & Mrs Sally O'Day
Mrs Vicki Olsson
Mr Kean T. Ooi
Papunya Tula Artists Pty Ltd
Ms Louise Paramor
Mr Kenneth W. Park
Mr Phillip Parker
Mr Louis Partos
Mr John Patrick & Mrs Bridget Patrick
Mr David Payes & Mrs Sonia Payes
Miss Loris Peggie
Prof. Graham Peirson & Mrs Christine Peirson
Dr Yvonne Perret
Ms Barbara Perry
Mr Anthony Pie & Mrs Betsy Pie
Mr Hans Pierrot & Mrs Merril Pierrot
Ms Lynette Piggott
Mr Roger Pitt
Mr John Pizzey & Mrs Betty Pizzey
Ms Samantha Pizzi
Prof. Margaret Plant
Mr Julien Playoust & Mrs Michelle Playoust
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Mr Allan Powell
Mr Brendan Power & Mrs Diane Power
Mr Ian Pratt
Mr David Prior
Mrs Elizabeth A. Pryce
The Thomas Rubie Purcell & Olive Esma Purcell Trust
Mr Ben Quilty
Ms Louise Rath & Mr Malcolm Davidson
Mr Jarrod Rawlins & Ms Tara Rawlins
Mr Anthony Rayward & Mrs Elizabeth Rayward
Mrs P. B. Reed

Mr Alan Rees & Mrs Jancis Rees
Mr Ralph Renard & Mrs Ruth Renard
Ms Gwenda Robb
Anthea S. V. Robinson Bequest
Ms Kay Rodda
Mr Arthur Roe
Mr Ian Rogers & Mrs Gail Rogers
Ms Dodi Rose
Mr Simon Rosenthal
Mr Philip Ross & Ms Sophia Pavlovski-Ross
Mr Andrew Rozwadowski & Ms Patricia Duncan
Ms Judith Rutherford
Mr Adam Ryan & Mrs Yoko Ryan
Mr Graham Ryles OAM KSJ & Mrs Judith Ryles OAM
Dr Murray Sandland
Ms Lisa Sassella
Mrs Colleen Saulwick
Mr Don Saunders
Mr Ross Savas & Mrs Kaylene Savas
Mr Ken Scarlett OAM & Mrs Marian Scarlett
Ms Jessemy Schippers
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Sir Donald Trescowthick AC KBE
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Ms Naomi Triguboff-Travers
Ms Virginia Trioli
Estate of Kenneth Albert Tyas
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Mr A. Keith Veall
Viktor&Rolf
Mr Bret Walker SC
Ms Sue Walker AM
Mr David Walsh AO & Ms Kirsha Kaechele
Mr Ian Wamijo
Mr John Wardle & Mrs Susan Wardle
The Hon. Michael Watt QC & Ms Cecilie Hall
Ms Sarah Watts & Mr Ted Watts
Dr Meryl Waugh
Ms Georgina Weir
Mr Tao Weis
Mr Andrew Wheeler & Mrs Jan Wheeler
Mrs Dinah Whitaker
Ms Janet Whiting AM & Mr Phil Lukies
Mr Raymond Wilkinson
Williams Family Endowment
Ms Isobel Williams & Mr Bryce Raworth
Ms Judy Williams
Ms Robyn Wilson & Mr Ross Wilson
Mr Kee Wong & Ms Wai Tang
Mr Christopher Wong Samyue & Ms Prisca Wong Samyue
Mr Gordon Wong Samyue & Ms Francoise Wong Samyue
Mr James Woodhouse Crompton
Prof. Robert Woodhouse Crompton
Woolloongabba Art Gallery
Mr Andrew Wright
Ms Felicity Wright
Mrs Myriam Boisbouvier-Wylie & Mr John Wylie AM
Mr Adam Wynn
Ms Eva Wynn
Xavier College Arts Advisory Board
Mr Patrick Yang & Mrs Margaret Roberts-Yang
Mr Michael Yates & Mrs Lou Yates
Mrs Mandy Yencken & Mr Edward Yencken
Ms Carla Zampatti AC
Mrs Angelika Zangmeister & Mr Peter Zangmeister
Mr David Zerman & Ms Sarah Barzel

FELTON SOCIETY MEMBERS

AS AT 30 JUNE 2019

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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Mr Hugh Morgan AC

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Mrs Tina Aldridge
Ms Valma Angliss AM
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Ms Helena Arnold
Dr Elizabeth Arthur
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Mr Peter Barlow & Mrs Iris Barlow
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Mrs Lynette Beckett & Mr Warren Beckett
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Mr Ian Belshaw
Ms Diana Benevoli
Mr Alan Black
Mr Mark Boldiston & Mrs Tamara Boldiston
Mrs Elizabeth Brown
The Reverend Ian Brown
Miss Jennifer Brown
Mr Timothy Brown
Mrs Krystyna Campbell-Pretty AM
Mr Tony Cardamone
Ms Anne Carins
Mr Alexander Censor
Mr Francis Chai & Ms Bee Lee Thia
Mr Frank Chamberlin & Mrs Danielle Chamberlin
Ms Grace Colbasso
Mrs Christine Collingwood
Mr Jim Cousins AO & Mrs Libby Cousins
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Ms Angela Glover
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Ms Leigh Mackay OAM
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Mr Warren Nichols & Ms Sandra Peeters
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Mr Laurence O'Keefe & Mr Christopher James
Mr Cam Oxley & Ms Bronwyn Ross
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Mrs Ruth Partridge
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Mr Hans Pierrot & Mrs Merrill Pierrot
Mr Brendan Power & Mrs Diane Power
Emeritus Prof. John Poynter AO
Mr Ian Pratt
Mr P Anthony Preston
Mr Ken Price
Mr David Prior
Professor Dimity Reed AM
Mrs Judy Roach
Ms Gwenda Robb
Ms Sally Robertson
Ms Dodi Rose
Mr Peter Rose
Mr Neil Roussac & Mrs Anne Roussac-Hoyne
Mr Leslie Rowe & Mr Neil Ewart
Mr Andrew Rozwadowski & Ms Patricia Duncan
Mr Graham Ryles OAM KSJ & Mrs Judith Ryles OAM
Ms Jessemyn Schippers
Mr Andrew Serpell & Mrs Anne Kieni-Serpell
Ms Janise Sibly
Mr Ben Slater & Mrs Joan Slater
Mr Max Smith
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Mrs Heather Waller & Mr Ray Waller
Dr Meryl Waugh
Ms Hazel Westbury
The Reverend Noel Whale
Mr Daryl Whinney & Mrs Anne Whinney
Mrs Dinah Whitaker
Mr Raymond Wilkinson
Ms Judy Williams

Mr Athol Willoughby OAM & Mr James O'Donnell
Ms Amanda Worthington
Mr Peter Wynne Morris & Mr Derek Parker
Mr Mark Young
Mrs Monica Zahra & Mr Frank Zahra

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The Hon. David Angel QC
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Mr Mario Bellini
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Mrs Barbara Blackman AO
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The Reverend Ian Brown
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Mrs Krystyna Campbell-Pretty AM
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Mrs Sarah Myer
Mr Allan Myers AC QC
Mrs Maria J. Myers AC
Prof. Sir Gustav Nossal AC CBE
Mr John Olsen AO OBE
Mrs Roslyn Packer AC
Ms Maudie Palmer AO
Mr Bruce Parncutt AO
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Dr Timothy Potts
Mr Peter Rankin
Dr David Rosenthal OAM
Mrs Margaret S. Ross AM
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Mr Gareth Sansom
Mr Jan Senbergs AM
Mr Michael Shmith
Ms Sally Smart
Miss Margaret Stones AM MBE
Mr K. Brian Stonier AO
Mr Denis Tricks OAM
Prof. Gerard Vaughan AM
Ms Sue Walker AM
Mrs Dinah Whitaker
Mrs Lyn Williams AM
Mr Peter Wynne Morris
Mr Jason Yeap OAM
Ms Irena Zdanowicz
Prof. Jenny Zimmer AM

EMERITUS TRUSTEES AND FOUNDATION BOARD MEMBERS

EMERITUS TRUSTEES

Mr Marcus Besen AC
Mr Peter Clemenger AO
Mr Jim Cousins AO
Sir Andrew Grimwade CBE
Assoc. Prof. Alison Inglis
Prof. Margaret Manion AO
Mr Hugh M. Morgan AC
Mr S. Baillieu Myer AC
Mr Rupert Myer AO
Mr Allan Myers AC QC
Mr Bruce Parncutt AO
Mr K. Brian Stonier AO
Mrs Lyn Williams AM

EMERITUS FOUNDATION BOARD MEMBER

Sir Andrew Grimwade CBE

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 2019
Sir Andrew Grimwade CBE (Chair)
Mr Rupert Myer AO
Prof. Emeritus Sally Walker AM
Ms Janet Whiting AM
Ms Alice Williams

2018/19 PARTNERS

PRESENTING PARTNERS



PRINCIPAL PARTNERS



MAJOR PARTNERS



PARTNERS



KAY & BURTON

PRINCIPAL EVENT PARTNER

UNIVERSITY PARTNERS



SUPPORTERS



MEDIA & TOURISM PARTNERS



OFFICIAL SUPPLIERS



THE NGV THANKS

<p>Australian Government International Exhibitions Insurance Program Australian Institute of Architects Brickworks Catholic Education Melbourne Dinner by Heston Blumenthal through Crown Melbourne</p>	<p>Packer Family and Crown Resorts Foundations Department of Education and Training, State Government of Victoria Independent Schools Victoria Victorian Curriculum and Assessment Authority</p>
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MELBOURNE WINTER MASTERPIECES 2018
MOMA AT NGV: 130 YEARS OF MODERN AND CONTEMPORARY ART

PRESENTED BY PRINCIPAL PARTNER



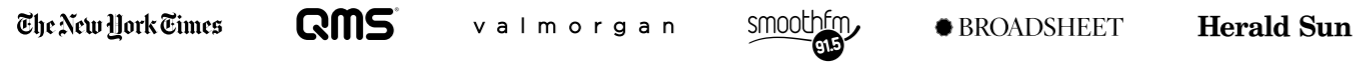
MAJOR PARTNERS



LEARNING PARTNER PARTNER



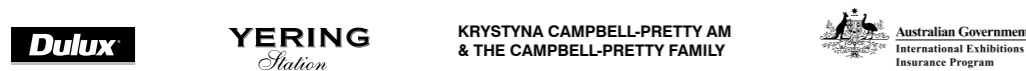
MEDIA PARTNERS



TOURISM PARTNERS



SUPPORTERS SCHOOLS ACCESS SUPPORTER WITH THE ASSISTANCE OF



ESCHER X NENDO | BETWEEN TWO WORLDS

PRESENTING PARTNER PRINCIPAL PARTNER



MAJOR PARTNERS



LEARNING PARTNER

MEDIA & TOURISM PARTNERS

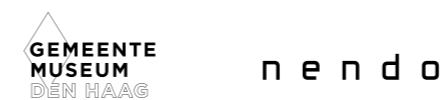


SUPPORTERS



SCHOOLS ACCESS SUPPORTER

EXHIBITION PARTNERS



MELBOURNE WINTER MASTERPIECES 2019
TERRACOTTA WARRIORS AND CAI GUO-QIANG

PRESENTING PARTNER



PRINCIPAL PARTNER



MAJOR PARTNERS



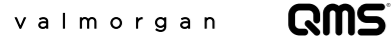
LEARNING PARTNER



PARTNER



MEDIA PARTNERS



TOURISM PARTNERS



SCHOOLS ACCESS SUPPORTER



WITH THE ASSISTANCE OF



ORGANISING INSTITUTIONS



(opposite)
Visitors enjoy the Grollo Equiset Garden
during Friday Nights at NGV.





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) a person holding a senior academic office in the visual arts in a university in Victoria
- b) a person having relevant experience in relation to regional art galleries within Victoria
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- e) 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; reappointed 2018

Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin's Disputes 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 has been 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; Council Member, Newman College, University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Professor Su Baker AM

Appointed a trustee in 2013; reappointed in 2016 and 2019

Su Baker is an artist and Pro Vice-Chancellor (Community & Cultural Partnerships) and Director, Centre of Visual Art, at the University of Melbourne. She has more than thirty years' experience in teaching, research and senior management, including ten years as Head of the VCA School of Art, and seven years as Director of the VCA. She is the Editor in Chief of Art + Australia and was the inaugural President of the Australian Council of Deans and Director of Creative Arts from 2013 to 2019.

Mrs Krystyna Campbell-Pretty AM

Appointed a trustee in 2019

Krystyna Campbell-Pretty is a researcher and management consultant with particular expertise in qualitative research, data interpretation and reporting. Since 2015, she has been focussed exclusively on philanthropy. She is a member of the Foundation Board of the National Gallery of Victoria, the Foundation Board of Arts Centre Melbourne and is also a board member of The Production Company. She chairs the Fund Raising Committee of St Peter's Eastern Hill Charitable Foundation, of which she is also a Trustee.

Mr Leigh Clifford AO

Appointed a trustee in 2013; reappointed 2016 and 2019;

Leigh Clifford is Chairman of Crestone Wealth Management, a Director of Bechtel Group Inc. in the United States, Chairman of Bechtel Australia Pty Ltd, and Senior Adviser to Kohlberg Kravis Roberts & Co. He is Chairman of the NGV Foundation Board and of the University of Melbourne's philanthropic campaign. Leigh was Chairman of Qantas from 2007 to 2018. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2019

Mr Didier Elzinga

Appointed a trustee in 2017

Didier Elzinga is the CEO & Founder of Culture Amp, one of Australia's fastest growing technology start-ups with offices in Melbourne, San Francisco, New York and London. He presents globally on culture and creativity, speaking at a number of high-profile conferences. He was previously the CEO of prominent Hollywood visual effects company Rising Sun Pictures, founder of Rising Sun Research, and Non-Executive Director at Tourism Australia. He is currently a Non-Executive director at The Atlassian Foundation and The Alfred Research Foundation.

Ms Lisa Gay

Appointed a trustee in 2015; reappointed 2018

Lisa Gay is a non-executive director of Computershare Limited, 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; and 2018

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.

Mr Michael Ullmer AO

Appointed a trustee in 2011; reappointed 2014 and 2018

Michael Ullmer is Chairman of Lendlease Corporation and a director of Woolworths Limited. He is Chairman of the Melbourne Symphony Orchestra. He was previously Deputy Group CEO of National Australia Bank Limited.

RETIRED TRUSTEES

Mr Andrew Sisson AO

Appointed a trustee in 2010; reappointed 2013 and 2016; retired 2019

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 of the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court) and a Director of Opera Australia.



AUDIT, RISK AND COMPLIANCE COMMITTEE

Members: Michael Ullmer AO (Chair), Didier Elzinga (from August 2018), Lisa Gay,

External members: Caroline Coops, Jane Harvey (until August 2018), Sarah Lowe (from November 2018), Bronwyn Ross (from June 2019), Tam Vu (until November 2018)

FOUNDATION BOARD

Members: Leigh Clifford AO (Chair), Krystyna Campbell-Pretty AM, Janet Whiting AM

External members: Hugh Morgan AC (President), Norman Bloom (from November 2018), Paul Bonnici, Bill Bowness AO, Nicole Chow, Philip Cornish, Katie Dewhurst (until November 2018), Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Michael Tong.

INVESTMENT COMMITTEE

Members: Andrew Sisson AO (Chair until May 2019), Lisa Gay, Michael Ullmer AO (Acting Chair from May 2019)

External members: Chris Pidcock, Andrew Sisson AO (from June 2019)

NGV CONTEMPORARY WORKING GROUP

Members: Corbett Lyon (Chair), Su Baker AM, Leigh Clifford AO, Susan Cohn Andrew Sisson AO, Janet Whiting AM.

External member: Andrew Abbott

REMUNERATION AND NOMINATIONS COMMITTEE

Members: Janet Whiting AM (Chair), Su Baker AM, Leigh Clifford AO, Corbett Lyon, Michael Ullmer AO

External Members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE

Members: Su Baker AM, Tony Ellwood AM

External members: Bryony Nainby (from April 2019), Karen Quinlan (until October 2018), Louise Tegart (from June 2019)

Band Acoustic Holiday perform during NGV Friday Nights

WORKFORCE DATA

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.

Public sector values and employment principles

The NGV has policies and practices that are consistent with the Victorian Public Sector Commission's employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. The NGV advises its employees on how to avoid conflicts of interest, how to respond to offers of gifts, and how it deals with misconduct. All NGV employees are provided with induction and orientation covering:

- NGV Strategic Direction 2016–19
- code of conduct for 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.

Comparative workforce data

All NGV employees have been correctly classified in workforce data collections. The following tables disclose the headcount and full-time staff equivalent of all active employees of the NGV, employed in the last full pay period in June of the current reporting period (2019), and in the last full pay period in June of the previous reporting period (2018).

June 2019							
	All employees		Ongoing			Fixed-term & Casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER							
Male	151	109.1	63	5	66.4	83	42.7
Female	264	196.7	68	33	89.5	163	107.2
Self-described*	0	0	0	0	0	0	0
Total	415	305.8	131	38	155.9	246	149.9
AGE							
Under 25	32	17.8	0	0	0	32	17.8
25–34	164	107.2	17	4	19.7	143	87.5
35–44	106	81.9	41	16	50.8	49	31.1
45–54	76	64.5	45	13	54.0	18	10.5
55–64	30	28.6	25	1	25.6	4	3
Over 64	7	5.8	3	4	5.8	0	0
Total	415	305.8	131	38	155.9	246	149.9
CLASSIFICATION							
VPS1	0	0	0	0	0	0	0
VPS2	172	85.7	5	13	12.5	154	73.2
VPS3	111	92.6	41	10	47.3	60	45.3
VPS4	58	54.6	30	11	38	17	16.6
VPS5	34	33.2	26	2	27.4	6	5.8
VPS6	30	29.7	23	2	24.7	5	5
VPS7	6	6	6	0	6	0	0
Executive Officers	4	4	0	0	0	4	4
Total	415	305.8	131	38	155.9	246	149.9

June 2018							
	All employees		Ongoing			Fixed-term & Casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER							
Male	154	121.2	59	6	63.1	89	58.1
Female	239	183	63	39	88.4	137	94.6
Self-described*	0	0	0	0	0	0	0
Total	393	304.2	122	45	151.5	226	152.7
AGE							
Under 25	28	14	0	0	0	28	14
25–34	149	108.1	17	2	18.4	130	89.7
35–44	110	87	37	22	50.6	51	36.4
45–54	74	66	45	17	56.9	12	9.1
55–64	26	23.7	19	2	20.2	5	3.5
Over 64	6	5.4	4	2	5.4	0	0
Total	393	304.2	122	45	151.5	226	152.7
CLASSIFICATION							
VPS1	0	0	0	0	0	0	0
VPS2	162	94.5	5	15	14	142	80.5
VPS3	107	91.6	43	13	51.4	51	40.2
VPS4	60	55.3	28	12	36.1	20	19.2
VPS5	30	29.2	20	2	21.4	8	7.8
VPS6	24	23.6	20	3	22.6	1	1
VPS7	6	6	6	0	6	0	0
Executive Officers	4	4	0	0	0	4	4
Total	393	304.2	122	45	151.5	226	152.7

* The NGV began capturing this data in July 2017. The reported figure represents new employees who have commenced since that date.

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.

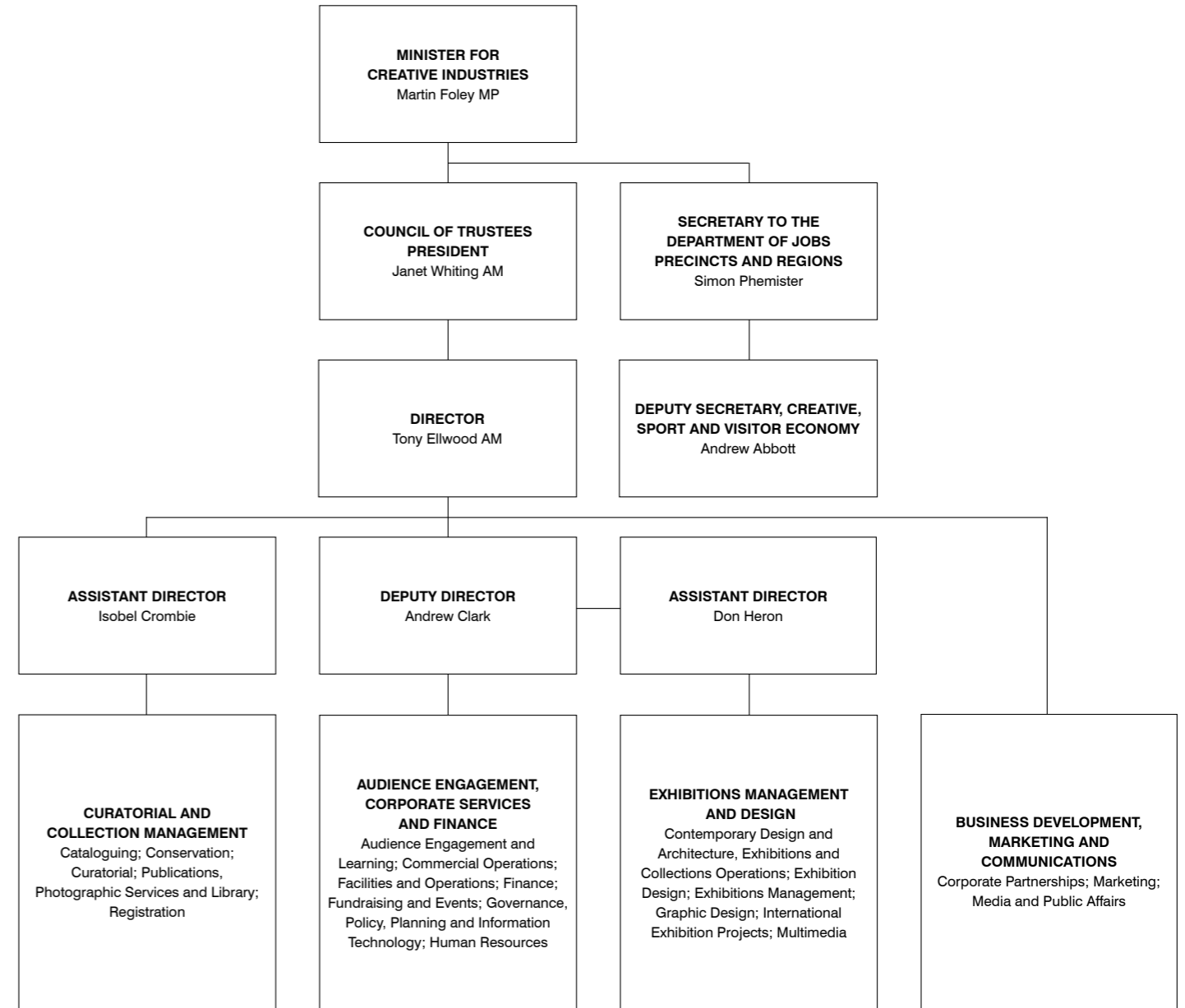
Occupational Health and Safety

The NGV's OHS Framework is managed through an OHS Committee which meets regularly. Outcomes against key performance indicators under the NGV's OHS Framework are monitored throughout the year, with annual results provided in the table below.

Measure	KPI	2018/19	2017/18	2016/17
Incidents	Notifiable incidents	3	6	3
	Rate of incidents per 100,000 visitors	12.05	12.05	10.92
	Number of staff incidents	20	24	17
	Rate of staff incidents per 100 FTE	6.57	7.88	5.55
	Total number of incidents	354	399	380
	Number of lost time injuries	2	5	1
WorkCover Claims	Number of standard claims *	3	2	1
	Rate of standard claims per 100 FTE	0.9	0.6	0.3
	Number of lost time claims	1	2	1
	Rate of lost time standard claims per 100 FTE	0.3	0.6	0.3
	Number of claims exceeding 13 weeks	0	0	0
	Rate of claims exceeding 13 weeks per 100 FTE	0	0	0
	Average cost per standard claim	\$707	\$2,391	\$3,591
Fatalities	Fatality claims	0	0	0
Policy currency	OHS Policy current	Yes	Yes	Yes

* = excludes minor claims

ORGANISATIONAL STRUCTURE



OTHER CORPORATE REPORTS

COMPLIANCE WITH THE DISABILITY ACT 2006

The *Disability Act 2006* reaffirms and strengthens the rights of people with a disability and recognises that this requires support across the government sector and within the community. The Act requires that public sector bodies prepare a Disability Action Plan and report on its implementation in their Annual Report.

The NGV's Disability Action Plan (DAP) 2016–19 supports the Gallery's commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

Key highlights 2018/19

In collaboration with peak organisations, improvements were made to services and facilities for people with autism visiting the Gallery including:

- Sensory maps and social scripts.
- Relaxed sessions, which provide opportunities for people with a disability, autism or sensory sensitivities to have a quieter NGV experience.
- Access kits with equipment such as self-regulatory tools and other materials for free hire.

The following initiatives were also delivered in 2018/19:

- The Krystyna Campbell-Pretty Family Schools Support Program provided funding for transport, exhibition entry, program costs and lunch for participating schools.
- Regular Auslan tours of NGV exhibitions and the Collection, led by Deaf artists.
- Family Auslan tours and workshops, with English translation.
- Major public programs were Auslan interpreted.
- Collaboration with Yellow Ladybugs, an organisation supporting girls and women with autism.
- NGV Voluntary Guides provided 'Art and Memory' tours for people living with dementia. For the first time, this program was extended to offer the program as an outreach experience in the community.
- Another outreach program 'Gallery Visits You' continued to provide presentations at community and aged-care centres.

Communication and accessible information and technology

The NGV website was updated to improve information about access events and to communicate the tools and initiatives available for visitors with access requirements. The whole NGV website is designed and maintained in line with the Web Content Accessibility Guidelines (WCAG) to enhance useability, accessibility and universal functionality. The NGV app also assists visitors to pre-plan their visit and navigate the NGV Collection, programs and exhibition spaces.

Accessible exhibitions and displays

The NGV continued to provide a range of seating options in public spaces and within exhibitions, and develop audio and multimedia exhibition guides and content. Downloadable large-print exhibition labels were made available on the NGV website.

Physical access

The Gallery's auditorium facilities were upgraded to allow for wheelchair access to the stage and has manual wheelchairs and other mobility equipment and services available.

Staff training

NGV staff and volunteers received training from Arts Access Victoria, Vision Australia and Dementia Australia to improve awareness about a range of access needs.

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 can access personal carer's leave and negotiate flexible working hours or part-time employment to accommodate caring responsibilities. The Gallery continues to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions and programs free of charge. Carer Card holders receive a concession discount.

FREEDOM OF INFORMATION (FOI)

The Freedom of Information Act 1982 (the Act) allows the public a right of access to documents held by the NGV. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by the NGV. This comprises documents both created by the NGV or supplied to the NGV by an external organisation or individual, and may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes.

The Act allows the NGV to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include: cabinet documents; some internal working documents; law enforcement documents; documents covered by legal professional privilege, such as legal advice; personal information about other people; and information provided to the NGV in-confidence.

From 1 September 2017, the Act has been amended to reduce the Freedom of Information (FoI) processing time for requests received from 45 to 30 days. In some cases, this time may be extended.

If an applicant is not satisfied by a decision made by the NGV under section 49A of the Act, they have the right to seek a review by the Office of the Victorian Information Commissioner (OVIC) within 28 days of receiving a decision letter.

Making a request

FoI requests can be lodged through a written request to the NGV's Freedom of Information Officer, as detailed in s17 of the Freedom of Information Act 1982. An application fee of \$28.90 applies. Access charges may also be payable. These normally apply if the document pool is large, and the search for material, time consuming.

When making an FoI request, applicants should ensure requests are in writing, and clearly identify what types of material/documents are being sought.

Requests for documents in the possession of the NGV should be addressed to:

Freedom of Information Officer
National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004

or via email to foi@ngv.vic.gov.au

FoI statistics/timeliness

The NGV did not receive any applications during 2018/19.

Further information

Further information regarding the operation and scope of FoI can be obtained from the Act; regulations made under the Act; and ovic.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 to protect 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.

Through the NGV's *Environmental Sustainability Policy*, the Gallery commits to:

- demonstrating excellence in its water, energy and waste practices
- seeking innovative and creative ways to reduce water, energy and waste
- considering initiatives to reduce the Gallery's impact on the environment
- working with partner agencies, landlords and suppliers to minimise the Gallery's environmental footprint.

2. Implementation

During 2018/19, the NGV implemented and delivered on principles of the policy through the following key activities and initiatives:

- Planning towards the roll out of an Energy Performance Contract, including completion of a detailed facility study to identify energy and related cost saving measures, and an implementation plan to achieve these savings,
- plant, equipment and system improvements to increase energy performance, especially during high-usage times such as over summer peak periods,
- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies,
- continuation of the recycling program in administrative and back-of-house areas,
- continued use of 100 per cent recycled office paper and other sustainable office products,
- continued harvesting of rainwater for use in the NGV International's moats, and
- collection, tracking and reporting of environmental data through carbon management software, Eden Suite.

3. Outcomes

Energy consumption and greenhouse gas emissions

a) Total energy usage segmented by primary source

Stationary Energy (GJ)

2016/17	2017/18	2018/19
87,945	92,663	85,284

During the 2018/19 period there was a decrease in total energy consumption required to operate NGV buildings as a result of upgrades to the central plant that services NGV International, and the replacement of traditional lighting with LED fixtures in a number of exhibition spaces.

b) Total greenhouse gas emissions

Stationary Energy¹² (tonnes CO₂)

2016/17	2017/18	2018/19
24,147	23,833	17,918

In 2018/19, the NGV saw a substantial decrease in total greenhouse gas emissions, thanks to upgrades to the central plant that services NGV International, and the replacement of traditional lighting with LED fixtures in a number of exhibition spaces. This result reflects the Gallery's ongoing commitment to reducing its environmental impact.

c) Normalised energy usage and greenhouse gas emissions

	2016/17	2017/18	2018/19
GJ/visitor	0.03	0.03	0.03
tCO ₂ e/visitor	0.01	0.01	0.01
GJ/operating hour	6.5	6.3	6.2
tCO ₂ e/operating hour	1.8	1.7	1.3

2018/19 normalised energy usage and greenhouse gas emissions continue to show a slight decrease in usage and emissions per operating hour, reflecting the efficiencies achieved through the central plant and lighting upgrades.

Water consumption

There was a decrease in the Gallery's 2018/19 total water usage, which can be attributed to the upgrade of the central plant servicing NGV International.

a) Total units of metered water consumed, including air-conditioning cooling towers (kL)

2016/17	2017/18	2018/19
50,922	52,690	49,149

b) Normalised water usage

	2016/17	2017/18	2018/19
kL/visitor	0.02	0.02	0.02
kL/operating hour	3.7	3.9	3.6

Waste production

In 2018/19 the total waste produced by the NGV increased from the previous year, reflecting both the Victorian recycling industry's recent struggle to accommodate recyclable waste, as well as the scale of some temporary exhibitions.

a) Total units of waste disposed of by destination (kg per annum)

	2016/17	2017/18	2018/19
Landfill kg	69,237	64,160	145,408
Recycled kg	231,981	318,300	450,135
Total kg	301,218	382,460	595,543

b) Normalised waste disposal (kg)

	2016/17	2017/18	2018/19
Landfill kg/visitor	0.02	0.02	0.5
Recycled kg/visitor	0.1	0.1	0.2
Landfill kg/operating hour	5.1	4.7	10.7
Recycled kg/operating hour	17.0	23.3	33.0

c) Recycling rate: 76%

Travel

There was a decrease in the use of NGV vehicles during the 2018/19 due to a reduction of items being transported between NGV sites. However, the carbon emissions from NGV staff use of taxis increased slightly in 2018/19 as a result of NGV staff undertaking a greater number of offsite activities to support the delivery of the Gallery's exhibitions and programs.

a) Carbon emissions from NGV vehicle use (CO₂)

	2016/17	2017/18	2018/19
tCO ₂ e	13.6	19.1	9.5

b) Carbon emissions from NGV staff use of taxis (CO₂)

	2016/17	2017/18	2018/19
tCO ₂ e ⁽ⁱ⁾	14.5	8.7	11.1

i. Air-conditioning system shuts down overnight (7pm-7am) except when there is a function held in the building outside of these hours.

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
2018/19 average number of full-time building occupants (number varies through the year)	400	60
NUMBER OF VISITORS		
2018/19	2,319,451	617,029
2017/18	2,678,166	631,230
2016/17	2,175,310	646,187
2018/19 number of air-conditioning operating hours	4,880 ⁽ⁱ⁾	8,760
2018/19 number of hours open to public	3076	2495

i. Air-conditioning system shuts down overnight (7pm-7am) except when there is a function held in the building outside of these hours.

COMPLIANCE WITH THE BUILDING ACT 1993

During 2018/19 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International) complied with all provisions of the *Building Act 1993* and all relevant provisions of the National Construction Code. As at 19 June 2019, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2018/19 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 2018/19 the NGV was issued with eighteen 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 inspection certificate 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.

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.

COMPETITIVE NEUTRALITY POLICY

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.

The NGV is committed to competitive neutrality principles, ensuring fair and open competition. Many services, such as maintenance of infrastructure and facilities, supply of utilities and goods, and security and catering services have been outsourced through open and competitive procurement processes.

IMPLEMENTATION OF THE LOCAL JOBS FIRST – VICTORIAN INDUSTRY PARTICIPATION POLICY

The *Victorian Industry Participation Policy (Local Jobs First) Amendment Act* introduced in August 2018 brings together the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG) Policy which were previously administered separately. Departments and public sector bodies are required to apply the Local Jobs First Policy in all projects valued at \$3 million or more in Metropolitan Melbourne or for statewide projects, or \$1 million or more for projects in regional Victoria.

The MPSG guidelines and VIPP guidelines will continue to apply to MPSG applicable and VIPP applicable projects respectively where contracts have been entered prior to 15 August 2018.

During 2018/19 the NGV did not commence or complete any applicable projects.

MAJOR CONTRACTS

The National Gallery of Victoria has not signed any contracts with a value greater than \$10 million for the year ended 30 June 2019.

CONSULTANCIES

In 2018/19, there were three consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2018/19 in relation to these consultancies was \$46,600 (excl. GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about/reports-and-documents/.

In 2018/19, there were two consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2018/19 in relation to these consultancies was \$10,343 (excl. GST).

ADVERTISING AND COMMUNICATIONS EXPENDITURE

The advertising and communications expenditure disclosed in the table below was incurred in the 2018/19 period. Some campaigns occur across two financial years. Expenditure incurred in other periods will be reported in previous or future annual reports.

2018/19 (\$ thousand)							
Campaign Summary	Start/end date	Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure (excl. GST)	Research and evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	Total
MOMA AT NGV: 130 YEARS OF MODERN AND CONTEMPORARY ART							
The NGV's 2018 Melbourne Winter Masterpieces exhibition provided a unique survey of the New York museum's iconic collection. Presenting more than 200 key works, the exhibition traced the development of art and design from the late nineteenth century to the present day. The marketing campaign was designed to attract local, regional, interstate and international audiences and leveraged media partnerships to amplify coverage.	9 Jun – 7 Oct 2018	423	—	21	2	44	490
MEL&NYC							
In a landmark, city-wide event, MEL&NYC saw unprecedented collaboration between Victoria's arts and culture community, bringing together more than fifty organisations, institutions, communities, venues and local artists to celebrate Melbourne and New York as major cultural capitals. Running concurrently with <i>MoMA at NGV</i> , the four-month festival was supported by live marketing activations, out-of-home and stadium advertising, radio, print, digital and social media advertising.	1 Jun – 30 Sep 2018	298	—	—	17	2	317
ESCHER X NENDO BETWEEN TWO WORLDS							
A world-first presentation of the works of Dutch artist M. C. Escher in dialogue with acclaimed Japanese design studio nendo, the marketing campaign for the exhibition featured targeted print and outdoor advertising, cinema advertising, digital and social media executions. Attracting over 297,000 visitors, <i>Escher X nendo Between Two Worlds</i> became the most visited prints and drawings exhibition in the NGV's history.	2 Dec 2018 – 7 Apr 2019	441	23	30	4	5	503
MELBOURNE DESIGN WEEK 2019							
In 2019 Melbourne Design Week presented an ambitious program of over 200 events. The marketing campaign included outdoor advertising, radio, digital and social media activity with a 156-page printed program guide and advertising in local and international design media driving visitation to participating showrooms, galleries, museums and temporary spaces in both Melbourne and Geelong.	14 – 24 Mar 2019	52	—	14	41	4	111
MELBOURNE WINTER MASTERPIECES 2019 TERRACOTTA WARRIORS: GUARDIANS OF IMMORTALITY & CAI GUO-QIANG: THE TRANSIENT LANDSCAPE							
The NGV's 2019 Melbourne Winter Masterpieces exhibition presented the world renowned Qin Emperor's ancient terracotta warriors alongside an exhibition of new works by contemporary artist, Cai Guo-Qiang. A comprehensive marketing campaign targeted diverse local, regional, interstate and international audiences with an emphasis on negotiated media partnerships to maximise advertising reach.	24 May – 13 Oct 2019	480	24	—	34	31	569

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2018/19 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$3,684,000, with the details shown below.

2018/19 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
3,213	471	179	292

ICT expenditure refers to the NGV's costs in providing business enabling ICT services within the current reporting period. 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

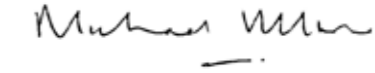
In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994*, details in respect of the items listed below have been retained by the NGV and are available on request subject to the provisions of the *Freedom of Information Act 1982*.

- A statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV;
- details of shares held by senior officer as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by the NGV 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;
- details of any major external reviews carried out on 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 sponsored by the NGV, the purposes of each committee and the extent to which the purposes have been achieved; and
- details of all consultancies and contractors including:
 - i. consultants/contractors engaged;
 - ii. services provided; and
 - iii. expenditure committed to for each engagement.

This information is available on request from:
 Associate Director, Governance, Policy, Planning and IT
 Phone: 03 8620 2374
 Email: enquiries@ngv.vic.gov.au

ATTESTATION FOR FINANCIAL MANAGEMENT COMPLIANCE WITH MINISTERIAL STANDING DIRECTION 5.1.4

I, Michael Ullmer, on behalf of the Council of Trustees of the National Gallery of Victoria, certify that the National Gallery of Victoria has complied with the applicable Standing Directions of the Minister for Finance under the *Financial Management Act 1994* and Instructions.



Michael Ullmer AO
 Chair, Audit, Risk and Compliance Committee,
 Council of Trustees of the National Gallery of Victoria
 29 August 2019

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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NATIONAL GALLERY OF VICTORIA

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