



NGV  
07/08  
Annual  
Report

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

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07/08  
Annual  
Report

# Contents

NGV INTERNATIONAL  
180 St Kilda Road

THE IAN POTTER CENTRE:  
NGV AUSTRALIA  
Federation Square

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OVERVIEW

04	About the National Gallery of Victoria
05	Year's Highlights
06	President's Review
08	Director's Report

STRATEGY

14	Legislative and Strategic Framework
----	-------------------------------------

OPERATIONS

NGV Goal 1: COLLECTION

16	Case Study: Collection Stocktake
18	Key Achievements
20	Victorian Foundation for Living Australian Artists
22	Acquisition & Gift Highlights: Australian
24	Acquisition & Gift Highlights: International
26	Outward Loan Highlights

NGV Goal 2: AUDIENCE & ACCESS

28	Case Study: NGV Touring
30	Key Achievements
34	Exhibitions: NGV Australia
37	Exhibitions: NGV International
41	Exhibitions: NGV Touring

NGV Goal 3: DEVELOPMENT

42	Case Study: Travel Grants
44	Key Achievements: Fundraising
46	Key Achievements: Commercial

NGV Goal 4: RESOURCES

48	Case Study: Saving water and energy
50	Key Achievements: Infrastructure and Finance
51	Key Achievements: People
52	Publication Highlights

ORGANISATION

54	Council of Trustees
56	Organisation Chart
57	Strategic Leadership Team
58	Council Committees and Key Stakeholder Groups
60	Year In Pictures (Highlights)
62	Five Year Financial Summary

FINANCIAL AND OTHER STATUTORY REPORTS

66	Independent Audit Report
68	Financial Statements
93	Other Statutory Reports
99	Donors
101	Sponsors
102	Acquisitions
110	Scholarly publications and papers by NGV staff
112	Disclosure Index

Cover image

**Brook Andrew**  
Wiradjuri born 1970  
*Polemics* 2000 Sydney (detail)  
neon, mirror, transparent synthetic polymer resin  
172.5 x 12.4 x 9.0 cm  
Gift of the artist, 2002  
© Courtesy of Brook Andrew, 2008.  
Represented by VISCOPY, Australia

Photograph: Christian Markel



# About the National Gallery of Victoria

# Year’s Highlights



**NGV MISSION**  
To illuminate life by collecting, conserving and presenting great art.

**VISION**  
As Victoria's cultural flagship and home to Australia's finest art collection, the NGV will be recognised as one of the leading art museums of the world.

**VALUES**  
Excellence  
Integrity  
Access

**ORIGINS**  
Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery. We will celebrate 150 years in 2011.

**GOVERNANCE**  
The State Government's *National Gallery of Victoria Act 1966* established the gallery as a statutory authority which sits within the Department of Premier and Cabinet portfolio. The Act provided for a Council of Trustees with overall responsibility for the NGV. The Council reports to the Minister for the Arts.

**LOCATIONS**  
The NGV's St Kilda Road gallery, designed by Sir Roy Grounds, opened in 1968. Since December 2003 NGV has operated one gallery across two sites – NGV International on St Kilda Road, re-designed by Mario Bellini, and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

**COLLECTION**  
Over 65,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

**ADMISSION**  
Admission to the State Collection (the NGV Collection) is free. Entry fees are charged for some exhibitions.

**OPENING HOURS**  
**NGV INTERNATIONAL**  
180 St Kilda Road  
Open 10am–5pm  
Until 9pm Wednesdays (art after dark) during Melbourne Winter Masterpieces exhibitions  
Closed Tuesdays

**THE IAN POTTER CENTRE:**  
**NGV AUSTRALIA**  
Federation Square  
Open 10am–5pm  
Until 9pm Thursdays  
Closed Mondays

- Launching the Masterpieces for Melbourne campaign aimed at securing \$150 million by our 150th birthday in 2011, with leadership gifts of \$46 million including Loti and Victor Smorgon making the largest cash donation ever given by individuals to an Australian art museum
- The fourth Melbourne Winter Masterpieces exhibition, *Guggenheim Collection: 1940s to Now* attracting a new, younger visitor demographic and securing a record \$11 million in editorial media coverage
- Welcoming NGV's 10 millionth visitor since re-opening in 2002–03 after the redevelopment program
- Hosting the opening of the International Committee of the History of Art (CIHA's) art history congress, with many delegates visiting our collections and exhibitions
- Acquiring major contemporary artworks including Bill Viola's installation *Ocean Without a Shore* 2007, Imants Tillers' *Melancholy Landscape* 2007, Brook Andrew's *Gun-metal grey* 2007, and the 2007 collaborative painting by Bentinck Island artists, *Dulka Warngiid (Land of All)*
- Acquiring major Asian artworks ranging from an early 17th Century Japanese folding screen, *Horse stable*, to Zhang Huan's photograph *Shanghai family tree* 2001
- Acquiring a Carlo Bugatti *Snail Chair* 1902 and Art Deco pieces including a 1920 Jacques-Émile Ruhlmann desk and chair and François Pompon's 1927 bronze, *Polar bear*
- Holding 20 exhibitions with diverse appeal, including painter *Gordon Bennett*; sculptor *Geoffrey Bartlett*; *Body Language: Contemporary Chinese Photography*; *Black in Fashion: From Mourning to Night* and the Art Gallery of NSW's *Sidney Nolan* retrospective
- Touring 46 NGV exhibitions to 121 Victorian, interstate and overseas venues in just over a decade
- Touring the first comprehensive VFLAA exhibition, *Lives and Times: A selection of works from the Victorian Foundation for Living Australian Artists* to the first four of six regional galleries
- Lending works by Amedeo Modigliani and Emily Kam Ngwarrey to simultaneous exhibitions in Japan
- Launching a new collection support group — the Supporters of Decorative Arts
- Using a new, internationally recognised technique developed within NGV Conservation to frame large photographs including Liu Wei's *Landscape 2004*
- Re-opening our refurbished Medieval Galleries
- Researching the possibility of one of our major 18th Century paintings being in fact the work of Tiepolo
- Achieving over 38,000 NGV Members
- Achieving 19.6% reduction in energy consumption since 2003
- 233,000 participants in education and public programs



# President's Review

6



The 2008/09 year was a very solid one for the National Gallery of Victoria. It began with our fourth Melbourne Winter Masterpieces exhibition, *Guggenheim Collection: 1940s to Now*, which attracted a new crowd of young people. It ended with the launch of our ambitious but, we believe, achievable Masterpieces for Melbourne Fundraising campaign.

One of many highlights was the visit to the gallery's two venues in January by 700 people, including many of the world's leading art historians and museum professionals, during the global CIHA Congress in Melbourne.

It is a credit to NGV Director, Dr Gerard Vaughan, a member of CIHA's organising committee, that we were able to showcase the NGV's collections, facilities and staff to this influential audience.

Public awareness of the NGV continued to grow, reflected in many ways including robust attendances of late night openings at NGV Australia in Federation Square on Thursdays and at NGV International on St Kilda Road during *Guggenheim*.



If the State Government goes ahead with its planned arts precinct behind our St Kilda Road building, with NGV entry from the west into our Grollo Equiset Garden, it will only increase public access to our art.

It is important to the NGV that it attracts the widest possible audiences. One reason the gallery is building its decorative collection is because so many people relate to the everyday utility of these objects as well as to their beauty.

As well as its inspiring permanent collection displays and diverse exhibition and educational programs, NGV management focussed intently on its fundraising efforts.

In April, 200 people attended the launch of the Supporters of Decorative Arts where the NGV announced its desire to buy the wonderful Bugatti *Snail Chair*, something achieved through this group's donations.

Funds raised by the Supporters of Asian Art, which was only founded last financial year, have already led to the purchase of an important 17th Century Japanese screen and contemporary Asian photographic works.

Visitors to the 2007 Melbourne Winter Masterpieces exhibition, *Guggenheim Collection: 1940s to Now*, in front of Dan Flavin's *untitled (to Jan and Ron Greenberg)* 1972–1973. © Stephen Flavin/ARS, New York. Licensed by VISCOPY, Australia

NGV President, Allan Myers, welcoming guests to the Asian Art Acquisition Fund Dinner



The year's fundraising highlight, however, was the 21 May launch of NGV's Masterpieces for Melbourne campaign, aimed at securing \$150 million by NGV's 150th birthday in 2011 — \$50 million in cash for immediate art purchases, \$50 million in endowed funds and \$50 million in notified bequests.

Leadership gifts for the campaign reached \$46 million even before the launch. On behalf of the Trustees I thank all donors including Loti and Victor Smorgon who committed 10% of the \$150 million target to purchases of 20th Century and contemporary art – the largest cash donation ever given by individuals to an Australian art museum.

The NGV has always relied on private philanthropy, evidenced by the great masterpieces purchased last century though the bequest of Alfred Felton. But a gradual decline in the Bequest's purchasing power and increases in art prices has meant that the NGV cannot afford the acquisitions it used to make.

Conservator of European Paintings, Carl Villis at work on the *Oval Portrait*



Combine this with the fact that, apart from its initial seed funding for the Victorian Foundation for Living Australian Artists, the State Government does not fund NGV acquisitions, it was clear that we had to move seriously to secure funding to continue to grow and enrich the State Collection.

The NGV has been a significant beneficiary of the Federal Government's Cultural Gifts Program with 466 gifted artworks, received through the Program, accepted into the State Collection. The value of these works was \$2,781,047. The majority of the works acquired are represented by 297 Fred Williams etchings from Lyn Williams AM and 44 Harry Nankin photographs.

My colleagues and I would like to thank two fellow Council of Trustees members who retired during the year after making tremendous contributions to the NGV — Rino Grollo and Sally Smart.

Rino, chairman of the Grollo Equiset Group, always showed common sense and good judgment in his work as a Trustee. He and his family have left us a wonderful legacy in the beautiful garden they funded for NGV International. Sally, a successful artist, has made an enormous contribution to the NGV, particularly in her role as Chair of the Exhibitions Committee.

Recently retired Trustee Rino Grollo and his wife Diana Ruzzene-Grollo



Last year we welcomed one of Victor and Loti Smorgon's grandsons, Peter Edwards, to the NGV Foundation board. In May 2008 Peter became a member of the NGV Council of Trustees. We are delighted that he accepted the role as he is young, enthusiastic and with a great interest in the arts.

On behalf of the Trustees, I would like to thank Victoria's Minister for the Arts, Lynne Kosky MP, Victoria's former Premier, Steve Bracks and the current Premier, the Hon. John Brumby MP, for their continued support. We thank the Premier for publicly supporting our vision for an extension of the NGV over the railyards east of Federation Square. We are delighted by any opportunity to increase the NGV's display of Asian, Indigenous and Oceanic art to meet increasing public interest.

Thank you to my fellow Trustees, who work harder than anyone knows, and to Dr Vaughan, to whom this also applies. We congratulate Gerard on his appointment as honorary Professorial Fellow by the Council of the University of Melbourne.

Special thanks to the NGV's Strategic Leadership Team and, in particular, to Frances Lindsay, NGV Deputy Director since the NGV's Deputy Director, International Art, Tony Ellwood, moved to the Queensland Art Gallery in July 2007. Frances' new responsibilities are enormous.

Gerard Vaughan, Paul Ruddock Chairman of The Victoria and Albert Museum, London, and Minister for the Arts Lynne Kosky

Finally, our gratitude to those on NGV Council Committees, particularly the NGV Foundation Chairman, Bruce Parncutt; to members of all NGV affiliated organisations and to all our supporter groups.

The Trustees look forward to an exciting year, including attending the 2008 MWM exhibition, *Art Deco 1910–1939* and approving some substantial acquisitions for the State Collection.

In this way we will continue to fulfill the NGV's Mission, 'to illuminate life by collecting, conserving and presenting great art,' and Vision, 'to be Victoria's cultural flagship and one of the leading art museums of the world.'

Allan Myers  
President, Council of Trustees  
National Gallery of Victoria

July 2008

7



# Director’s Report



The past year was a watershed for the National Gallery of Victoria. After several years of research and planning we launched some important initiatives to ensure that we remain at the centre of Melbourne’s cultural life and become an even stronger drawcard for regional, interstate and overseas visitors. At the heart of everything we do is the importance of our permanent collection, the State Collection.

Our key initiative was launching the Masterpieces for Melbourne (MFM) fundraising campaign. Inaugurated by Victorian Premier, the Hon. John Brumby MP, on 21 May, it aims to raise \$150 million by the end of our 150th birthday in 2011 through cash donations, endowments and notified bequests, enabling us to buy significant works of art when the opportunity arises.

In 2006/07, thanks to the generosity of many donors, particularly the President of our Council of Trustees, Allan Myers and his wife Maria, we re-entered the market for significant Old Masters, after decades of inactivity. Now we need to enter the more costly market for great 20th Century and contemporary art. Our inability to secure John Brack’s *The Bar* in 2005/06 had brought the message home to our many friends and supporters.

Talking to the press about *Circe*, 1893, at the preview of the Bertram Mackennal exhibition in November



I am delighted that in the lead up to the launch we received leadership donations of \$46 million (see p.44) including 10% of our \$150 million target from Loti and Victor Smorgon, earmarked for 20th century and contemporary art. The announcement of such generosity led to an eruption of spontaneous applause at the launch, and no wonder!

### THE STATE COLLECTION

Fifty large gallery spaces are dedicated to our collection across NGV International in St Kilda Road and The Ian Potter Centre: NGV Australia in nearby Federation Square. There, and at our off-site store, the collection stocktake of close-to 65,000 items progressed during the year (see p.17) — a collection now independently revalued at \$3.3 billion.

We welcomed the opportunity to showcase our collection, facilities and staff during the 32nd Congress of the International Committee of the History of Art conference (CIHA), organised by The University of Melbourne’s Professor Jaynie Anderson and held in the Southern Hemisphere for the first time.

Welcoming Premier John Brumby and Minister for Education Bronwyn Pike to the NGV



NGV hosted the opening and closing events; hundreds of the delegates attended floor talks by NGV curators — Alisa Bunbury, Roger Leong, Judith Ryan, Sana Balai, Maggie Finch, Amanda Dunsmore and Allison Holland— and by Carl Villis, European Paintings Conservator. I thank them for their input.

We already enjoy the highest level of visitation to any Australian gallery. In 2008 we attracted just under 1.5 million visitors and welcomed our ten millionth visitor since NGV re-opened in 2002/03. According to comparative statistics published by the London-based *Art Newspaper*, we had the 19th highest visitation of any art museum in the world in 2007. That is welcome news and we work hard to ensure that each and every one of our visitors has an enjoyable and worthwhile experience.

Recently retired Trustee Sally Smart, who in particular represented the interests of the artists’ community



### ACQUIRING ART

Our acquisitions focus was very much on 20th Century and Contemporary Art (see p.22–25).

Exciting contemporary artworks acquired included Bill Viola’s three screen video, *Ocean Without a Shore* — a highlight of the 2007 Venice Biennale — and an artist in our sights for a long time. Its purchase was made possible through the Loti and Victor Smorgon Fund. We also acquired *Dulka Warngiid (Land of All)* 2007, a huge work of the Bentinck artists of Mornington Island bought with help from Supporters and Patrons of Indigenous Art and the basis of a Victorian Tapestry Workshop piece for the new Elisabeth Murdoch Recital Hall. Modern art included a circa 1940 Margaret Preston painting and a rare print reflecting her pioneering interest in the aesthetics of Aboriginal art.

The Victorian Foundation for Living Australian Artists (VFLAA) funded purchases across many media and art making practices, reflecting the vitality and dynamism of contemporary art in Australia today.

A welcome grant from the State Government fund for the acquisition of articles of significance to the history of Victoria enabled the purchase of a rare 19th century Broadshield from South-East Australia.

Our Supporters of Asian Art group helped us acquire some powerful contemporary photographic works, shown in our *Body Language: Contemporary Chinese Photography* exhibition. We also acquired the beautiful 17th Century Japanese *Horse stable* screen, exhibited in our 2007 *Golden Screens* exhibition – the inaugural acquisition through the Asian Art Acquisition Fund, which reached \$10 million by February thanks to a magnificent pledge of \$6 million from Allan and Maria Myers, for which I thank them most warmly.

Senior Curator Indigenous Art Judith Ryan with Michael Moon at the Supporters and Patrons of Indigenous Arts Dinner



When we de-accessioned 18th and 19th century furniture for auction, we undertook to recycle the proceeds into items by major designers whom we aspired to bring into the collection. We achieved this by the purchase of works by Carlo Bugatti and, with additional help from Paula Fox and the NGV Women’s Association, a superb Art Deco writing desk by Jacques-Émile Ruhlmann. With donations made at our 2008 Annual Dinner, we acquired François Pompon’s iconic bronze, *Polar bear* 1927, and with help from the Eugenie Crawford Bequest we acquired Amedée Ozenfant’s masterpiece *Still Life* c.1920. All these enhanced our 2008 MWM exhibition, *Art Deco 1910–1939*, from London’s Victoria & Albert Museum.

### DISPLAYING THE COLLECTION

Gallery refurbishments included the Medieval Galleries which re-opened in May, with Agnolo Gaddi’s 14th century *Madonna and Child with St John the Evangelist, St John the Baptist, St James of Compostela and St Nicholas of Bari*, enhanced by its beautiful new frame, for which we thank our Conservation team.

We refurbished two of our Asian Galleries, introducing some contemporary work by Asian-born Australian artists, and our 20th Century Contemporary Painting and Sculpture Gallery which now displays Yayoi Kusama’s beguiling fibre optic ladder *Tender are the stairs to heaven* 2004, an important example of contemporary Japanese art purchased with assistance from Peter and Joan Clemenger and NGV Contemporary.

Browsing in the Shop at NGV International



One fascinating innovation was displaying both Yinka Shonibare’s 2005 *Reverend on ice* and his *Un ballo in maschera* video (featured in our 2006 *Contemporary Commonwealth* exhibition) in our 18th Century Galleries. Our Education officers said this juxtaposition, a change from chronology-based display and pioneered by our Deputy Director, Frances Lindsay at NGV Australia, engaged and ‘delighted’ young visitors.

### GUGGENHEIM MWM

Our fourth Melbourne Winter Masterpieces (MWM) exhibition, *Guggenheim Collection: 1940s to Now*, proved the ability of contemporary art to attract a new and younger demographic. A high proportion of under-30s visited the show and more than 20,000 people attending the weekly *art after dark* viewings. Most said it was their first NGV late night opening and that they would come again at night.

The show created two new records. A significant 32% of *Guggenheim* visitors came from outside Victoria – the highest for a MWM exhibition, making a very significant economic impact on Victoria. The exhibition’s Teachers’ Preview attracted more than 300 participants — the highest attendance at a teachers’ preview since our re-opening.

William Barton plays the didgeridoo at the CIHA opening event



‘Our exhibition program was very balanced in terms of period and media, with appeal to highly diverse audiences [and] we received an Arts Victoria Leadership Award for building youth audiences through our NGV Youth Forum and our innovative programs.’

We thank the show’s Principal Sponsor, Mercedes-Benz and all the support sponsors and our marketing and sponsorship departments. Our team received two 2007 Arts Victoria Leadership Awards and commendations for collaborating with ACMI for NGV’s *Guggenheim* and their *PIXAR 20 Years of Animation*, and for collaborating with all other arts agencies on the Culture Victoria (CV) project. Congratulations, too, to our NGV Members team with more than 400 new NGV Memberships signed during the last eight days of the exhibition.

The goodwill and professionalism associated with *Guggenheim* cemented our relationship with a major international gallery with whom we can build future projects, while the experience gained by key staff who worked on the show will stand us in good stead.

### EXHIBITING ART

Our exhibition program, very balanced in terms of period and media, appealed to highly diverse audiences. We opened 20 new exhibitions — eight at NGV Australia and eleven at NGV International, as well as *Black in Fashion: From Mourning to Night* on display at both venues.

In addition to the *Guggenheim* show, we brought great international contemporary art to Melbourne with *Works from The UBS Art Collection* and *Body Language: Contemporary Chinese Photography*.

We exhibited new media, including *Resonant Visions: Contemporary video from Latin America*, and surveys including *Yvonne Audette: Different Directions 1954–1966*, which had particular appeal to Melbourne artists. *Modern Britain 1900–1960: Master works from Australian and New Zealand collections*, curated by our Senior Curator, International Art, Dr Ted Gott, was a triumph and we thank all the public institutions who lent us their paintings, sculpture and works on paper. The fine catalogue is already an important reference work.



As always, *Top Arts: VCE 2007* was hugely popular and we thank Victorian teachers for supporting it, and the 2,000 VCE Art and Studio Arts students who submitted more than 5,000 images of photography, digital prints, DVDs and new media art, paintings, drawings, sculptures, printmaking, textiles and mixed media for selection for the exhibition.

*Geoffrey Bartlett*, the artist’s first major art museum survey, continued the sculpture-based focus begun with last year’s Deborah Halpern exhibition. We thank the Art Gallery of New South Wales (AGNSW) for lending us *Bertram Mackennal: The Fifth Balnaves Foundation Sculpture Project*, featuring nine works from the NGV collection, and the *Sidney Nolan* retrospective, which strongly related to Melbourne and received a terrific response.

*Joseph Beuys & Rudolf Steiner: Imagination, Inspiration, Intuition*, exploring connections between Beuys’ conceptual and performance art and Steiner’s teachings, was of special interest to CIHA delegates, as was the Indigenous vision of Australia in *Gordon Bennett*.

### CONSERVING ART

We continue to take pride in our Conservation Department’s achievements, including their fine work for our exhibitions. Highlights included completing three years conservation for our *Black in Fashion* show, and using a new, internationally recognised technique developed by our full-time photographic conservator, Pip Morrison, to mount and frame very large photographs, including Liu Wei’s *Landscape 2004* — a work bought with funds raised by Supporters of Asian Art and featured in our *Body Language* show.



In preparation for our MFM campaign launch, we held *Preserving the past, enriching the future: Hugh Williamson’s legacy*, an exhibition of works from our collection and the Ballarat Art Gallery bought by the Hugh D.T. Williamson Foundation, established by the visionary former ANZ Bank CEO. It included a multimedia presentation highlighting work undertaken by two NGV intern conservators funded by the Foundation’s \$100,000 a year grant since 2006.

In March I gave a lecture about Hugh Williamson, who became involved in the NGV in the 1960s, following his retirement, through the committee overseeing the construction of our St Kilda Road building. In 1985, before he died, Hugh committed to funding Melbourne-related art for NGV through his new foundation, now followed by the conservation internships. I hope this exhibition inspired potential benefactors to think about making their own enduring mark on our collection, and on our community.

### VISITOR EXPERIENCE

Since the NGV International’s 2003 re-opening the public has shown great interest in — and affection for — the NGV by flocking to our permanent galleries and more than 140 splendid exhibitions. People love our late night openings. NGV Australia is now open until 9pm every Thursday, as part of Late Night Thursdays at Fed Square, supported by special government funding. We are also offering *art after dark* on Wednesdays at NGV International during MWM exhibitions. Over 50,000 people attending after 5pm in 07/08. Our audiences are also in touch with us online. Our website received 1.92 million website hits — 200,000 more than in 2006/07.



The implementation of our new commercial strategy (see p. 46), centred on an improved visitor experience, bore fruit with the year’s transformation of the shop and dining areas at NGV International, now drawing people for reasons additional to viewing art. Visitors now have a choice of our ground floor Persimmon (formerly The Garden Restaurant), divided into a faster café section and a bistro for longer lunching; the ground floor Gallery Kitchen and our re-designed Tea Room on Level 1, reviving the tradition of quality morning, afternoon and high teas.

We congratulate our new shop’s designers, Tandem Design, for commendations at the 2007 Inside Design Awards, and to our merchandising team for selecting such enticing stock and to everyone involved with our publications (see p.52), particularly our catalogues, which keep getting better and better and selling strongly.

Our next project is making our venues more family-friendly by encouraging more children’s activities, which explains the mobile modular unit piloted as the Art Deco Kids space during *Art Deco 1910–1939*. The Council of Trustees warmly endorsed management’s proposal to develop a more focused ‘NGV Kids’ Program in the coming year.

### TOURING EXHIBITIONS

We noted at year end that in just over a decade our three-tiered touring strategy had led to our exhibitions touring to almost every Victorian regional gallery, every interstate gallery and 19 international venues in eight countries — a total of 121 venues.



We are fortunate that Victoria has Australia’s best regional gallery infrastructure, and regional Victoria remained our major focus (see p.20). Again, we worked with NETS Victoria (National Exhibition Touring Support), the Public Galleries Association of Victoria (PGAV) and VFLAA to extend the experience of art in this state. For example, we toured *Lives & Times: A Selection of works from the VFLAA collection* to six Victorian regional galleries (see p.28) while NETS, with Arts Victoria support, toured the NGV-curated *The Cicely & Colin Rigg Contemporary Design Award 2006* to regional Victoria, NSW and the Australian Capital Territory.

Interstate touring highlights included taking *Gordon Bennett* to the Queensland Art Gallery (QAG) with Federal Government’s Department of Communications, Information Technology and the Arts Contemporary Touring Initiative funding; taking *Kitty Kantilla* to Art Gallery of New South Wales (AGNSW); and taking *Mountains and Streams*, comprising works from our Collection, to AGNSW and QAG. We hope to receive funding to take *Gordon Bennett* to Perth.

The NGV-curated *Tezuka: the Marvel of Manga* attracted large audiences at AGNSW before going to San Francisco’s Asian Art Museum where it was viewed by 85,000 visitors. We are aligning our future international touring program, where possible, with Arts Victoria’s International Program focus on the Asia Pacific, Japan, China and Italy, and with the Federal Government’s focus on cultural diplomacy.

‘We began reinforcing the fact that our combined collections constitute one of the nation’s richest cultural assets [and] that entry to the permanent collection and its temporary exhibitions are free.’

### LENDING ART

NGV lent 239 works to 93 venues. Artworks lent including Albert Tucker, Philip Wolfhagen and Ah Xian to regional and metropolitan galleries included Bendigo Art Gallery, Ballarat Art Gallery, Castlemaine Art Gallery and Historical Museum; Gippsland Art Gallery; Heide Museum of Modern Art; Latrobe Regional Gallery; Shepparton Art Gallery; Swan Hill Regional Art Gallery and Monash Gallery of Art (see and p.26–29).

Among our loans to regional gallery exhibitions, we contributed eight Indigenous works to Heide Museum of Modern Art’s *Power and Beauty: Australian Indigenous Art since 1990*; eight McCubbins to Gippsland Art Gallery’s *McCubbin*, which I had the privilege of opening; and four works to Bendigo Art Gallery’s *The Long Weekend: Australian Artists in France 1918–1939*.

In Brisbane our Andy Warhol *Self portrait no. 9* joined QAG’s *Warhol* show, and in Canberra, 12 of our 19th century artworks, including Impressionist landscapes, joined the National Gallery of Australia’s highly successful *The triumph of landscape: Turner to Monet*.

We lent five major Emily Kam Kngwarrey artworks to Tokyo’s National Art Centre; Bellotto’s *Ruins in the Forum, Rome*, along with our newly attributed Bellotto, *The Rialto*, to the Fondazione Palazzo Bricherasio in Turin, Italy; and Hoffman furniture to Tate Liverpool’s *Gustav Klimt: Painting, Design and Modern Life in Vienna 1900*.

NGV supporter Loti Smorgon and family, at the launch of the Masterpieces for Melbourne campaign

Professor Jaynie Anderson speaks to delegates in the Great Hall during the opening of the CIHA conference

Trustee Jason Yeap, Director Arts Victoria Penny Hutchinson and Senior Curator Photography Isobel Crombie at the opening of *Body Language*

Barbara Kane, Gareth Sansom, Senior Curator Contemporary Art Alex Baker and Gerard Vaughan at the awarding of the John McCaughey Memorial Prize



*‘The almost saturation level of press coverage at the MFM campaign launch communicated our message to a very wide cross section of the community, and I feel very confident that our fundraising for great art will gather momentum.’*

EDUCATION & PROGRAMS

It was a good year for Education and Programs, (see p.31–32). Around 120,000 students and teachers visting the NGV through schools programs; 71,000 attending 846 programs and more than 42,000 participating in 3,170 Voluntary Guide tours. Our renewed focus on family activities was typified by our Teddy Bear’s Picnic during the *Modern Britain* exhibition. Many programs combined family activities with cultural diversity, such as the Krishna Family Day and the Public Galleries Association of Victoria (PGAV) Open Day at NGV International with the Polyglot Puppet Theatre, in collaboration with the Ibijerri Aboriginal and Torres Strait Islander Theatre Cooperative.

We collaborated with numerous state and federal arts, education and health-related events and cultural festivals; with fellow Arts Victoria agencies including the Victorian Arts Centre, Victorian College of the Arts and Museum Victoria; with organisations such as Craft Victoria and the Victorian Tapestry Workshop; with the Melbourne International Festival; and with academics and artists.

Once again we partnered with education providers, philanthropic organisations and sponsors to deliver high quality programs and services to schools, youth and young children.

An initiative to ensure tertiary student participation in important programs began with the *Guggenheim* symposium addressed by the Director of the Solomon R. Guggenheim Museum New York, Lisa Dennison, and *Guggenheim* curator, Valerie Hillings, on 30 June 2007. We offered 39 complimentary student places to ensure that students who needed to be at this paid event were guaranteed access.

In February I was delighted to receive a letter from an art teacher at an outer suburban high school thanking NGV for its free Teacher Previews and for its student programs, delivered with a ‘passion and enthusiasm’ that inspired both the teachers and students.



That particular school had extended student involvement in NGV programs to every year level after a Year 7 excursion to *Australian Impressionism* and use of our online educational resources. The teacher said the experience had even transformed the attitudes of some Year 7 boys who had ‘provided ongoing challenges in the classroom.’ This sort of feedback makes us very proud of our Education and Programs staff.

We are also proud of our educational outreach, such as our annual Hamilton Outreach, when two education officers conducted a week-long program of *Australian Impressionism* workshops and talks for all students at Hamilton North Primary School.

Another cause for pride was last year’s Herald-Sun newspaper article about how NGV Young Ambassadors training — a tour guide course including learning to deal with groups of people who wouldn’t normally set foot in a gallery — had transformed the lives of young participants. A boy who was interviewed, who had not achieved a VCE Enter score before joining the program, is now studying fine arts at the Victoria College of the Arts. Who could ask for a better outcome? We are indebted to the Pratt Foundation for providing funding for the NGV Youth Access program.

SPONSORS

The other key initiative was undertaking a full marketing brand audit which has resulted in our new styleguide, based on new visitor segmentation research. Having discovered more about our audiences and who we still need to attract, we began reinforcing the fact that that some of our collecting areas rival the best in the world; and that entry to the permanent collection and most temporary exhibitions is free. Acquisitions made possible by our MFM campaign will only make our collection more compelling.

During the CIHA conference we welcomed the Director of British Museum, Neil MacGregor and the Director of The J Paul Getty Museum, Michael Brand



Our other major move was refining and strengthening our long-term sponsor partnerships. Having launched our new three-year NGV/ Principal Partner Sponsorship Strategy, we welcomed new Principal Sponsors in Mercedes-Benz and Ernst & Young as Lead Supporter International Art.

Our exhibitions management team worked closely with our sponsorship team creating a three-year package of exhibitions, including touring shows. Meanwhile, a ‘first’ among sponsor initiatives was the Bank of Queensland promoting the *Modern Britain 1900–1960* exhibition in their Victorian branches, a new way for us to reach even broader audiences.

STAFF TRAVEL

Many NGV staff, including myself, travelled abroad during the year – critically important for maintaining institutional vitality, especially with exhibitions, planning and professional development — making valuable personal international contacts and promoting NGV and our collection by word of mouth. We thank Peter and Joan Clemenger and the bequest of the late Elizabeth Summons for important private support in this crucial area (see p.43).

In April I visited Paris where Dr Ted Gott and I met with senior people from key Parisian institutions to discuss a range of future exhibitions, including MWMs. In May I attended the opening of the National Museum of Australia’s Emily Kam Kngwarrey exhibition at Tokyo’s National Art Centre which contained NGV artworks including two of Emily’s greatest masterpieces, the NGV’s *Big Yam* and *Big Yam Dreaming*.

Kim Hoa Tram at work in his studio. The artist’s exhibition *Moon in Reflection* opened in April



I also called on the directors of key art museums, and look forward to positive future collaborations, including the NGV providing Tokyo’s National Museum of Western Art with a complete exhibition of the graphic art of Albrecht Dürer drawn from our incomparable holdings.

PEOPLE

In November we reluctantly farewelled Terence Lane, our outstanding Senior Curator of 19th Century Australian Art, after 40 years of contributing to the life of the NGV, and to Australian art in general, through his curatorial and scholarly skills. His last NGV exhibition, *Australian Impressionism*, was of course a triumph, but equally it was just one of Terry’s many great achievements. By a special resolution, our Trustees inducted him as a NGV Life Member in November.

We noted with sadness the sudden death late last year of John Stringer, who started his career as an NGV Print Room assistant in 1957 and left in 1970 as our Exhibitions Officer. Among John’s many achievements were organising in 1967 the groundbreaking *Two decades of American painting*, followed by the first major exhibition in the St Kilda Road building, *The Field*. He will be sadly missed.

We congratulated Tony Ellwood, our former Deputy Director, International Art, on his appointment as Director of the Queensland Art Gallery (QAG). We thank him for the important contribution he made to the delivery of the NGV International building during our redevelopment and for his strong work in international exhibition planning.

Frances Lindsay, formerly Deputy Director, Australian Art, became Deputy Director responsible for all Australian and International curatorial staff, exhibitions and programs.

Recently retired Senior Curator 19th Century Australian Art, Terence Lane



Key appointments included Dr Alex Baker as Senior Curator, Contemporary Art (from Philadelphia’s Pennsylvania Academy of Art), Anna Kopinski as Head of Major Donors and Bequests (from ANZ Private Banking), Debra Adamidis as Manager, Patrons, Programs & Stewardship (from the McFarlane Burnet Institute) and Amanda Burritt as Senior Education Officer (from Korowa Anglican Girls School and Gallery Ranfurlie).

I extend thanks to David Legg from our Art Handling Department, who retired after 25 years, and our former Exhibitions Manager Tarragh Cunningham, who returned to Brisbane to a new role at QAG, and was succeeded by Nicole Monteiro.

THANK YOU

I also congratulate our fundraising, marketing and media teams for their work on MWM and to the NGV Members team who increased member numbers by 6% during the year. Thanks to our Strategic Leadership Team (see p. 57) – Frances Lindsay, Liz Grainger, Lisa Sassella, Miranda Crawley, Judy Williams, Leigh Mackay and our new member, Anna Kopinski – for their outstanding performance in leading so many key NGV teams.

I would like to thank our NGV President Allan Myers for his inspired leadership and personal generosity, and all members of our Council of Trustees for their crucial contribution to our governance and strategic thinking. I particularly thank Rino Grollo and Sally Smart who retired during the year. We welcome Peter Edwards, our new Trustee.

I would like to thank the former Premier, Steve Bracks, the Premier, the Hon. John Brumby MP, the Minister for the Arts, Lynne Kosky MP and the head of Arts Victoria, Penny Hutchinson, for their support.

Minister for the Arts Lynne Kosky, General Manager Marketing Lisa Sassella, Gerard Vaughan, President & CEO, Mercedes-Benz Australia/Pacific, Wolfgang D Schrempp, and General Manager Marketing Mercedes-Benz Australia Pacific, Gavin Allen

I extend our deep gratitude to all NGV donors, including those who joined our Benefactors’ Honour Roll in 2008 — Loti and Victor Smorgon, Allan and Maria Myers, John Higgins, Peter and Joan Clemenger, Jason Yeap and Min Lee Wong, Bruce Parncutt and Robin Campbell, the Bowness family, Alan and Mavourneen Cowen, and Baillieu and Sarah Myer’s Yulgilbar Foundation (see p. 44 and p.99).

Finally, I extend a huge thank you to all our volunteers and supporters, including our Voluntary Guides; the NGV Women’s Association; the NGV Business Council; the NGV Foundation, which celebrated its 30th anniversary in August 2007; NGV Members; our supporter groups; Friends of the Gallery Library; the Felton Society; and the Felton Bequest’s Committee.

YEAR AHEAD

The coming year will be full of discovery. Is our 18th century painting, *The Finding of Moses*, traditionally ascribed to Sebastian Ricci, actually a masterpiece by Giambattista Tiepolo? Will the State Government advance its support for an extension of NGV at Federation Square? Above all, how will our MFM fundraising campaign progress?

We are seeking broad community support for our campaign at every level. I have invited all our NGV Members, and our many friends, to join our Patrons Program through annual tax-deductible donations of \$2,500, \$5,000 or \$10,000.

The huge level of press coverage at the MFM campaign launch communicated our message to a very wide cross section of the community, and I feel confident that the fundraising for great art will gather momentum.

Let’s look forward to some headline purchases of Masterpieces for Melbourne — the best we can possibly find!

Gerard Vaughan  
Director  
30 June, 2008



# Legislative and Strategic Framework



### LEGISLATIVE FRAMEWORK

The *National Gallery of Victoria Act 1966* established a Council of Trustees with overall responsibility for the National Gallery reporting to the Minister for the Arts.

The Act provides 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.’

### COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of The *National Gallery of Victoria Act 1966* 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;
- To 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;
- To carry out and make available such other services, including computer 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 policies 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.

### NGV VALUES

Excellence, integrity, access

### NGV MISSION AND VISION

NGV's Mission is 'to illuminate life by collecting, conserving and presenting great art.' Our Vision to ensure that, 'as Victoria's cultural flagship and home to Australia's finest art collection, the NGV is recognised as one of the leading art museums of the world.'

### NGV GOALS

The NGV's 2007/10 Strategic Plan is based on achieving four overarching Goals. They are:

- NGV Goal 1: COLLECTION**  
To develop, maintain and research the State Collection to ensure it remains Australia's finest
- NGV Goal 2: AUDIENCE AND ACCESS**  
To create opportunities for broadly based public participation, engagement and enjoyment in both our galleries, on-line and through other media

*‘We are proud to have continued to fulfil our goals during the year —from caring for the State Collection through conservation and stocktaking to collaborating with Victorian cultural institutions including our fellow Arts Victoria agencies and galleries in regional Victoria.’*  
Deputy Director, Frances Lindsay

- NGV Goal 3: DEVELOPMENT**  
To secure a broad and committed funding base and nurture relationships with stakeholders
- NGV Goal 4: RESOURCES**  
To support the achievement of the NGV's business objectives through the development of employees and the effective and efficient use of all resources

Alignment with Victorian Government Policy  
The NGV's 2007/10 Strategic Plan supports the State Government's arts policy *Creative Capacity+: Arts for all Victorians*, a policy which identifies three goals for the Arts portfolio:

- a culture of participation;
- an economy based on innovation; and
- a dynamic arts sector.

*Creative Capacity+: Arts for all Victorians* identifies four strategies to achieve the Government's goals. These are: Developing artists, ideas and knowledge (S.1); Engaging creative communities (S.2); Building creative industries (S.3); and Creating place and space (S.4).

NGV's Goals, Values, Mission, Vision and our 2007/10 Strategic Plan are consistent with the above. Our Strategic Plan in particular recognises and addresses the challenges of building audiences in under-represented groups and effectively utilising our limited financial resources.

Our plan is also aligned to the new three year Overarching Agreement (Series 3) entered into with Government in September 2007.

The table (opposite) shows the NGV's contribution in 2007/08 to the implementation of the *Creative Capacity+: Arts for all Victorians*

# NGV contributions to *Creative Capacity+* in 2007/08

CREATIVE CAPACITY+ STRATEGIES	RELEVANT 2007/08 NGV PROJECTS	HOW NGV CONTRIBUTED TO CREATIVE CAPACITY+
Strategy 1: Developing artists, ideas and knowledge	<ul style="list-style-type: none"><li>NGV Touring</li><li>NGV Kids</li><li>Collection Stocktake</li><li>Virtual NGV</li></ul>	<ul style="list-style-type: none"><li>Developing awareness of contemporary artists by acquiring their work, including through the VFLAA</li><li>Exhibiting and touring contemporary art, including a major 2007/08 VFLAA exhibition; involving artists in our programs</li><li>Buying and exhibiting new art forms including installation and video art</li><li>Holding our 14th <i>Top Arts: VCE</i> exhibition</li><li>Increasing knowledge about the State Collection through our Collection Stocktake</li><li>Displaying scholarly information with artworks; publishing informative free and pay publications including exhibition catalogues; holding Public, Member and Education programs</li><li>Increasing online content and learning opportunities for all</li><li>Participating in the public debate about art; co-operating with arts coverage in the media</li></ul>
Strategy 2: Engaging creative communities	<ul style="list-style-type: none"><li>NGV Touring</li><li>Promotion of the State Collection</li><li>Cultural Tourism</li><li>NGV Kids</li><li>Masterpieces for Melbourne</li></ul>	<ul style="list-style-type: none"><li>Promoting free entry to the State Collection</li><li>Holding diverse exhibitions including our annual MWM exhibition</li><li>Engaging students and teachers through on-site, on-line and travelling education programs</li><li>Engaging young people not in education or employment through our Youth Access and Young Ambassador programs</li><li>Attracting families through creative kids-based activities</li><li>Engaging academics and arts sector professionals in our programs</li><li>Participating in arts festivals and events</li><li>Engaging regional, interstate and overseas audiences by lending artworks and touring exhibitions</li><li>Engaging Melbourne's philanthropic community, including our new Masterpieces for Melbourne campaign</li><li>Growing supporter groups by establishing Supporters of Decorative Arts</li><li>Increasing NGV Memberships</li><li>Maintaining an active volunteer base</li></ul>
Strategy 3: Building creative industries	<ul style="list-style-type: none"><li>Virtual NGV</li><li>Exhibition Indemnity</li><li>Harnessing Science &amp; Technology</li></ul>	<ul style="list-style-type: none"><li>Enhancing Victoria's museum industry skills through NGV staff professional development and travel</li><li>Enhancing Victoria's specialist marketing skills through collaborating with Fed Square Pty Ltd and Tourism Victoria</li><li>Enhancing Victoria's technological and creative skills through producing online cultural content for Cultural Broadband Victoria</li><li>Enhancing Victoria's cultural image by participating in the 2008 international CIHA Congress</li><li>Building employment opportunities through our exhibition program</li><li>Building strong and viable partnerships with sponsors, especially for MWM</li></ul>
Strategy 4: Creating place and space	<ul style="list-style-type: none"><li>Asset Sustainability Project</li><li>State Collection Integrated Storage Project</li><li>Southbank Redevelopment Plan</li><li>Catering Tender</li><li>Extension of NGV gallery at Federation Square</li></ul>	<ul style="list-style-type: none"><li>Enhancing the visitor experience by refurbishing NGV International's shop and cafes</li><li>Refurbishing NGV International's Asian, Medieval and Contemporary galleries</li><li>Maintaining fit for purpose infrastructure</li><li>Leveraging existing resources for more effective care and development of our physical assets</li><li>Implementing new environmental initiatives including, reducing our ecological footprint in line with the State Government's Sustainable Energy Targets Scheme (GSETS) in collaboration with our utilities suppliers and landlords</li><li>Publishing our 'Big Idea for Melbourne' case for extending the NGV at Federation Square to reinforce Melbourne on the global cultural map</li><li>Supporting the case for shared storage space with Victorian arts agencies</li></ul>

Senior Curator Prints and Drawings Cathy Leahy and staff discussing works by Kiki Smith. © Kiki Smith, courtesy of Pace/MacGill Gallery, New York © Courtesy of the artist

Visitors enjoying the *Gordon Bennett* exhibition at The Ian Potter Centre: NGV Australia



# NGV Goal 1

# Collection

**AIM**  
To develop, maintain and research the  
State Collection to ensure it remains  
Australia's finest



Yinka Shonibare, MBE's *Reverend on ice*, 2005 in the 18th Century galleries at NGV International. © The artist, courtesy of Friedman Gallery, London and James Cohan Gallery, New York

# Collection

## Case Study: Collection Stocktake

*'Our stocktake is the most thorough of its kind ever undertaken, or likely to be undertaken again, by the NGV. It sets a new benchmark in art museology standards in this country. Many of the major institutions of the world have never attempted to stocktake their collections in this comprehensive way.'*  
NGV Director, Gerard Vaughan

**CASE IN POINT**  
In July 2007 at the NGV's Off-Site Store, NGV Collection Stocktakers Sara Givins and Belinda Cannizarro sighted a brass-inlaid rosewood dressing case. Compartments in its removable drawer held a velvet pin cushion, seven silver-lidded glass jars, two porcelain jars and a small ivory handled tool.

With no attached tag or accession mark, they followed stocktake procedures and created a temporary tracking number in NGV's electronic database, the Collection Management System (CMS). Research revealed it had been tracked before — an accessioned item (i.e. officially part of the Collection) from a collection gifted to the NGV by John H. Connell in 1914.

Once catalogue records confirmed its identity, Sara and Belinda deleted the temporary tracking number, 'resighted' the work, tagged it with its correct accession number and took photos for the CMS.

Once recorded as 'one part', the case is now recorded as the 16 parts that comprise it, each with an identifying part number. Thus the process enables definitive identification and improved documentation; being tagged for future identification and tracking helps ensure every item can be easily and accurately located.

**WHAT IT IS**  
An NGV Major Project, begun in 2005. The NGV's first complete meticulous inventory across multiple sites, imposing a level of detail not achieved in previous stocktakes. Fulfils accountability and audit requirements by creating full, accurate location records for every artwork in the NGV's care — baseline data for future collection tracking and management programs. Comprehensive collection stocktakes are becoming global art museum best practice. The National Gallery of Australia and the Australian War Memorial have recently undertaken them.



**COMPLEXITY**  
Challenges include: *Legacy issues* — Victoria's State Collection is the nation's oldest public art collection and one of the largest and, before document centralisation in 1994, each curatorial department kept its own stockbook. *Many stored items* - there have been five collection relocations since 1999 when the St Kilda Road gallery closed for renovations. *Best practice methodology* — artworks used to be recorded as one part when they consisted of multiple parts. Picasso's *Weeping Woman* is one part; a Lee Bul installation is 75 parts.

**TEAM**  
Led by Deputy Director, Frances Lindsay, chair of the Collection Stocktake Steering Committee and managed by Senior Registrar Locations, Julie Banks. Sara Givins and Belinda Cannizzaro spend two days at NGV International and three at the Off-Site Store. A working group of NGV curators, conservators, registration and cataloguing representatives meet quarterly.

**CAPTURED**  
Working progressively through each storage and display area, the stocktakers record each item's location, create records for undocumented works and record further research, storage or other requirements by searchable 'flags' in the CMS. Approximately 1 in 5 items are flagged.

**APPROACH**  
Sara and Belinda work methodically, listening to CDs as they unpack and check objects and



update their details on the CMS. The work can be painstaking, like unwrapping 19th century silver packed in multiple layers of tissue paper, each needing flattening to ensure objects are not missed. It can also be dangerous, like unpacking an 18th century mirror, last handled in 1999, with hazardous mercury seeping through the packaging. The staff and mirror are kept safe by following procedures.

**RANGE**  
There are over 65,000 items in the State Collection and recently sighted items have ranged from Chinese snuff bottles to three-metre tall indigenous poles. Extraordinary items have included 1960s Type C NASA moon exploration photographs; 1996 Harry Nankin gelatin silver photograms; a 'thumbikin', a 17th Century torture device, and an 1845 English bracelet with blonde human hair woven into hollow balls and flower motifs.

**PERSONAL PERSPECTIVES**  
Sara Givins: 'The best thing is the breadth of objects — textiles, paintings, photography, decorative arts, Asian and Indigenous art. It's an epic history lesson as much as scientific-like handling exercise.'

Belinda Cannizzaro: 'Along with the history and handling, it's interesting to see the development of each collection and the various directions they take over the course of time.'

Julie Banks: 'It's satisfying to know that we are contributing to the future and care of the State Collection. Sometimes it can feel daunting, but it's an incredible opportunity.'

Assistant Collection Manager Offsite Store Belinda Cannizzaro and Registration Assistant Collection Stocktake Sara Givins with Senior Registrar Locations Julie Banks, examining Chinese snuff bottles

Sighting Indigenous poles as part of the Collection Stocktake



# Collection

## Key Achievements



### PERFORMANCE INDICATORS

- Total value of 2007/08 acquisitions: \$8.7 million
- Total value of gifts in kind: \$3.3 million
- Percentage of recent acquisitions displayed or on loan: 9% (06/07 13.1%)
- Number of works lent to peer institutions: 515 (06/07 645)
- Stocktake Progress — sighting nearly 22,744 artworks comprising more than 32,500 parts or 31.2% of artworks in the State Collection, including nearly 56% of all paintings

### DIVERSE ACQUISITIONS

- Contemporary art including Bill Viola's 2007 installation *Ocean Without a Shore*, Imants Tillers' painting, *Melancholy Landscape 2007*, Brook Andrew's photographic screenprints, *Gun-metal grey 2007*, and Kim Hoa Tram's 2005 work on paper, *Lost one's way*
- Modern Australian art including Margaret Preston's *Shoalhaven Gorge 1940–41* and John Brack's *Shasta Daisies 1959*
- Photographic art including Zhang Huan's *Shanghai family tree 2001* and Wang Qingsong's *Preincarnation 2002*
- Indigenous art including a 2007 Mornington Island collaborative work, *Dulka Warngiid (Land of All)* and Bill Whiskey Tjapaltjarri's *Rockholes near the Olgas 2007*
- Art Deco items including Amédée Ozenfant's 1920 *Still Life*, Jacques-Émile Ruhlmann's c. 1920 *Lady's writing desk* and François Pompon's 1927 bronze, *Polar bear*
- Carlo Bugatti's Art Nouveau *Snail Chair 1902*



- Fashion including Balenciaga's (Nicolas Ghesquière) *Pair of sandals 2007* and Lanvin's (Alber Elbaz) *Dress and necklace 2008*
  - European porcelain including a Meissen *Pair of parrots c. 1738* and *Rustic cottage c. 1745*
  - An early 17th Century Japanese folding screen, *Horse stable and an important 18th Century Korean Dragon jar*
- See p.22–25 and p.102–108

### ATTRIBUTION

- Investigating the potential re-attribution of our early 18th Century oil, Sebastiano Ricci's *The Finding of Moses*, as a masterpiece by Giambattista Tiepolo, following cleaning by Carl Villis and John Payne

### COLLECTION ROTATIONS

- 1,127 works from the Collection rotated on and off permanent display and rehangs in 24 separate galleries at NGV International, including Signac's *The Gazometers at Clichy*, rehung following cleaning
- NGV Australia changeovers including significant works shown in *Australian Impressionism*

Conservator Marika Strohschnieder with Rogerio Martins and Daniel Sera of Alaf Museum, East Timor, viewing an Egyptian burial mask

*'We have focused on enhancing and promoting the NGV Collection by launching our fundraising campaign to buy great works of art, restructuring our Asian, Contemporary and Medieval galleries at NGV International and reminding people that entry to the State Collection at both our venues is absolutely free!'*

NGV Director, Gerard Vaughan



### DISPLAY

- Refurbishing NGV International's Asian, Contemporary Galleries and Medieval galleries
- Installing Antony Gormley's *Inside Australia 2002* sculptures in the NGV International foyer under his direction
- Displaying 38 VFLAA works including works by Peter Booth and Janet Laurence, and large installations in the 20th century Contemporary Painting and Sculpture Gallery, including Lee Bull's *Untitled 2003* and Yayoi Kusama's *Tender are the stairs to heaven 2004*
- Displaying Yinka Shonibare's *Reverend on ice 2005* and *Un ballo in maschera 2004* video as an intervention in NGV International 18th Century Galleries

### CONSERVATION

- Restoring Carlo Bugatti's *Throne Chair c. 1900*, including replacing missing ivory
- Completing three years of conservation work for the *Black in Fashion: From Mourning to Night* exhibition shown at NGV Australia and NGV International
- Using the large photograph mounting and framing technique developed by NGV's photography conservator, Pip Morrison, to frame large items including Liu Wei's *Landscape 2004*

Framemaker Robin Murdoch working on the new frame for Gaddi's *Madonna and child with St John the Evangelist, St John the Baptist, St James of Compostela and St Nicholas of Bari*



- NGV objects conservator Trude Ellingsen successfully cleaning Barbara Hepworth's 1947 sculpture, *Eidos*
- Conserving two 16th Century Hagetsu Tsatsu screens in Japan by the prestigious Project for Conservation of Work of Japanses Art in Foreign Collections
- Conserving 47 Indian miniatures for *Krishna: Love and Devotion* exhibition
- Working with the CSIRO on spectral imaging to ascertain authenticity and ageing of paintings without taking samples

### KEY OUTWARD LOANS

- Lending VFLAA works including Philip Wolfhagen's *Night Beacon VI* to Castlemaine Art Gallery and Historical Museum, Susan Norrie's *Passenger* to Latrobe Regional Gallery and Ah Xian's *China China — Bust 71* to Shepparton Art Gallery
- Lending Albert Tucker's *Self portrait* to Heide Museum of Modern Art; as well as eight Indigenous works; eight McCubbin paintings to Gippsland Art Gallery's *McCubbin*; four works to Bendigo Art Gallery's *The Long Weekend: Australian Artists in France 1918–1939*
- Lending weaver Yvonne Koolmatrie's *Coorong Dreaming 1995* to the Swan Hill Regional Art Gallery's *Murray Cod: the biggest fish in the river*, toured by NETS (National Exhibitions Touring Support) to Gippsland Art Gallery, Shepparton Art Gallery, the Albury Regional Art Gallery, Flinders University City Gallery and Melbourne Museum
- New long-term loans to state government buildings including Parliament House, Supreme Court of Victoria, Department of Premier and Cabinet and institutions including the Royal Children's Hospital
- Eight art changeovers at Arts Victoria

Visitors to the *Modern Britain 1900–1960: Masterworks from Australian and New Zealand collections* exhibition



- Lending Andy Warhol's *Self portrait no. 9* to the Queensland Art Gallery's *Warhol*; 12 works including Constable and Turner to the National Gallery of Australia's *The triumph of landscape: Turner to Monet*
- Lending Bellotto's *Ruins in the Forum, Rome* to Turin's Fondazione Palazzo Bricherasio and Hoffman furniture and decorative arts items to Tate Liverpool's *Gustav Klimt*
- Having works by Emily Kam Kngwarray and Amedeo Modigliani's *Portrait of the painter Manual Humbert* exhibited in Japan at the same time at Tokyo's National Art Centre

### KEY INWARD LOANS

- Negotiated 1,502 inward loans
- Highlights from the five main lenders to the *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections* exhibition: Art Gallery of New South Wales' William Roberts *The interval before round ten 1919–20*, Auckland Art Gallery, Toi o Tamaki's Jacob Epstein *Torso in metal from Rock drill 1913–16*, Art Gallery of South Australia's Walter Sickert *The Raising of Lazarus 1929*, Museum of New Zealand Te Papa Tongarewa's Glyn Philpot *Man in white 1934*, and Art Gallery of Western Australia's Stanley Spencer *Christ in the wilderness* series 1939–54.

### THE SHAW RESEARCH LIBRARY

- Sending our duplicate publications to regional Public Galleries Association of Victoria (PGAV) members
- The Director of the University of Reading's Centre for Ephemera Studies, Dr Michael Twyman lecturing on early lithographed books for Friends of the Gallery Library

### GLOBAL NETWORKING

- Hosting the opening of the CIHA international art history congress in January
- An AusAid grant bringing two trainees from Dili's Leste Museum, East Timor, to work at NGV in a program run by The University of



Melbourne's Centre for Cultural Materials Conservation

- Philanthropic travel grants taking NGV curators abroad and a British Council grant taking NGV Indigenous Art curator, Stephen Gilchrist, to the British Museum in June 2008 for two months to study its south-east Australian artefacts

### REGIONAL COLLABORATION

- NGV continuing to provide NETS Victoria and PGAV with pro-bono offices and services
- Hugh T.D. Williamson Foundation Fellow Melanie Carlisle using infra red imaging at Geelong Gallery on two Eugène von Guérard paintings; Raye Collins working with infra red imaging at the Ballarat Art Gallery
- PGAV-funded Professional Development Support Program for week-long PGAV staff internships at NGV: Sally Huguenin (Wangaratta Exhibitions Gallery); Claire Watson (Gippsland Art Gallery); Eileen Thurgood (East Gippsland Gallery) and Kay Parkin (Central Goldfields)
- Regional gallery talks by NGV Assistant Curator, Contemporary Art, Jane Devery; Curator, Contemporary Art, Kelly Gellatly and Senior Curator, Contemporary Art, Dr Alex Baker

### YEAR AHEAD

- Acquiring great works of art
- Accessing funding from the new \$100,000 Susan Morgan Fund for conservation staff research and conference attendance
- Considering extending PGAV's Professional Development Support program for NGV internships at PGAV galleries
- Focusing on harnessing science and technology to preserve, store and display the State Collection

Yayoi Kusama's *Tender Are the Stairs to Heaven 2004*. © The artist, courtesy of Roxlyn Oxley9 Gallery, Sydney



# Collection

## Victorian Foundation for Living Australian Artists



### 2007/08 HIGHLIGHTS

- Contemporary artworks acquired by the Victorian Foundation for Living Australian Artists (VFLAA)\* continuing to extend the representation of Australian artists in the State Collection at the NGV and supporting the exhibition programs of Victoria's regional and metropolitan gallery network
- The VFLAA committee convening in November 2007, March 2008 and May 2008 and acquiring 45 artworks across a range of disciplines including photography, painting, prints, jewellery, fashion and textiles and new media works
- Acquisitions including Brook Andrew's *Gun-metal grey* 2007 photographic screenprints; Imants Tillers' *Melancholy Landscape* 2007; Stieg Persson's *Sinister* 2006; Vernon Ah Kee's charcoal drawings; Pat Brassington's photographs; Judith Wright's videos; Gwynn Hanssen Piggott's ceramics



- Farewelling Danny McOwen, Director, Hamilton Regional Art Gallery and Karen Quinlan, Director, Bendigo Art Gallery, after serving on the VFLAA committee since its inauguration in 2004
- Welcoming new regional gallery directors to the VFLAA Committee — the Director, Wangaratta Exhibitions Gallery, Di Mangan and the Director, Warrnambool Art Gallery, Murray Bowes

# Established by the State Government in November 2002 with a \$5 million grant subsequently matched by the NGV; enables the NGV to purchase significant works by living Australian artists, display them and lend them to regional art galleries.



### ARTISTIC PERFORMANCE

Indicator	Projected Target	Outcome
Number of artists whose art was acquired	5	21
Number of VFLAA works acquired	5	45
Number of Victorian artists whose art was acquired	2	10
Number of Indigenous artists whose art was acquired	1	4
% income spent in primary market	60	100

### VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	Projected Target	Outcome
Number of Regional Galleries who received loans	6	7 (plus Arts Victoria foyer)
Number of VFLAA works loaned to galleries	9	79 (plus 16 works lent to Arts Victoria)
Number of works displayed and attributed to VFLAA at the NGV	5	38

### NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	Projected Target	Outcome
Number of Regional Galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	3	3
Publication of VFLAA annual (activities, financial & artistic) report in NGV Annual Report	1	1

### FINANCIAL PERFORMANCE

Indicator	Notes	Projected	2007/08 Actual
Total return on investment	1	7%	-13%
Investment income returned to capital		10%	10%
Annual value of acquisitions		\$350,000	\$499,536
Market value of fund at year end	2	\$10,000,000	\$9,869,832

1 The negative return on investments reflects the downturn in the performance of the market

2 The market value of the fund at the end of the year reflects the downturn in the performance of the market



Acquisition & Gift Highlights: Australian

22



**Imants Tillers**  
*Melancholy landscape I* (2007)  
Purchased, Victorian Foundation for  
Living Australian Artists, 2008  
© Courtesy of the artist



**Margaret Preston**  
*Aboriginal design — The hunt* 1940  
Purchased with funds donated from  
the Estate of Dr Donald Wright, 2008  
© Margaret Preston/Licensed by  
VISCOPY, Australia

**Bill Whiskey Tjapaltjarri**  
*Rockholes and country near The Olgas* 2007  
Purchased, NGV Supporters of Indigenous Art, 2008  
© Bill Whiskey Tjapaltjarri, courtesy of Watiyawanu Artists



**Birmuyingathi Maali, Netta Loogatha,  
Mirdidingkingathi Jurwunda, Sally Gabori,  
Warthadangathi Bijarrba, Ethel Thomas,  
Thunduyingathi Bijarrb, May Moodoonuthi,  
Kuruwarryingathi Bijarrb, Paula Paul,  
Wirngajingathi Bijarrb, Dawn Naranatjil,  
Rayarriwartharrbayingat, Amy Loogatha**  
*Dulka Wamgjid* 2007  
Purchased with funds donated by Catherine Allen,  
Carolyn Berger and Delma Valmorbidia, 2007  
© The artists, courtesy of Mornington Island Art Centre

23

**John Brack**  
*Flowers (Shasta daisies)* 1959  
Gift of Frank and Yvonne Nicholls, 2008  
© Courtesy John Brack Estate



**John Brack**  
*Study for The chase* (1959)  
Gift of Frank and Yvonne Nicholls, 2008  
© Courtesy John Brack Estate





Acquisition & Gift Highlights: International

24



**Amédée OZENFANT**  
*Still life (Nature morte)* (1920)  
The Eugenie Crawford Bequest, 2007  
© Amédée Ozenfant/ADAGP. Licensed by  
VISCOPY, Australia



**François POMPON**  
**CLAUDE VALSUANI, Paris** (foundry)  
*Polar bear (Ours blanc)* 1927, cast (c. 1933)  
Purchased with the assistance of the proceeds of the  
National Gallery of Victoria Annual Dinner, 2007



**Yinka SHONIBARE, MBE**  
still from *A masked ball (Un ballo in maschera)* (2004)  
colour digital video, sound, 32 min, edition of 6  
Purchased with funds donated by Joan and Peter  
Clemenger AM, 2008 (2008.25)  
© The artist, courtesy of Friedman Gallery,  
London and James Cohan Gallery, New York



**Jacques-Emile RUHLMANN** (designer)  
*Lady's writing desk (Bureau de dame)* (c. 1920)  
Purchased with the assistance of the NGV  
Women's Association and Paula Fox, 2007



**Bill VIOLA**  
video still from *Ocean without a shore* 2007  
Performer: Blake Viola  
Purchased with funds donated by  
Loti Smorgon AO and Victor Smorgon AC, 2008  
Photo: Kira Perov  
© Bill Viola, courtesy James Cohan Gallery, New York



**Carlo BUGATTI**  
*Chair, from the Snail Room* c.1902 (cat. 13)  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation, 2008



**Jacques-Emile BLANCHE**  
*The pink rose* (1890)  
Gift of Alice Vaughan, 2008

25

**WANG Qingsong**  
*Preincarnation* 2002  
Purchased with the assistance of the  
Lillian Ernestine Lobb Bequest, 2007  
© Courtesy of the artist





Collection

Outward Loan Highlights

26



**Castlemaine Art Gallery and Historical Museum**  
VFLAA Touring Program — Wolfhagen  
16 May – 15 November 2007

**Philip WOLFHAGEN**  
*Night beacon VI* 2005  
Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006  
© Philip Wolfhagen, courtesy of Christine Abrahams Gallery, Melbourne and Bett Gallery, Hobart. Represented by VISCOPY Australia



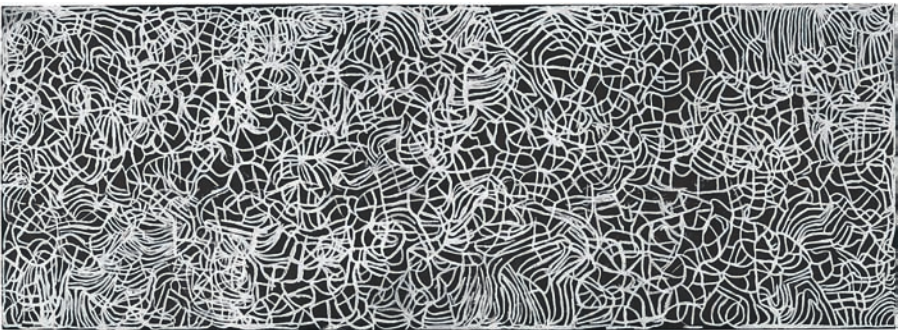
**Shepparton Art Gallery**  
*Murray Cod: the biggest fish in the river*  
25 October 2007 – 09 December 2007

**Yvonne KOOLMATRIE**  
*Coorong Dreaming* 1995  
Purchased, 1999  
© Courtesy of the artist



**The National Art Center, Tokyo**  
*Modigliani et le primitivisme*  
26 March 2008 – 09 June 2008

**Amedeo MODIGLIANI**  
*Portrait of the painter Manuel Humbert (Portrait du peintre Manuel Humbert)* (1916)  
Felton Bequest, 1948



**The National Art Center, Tokyo**  
*Utopia: the Genius of Emily Kame Ngwarreye*  
28 May – 28 July 2008

**Emily Kam Ngwarray**  
*Big yam Dreaming* 1995  
National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Janet and Donald Holt and family, Governors, 1995  
© Emily Kam Ngwarray/Licensed by VISCOPY, Australia



**Fondazione Palazzo Bricherasio, Turin**  
*Canaletto and Bellotto: two Masters of Venetian View Painting compared*  
13 March 2008 – 15 June 2008

**Bernardo BELLOTTO**  
*Ruins of the Forum, Rome* (c.1743)  
Felton Bequest, 1919 (964-3)

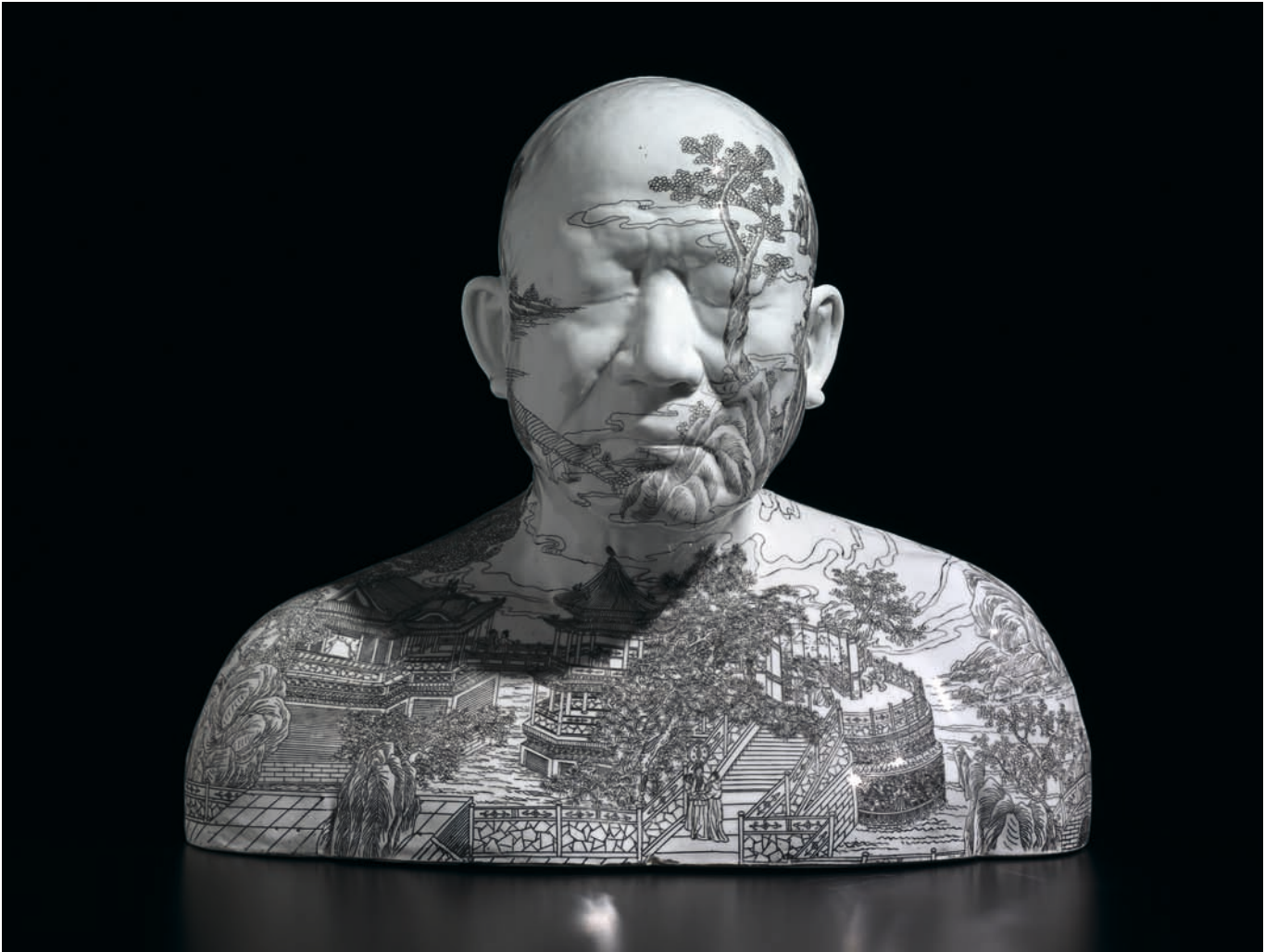


**Gallery of Modern Art, Queensland Art Gallery**  
*Andy Warhol*  
01 December 2007 – 13 April 2008

**Andy WARHOL**  
*Self-portrait no. 9* 1986  
Purchased through The Art Foundation of Victoria with the assistance of the National Gallery Women's Association, Governor, 1987  
© Andy Warhol/ARS. Licensed by VISCOPY, Australia

**Shepparton Art Gallery**  
VFLAA Touring Program — Ah Xian  
15 February – 28 April 2008

**Ah XIAN**  
*China China - Bust 71* (2002)  
Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006  
© Courtesy of the artist



27



# Audience and Access

**AIM**  
To create opportunities for broadly based public participation, engagement and enjoyment in both our galleries, on-line and through other media



Artist John Wolseley opening VFLAA *Lives and Times* exhibition at Bendigo Art Gallery flanked by Director Karen Quinlan and President John Higgs

## Case Study: NGV Touring — a regional journey

*'Having Lives and Times was an excellent opportunity to display contemporary art in a regional setting that complemented our collection. We have a Brook Andrew for example, so requested NGV include one. It enabled education groups to view more than one work by an artist without travelling to a metropolitan area to do it!'*  
Leanne Fitzgibbon, Senior Curator, Bendigo Art Gallery

**AFTERNOON IN BENDIGO**  
On Thursday 10 April 2008, the NGV's Senior Curator, Contemporary Art, Dr Alex Baker and Curator, Contemporary Art, Kelly Gellatly headed north to the Bendigo Art Gallery. There they gave two 90-minute floor talks about the NGV touring exhibition, *Lives and Times: A selection of works from the Victorian Foundation for Living Australian Artists* (*Lives And Times*), curated by David Hurlston, NGV Curator of Australian Art.

Their Public Talk was followed by a Teachers' Preview, with participants drawn from Bendigo Secondary College, the Catholic College, Bendigo, Goethe Grammar and LaTrobe University campus.

Despite the plan to repeat the talk, which covered an explanation of the VFLAA and individual works and artists and their context, the Teachers' Preview became a discussion. Says Alex, 'Teachers asked questions that related to their curriculum and talked about students' questions, like what makes a good work of art, and authenticity.'

Alex and Kelly operated as a 'tag team', says Bendigo Gallery's Leanne Fitzgibbon. 'Kelly had worked with a number of the artists while Alex, as a newcomer from the US, compared contemporary Australian artists to others. Both sessions were exciting!'

**CONTEXT**  
NGV Touring, an NGV Priority Project, takes art to regional, national and international audiences, maximising audiences and the NGV's profile. Touring *Lives and Times* was a major part of the NGV's engagement with regional Victoria in 2007/08 and supported the State Government's policy objectives of a culture of participation, dynamic arts sector and developing artists, ideas and knowledge.



**EXAMPLE**  
*Lives and Times* went to six regional galleries, opening at Latrobe Regional Art Gallery in June 2007, then to Swan Hill Regional Gallery, Bendigo Art Gallery, Mildura Arts Centre and Monash Gallery of Art before closing at Wangaratta Exhibitions Gallery in October 2008.

**SIGNIFICANCE**  
Senior Exhibitions Co-ordinator, Cherie McNair, says *Lives and Times* is 'the first dedicated consolidated VFLAA exhibition we've toured', while Deputy Director Frances Lindsay says it 'really gives people a chance to see artists' vastly different approaches to materials'.

**DIVERSITY**  
The exhibition includes paintings (Peter Graham, Tim Johnson, Rosslynd Piggott); fashion and textiles (Akira Isogawa); works on paper (Nadine Christensen, Savanhary Vongpoothorn, John Wolseley); collage (Nick Mangan); photography (Rosemary Laing, Peter Kennedy); Indigenous art (Clinton Nain, Walangkura Napanangka) and sculpture (Bronwyn Oliver).

**CHOICE**  
Regional galleries received a selection of six core works representing the breadth of the collection, supported by 13 optional works. Some galleries, including Bendigo and Monash, requested additional loans to tie in with art in their collections, such as art by Brook Andrew and Patricia Piccinini.



**ARTIST PARTICIPATION**  
In March John Wolseley opened *Lives and Times* at Bendigo. Rosslynd Piggott attended the opening at Mildura, and lectured students at Latrobe University's Mildura campus. Peter Graham participated in Public and Education programs at the Monash Gallery of Art.

**EDUCATION**  
NGV's Education and Programs Department offered a free 45-page *Lives and Times* educational resource, also available on-line, with information suitable for children through to tertiary students. It includes biographies of the six core artists, interviews with them and with contemporary art curators, including the show's originating NGV curator, Jason Smith, now Director Heide Museum of Modern Art.

**PERSONAL PERSPECTIVES**  
Kelly Gellatly: 'I really enjoy talking with people about the joy of what I do. Touring gets us to the regions where we get a different perspective and get to know other collections and the artists who come to the openings.'  
Alex Baker: 'Sharing what we do is a new concept to me, coming from the US. It was my first talk to country teachers and I really enjoyed having to think on my feet and being in an informal dialogue and seeing how it all fits with the NGV's program.'

Curator Contemporary Art Kelly Gellatly and Senior Curator Contemporary Art Alex Baker talking on Tim Johnson's *Imitating art* 2005 during the *Lives and Times* exhibition

Visitors strolling past works by Tristram Hillier during the *Modern Britain 1900–1960* exhibition



# Audience and Access

## Key Achievements

*‘NGV is becoming a more people-friendly place. Recently, at NGV in St Kilda Road in the middle of the week, I observed the buzz emanating from the cross-section of the community converging there — mothers with babies, schoolchildren, young people, elderly people and tourists.’*

Allan Myers, President, NGV Council of Trustees



### PERFORMANCE INDICATORS

- Total visitor numbers (target 1.4m): 1.48 million (06/07 1.65m)
- Pay exhibition tickets (target 343,600): 262,000 (06/07 409,875)
- School students and teachers attending education programs (target 110,000): 120,000 (06/07 130,930)
- Participants in public programs (target 108,000): 113,000
- Visitors to touring exhibitions: 375,000
- Visitors rating NGV visit ‘Good/ ‘Very Good’ (target: 95%): 95% (06/07 94%)
- Number of NGV Members (target 32,000): 38,100 (06/07 33,332)

### VISITORS

- Welcoming NGV’s 10 millionth visitor since re-opening in 2002–03 after the redevelopment program — a London tourist, Georgia Griffiths
- Attracting young visitors through higher profile for contemporary art, the NGV@rt e-newsletter, art after dark late night openings and festival collaborations



- Our fourth Melbourne Winter Masterpieces (MWM) exhibition, *Guggenheim Collection: 1940s to Now (Guggenheim)*, attracting over 180,000 visitors, with a higher number of younger visitors
- People under 40 exceeding 53% of NGV’s audience (up 40%)
- A high proportion of under-30s visiting *Guggenheim* and 32% of *Guggenheim* visitors coming from outside Victoria — the highest tourist turnout for a MWM
- Attracting more than 20,000 people to *Guggenheim* art after dark late night openings; the first late opening for 74% of those surveyed, of whom 94% said they would participate again

### EXHIBITION DIVERSITY

- Displaying 20 diverse exhibitions
- Bringing international art to Melbourne through *Guggenheim*, *Modern Britain 1900–1960: Master works from Australian and New Zealand Collections*; *An incomplete world: Works from The UBS Collection*, and *Joseph Beuys & Rudolf Steiner: Imagination, Inspiration, Intuition*
- Hosting the *Sidney Nolan* retrospective and *Bertram Mackennal: the Fifth Balnaves Sculpture Project* from the Art Gallery of New South Wales



- NGV-curated solo exhibitions including *Gordon Bennett*; *Yvonne Audette: Different Directions 1954–1966*; *The Moon in Reflection: The art of Kim Hoa Tram*; and *Geoffrey Bartlett*
- Photography including *Body Language: Contemporary Chinese Photography* and *Role Play: Portrait Photography*; and video including *Resonant Visions: Contemporary video from Latin America*
- Fashion including *Super Bodies: Heroic Fashion from the 80s*; and *Black in Fashion: From Mourning to Night*
- Cultural diversity with *Krishna: Love and Devotion* from the NGV Collection
- *Top Arts: VCE 2007* receiving more than 2,000 submissions from 2007 VCE Art and Studio Arts students — its 14th year
- Opening our 2008 MWM exhibition, *Art Deco 1910–1939* from the Victoria & Albert Museum, London, with additional works from the NGV Collection and other lenders
- NGV Exhibition Design winning the 2008 Dulux Colour Award for Commercial Interior for *Juan Davila* and a Special Commendation for *Australian Impressionism*
- ABC Television’s *A Year in the Art Life* nominating *Gordon Bennett* as one of the year’s Top 10 Exhibitions



### NGV TOURING

- NGV lending 78 works for touring exhibitions at 10 Australian venues including touring *Lives and Times: A selection of works from the Victorian Foundation for Living Australian Artists* to regional Victoria
- NGV’s *Howard Arkley* at AGNSW attracting 17,000 visitors and at QAG attracting 92,000 visitors
- Touring *Mountains and Streams: Chinese Painting from the Asian Collection* to AGNSW and QAG. *Gordon Bennett* to QAG’s Gallery of Modern Art and *Kitty Kantilla* to AGNSW
- Arts Victoria supporting the NETS (National Exhibitions Touring Support) tour of the 2006 *Cicely and Colin Rigg Contemporary Design Award* to Shepparton Art Gallery and Swan Hill Regional Art Gallery, attracting more than 8,700 visitors
- NETS touring contemporary jewellery from the *Cicely and Colin Rigg Contemporary Design Award* to five regional Victorian galleries and the Australian Capital Territory

### SCHOOL PROGRAMS

- Producing online and hard copy educational resources for all major NGV exhibitions and themes from the State Collection, and establishing a new NGV online benchmark with the *Guggenheim* online resource with its interactivity and podcasts
- High demand for *Guggenheim* school and teacher programs and talks; January Art Start courses on the State Collection for VCE students booked out and 200 VCE students at NGV’s *Top Arts: VCE 2007* and *Body Language* Study Day



- NGV and Alfred Brash Sound House piloting Art Trax NGV and Australian Centre for the Moving Image piloting Arts About Media for Year 9 regional students — NGV tours and film/theatre and media workshops
- NGV’s annual Hamilton Outreach program for all Hamilton North Primary School students — *Australian Impressionism* workshops
- NGV’s third \$50,000 VicHealth Schools Access Grant giving transport assistance to students who have not visited NGV due to distance or disadvantage led to introductory collection tours, involving more than 3,000 primary and secondary school students, including 12 Catholic schools and 26 others in towns including Sale, Myrtleford and Carraragaramungee
- NGV and Mackillop Family Services developing classes for students with English as a second language
- Professional Development teacher events including the inaugural NGV/Classical Association of Victoria program on NGV Collection as a VCE resource and a CSIRO/ NGV Conservation teacher lecture
- Catholic Education Office and COASIT (Italian Assistance Association) providing programs and resources focused on Italian language, art and culture

### YOUTH OUTREACH

- NGV Programs receiving an Arts Victoria Leadership Award for building youth audiences for programs for the *Tezuka*, *Howard Arkley* and *Sneakers: Classics to Customs* exhibitions through the NGV Youth Forum, a youth advisory group
- Ten new Pratt Foundation-sponsored NGV Young Ambassador training graduates starting work as Education and Programs casual staff



- Young Ambassadors and NGV education officers taking Regional Arts Victoria’s ‘Arts 2 Go’ Designers @ Work program to hundreds of secondary students in Warrnambool, Charlton, Bendigo and Kyneton

### FAMILY FOCUS

- 400 families over two *Guggenheim* family days in August and 200 children at the February Teddy Bear’s Picnic and booked-out preschooler blackboard-and-chalk activities during *Joseph Beuys and Rudolf Steiner*.
- NGV Australia continuing free Artcart events every Sunday, including ‘making art’ with *Top Arts* artists
- Free NGV family trail and activity sheets; seasonal Public and NGV Kids program brochures, and a bi-monthly *What’s On* booklet
- Children’s Archibald Prize programs at Myer Mural Hall — the second such collaboration with Myer and AGNSW.
- 250 people attending the *Krishna* family day
- Presenting Oceanic art through NGV’s *Hilhisi (The Basket Weaver)* performance for the Victorian Arts Centre’s Chookas Kids Festival 2007
- Story-telling and drawing in the Great Hall for Children’s Week 2007

### GREEN PROGRAMS

NGV’s Education and Programs Department has developed two public programs about environmental sustainability. The NGV Water Trail, developed with South East Water, to help the public understand through artworks the importance of water in history and across cultures





### COMMUNITY ENGAGEMENT

- Expanding NGV visitor demographics by inaugural collaboration with the 2008 Melbourne International Comedy Festival through free events — *The Big Laugh Out* at NGV International and Rod Quantock's *The NGV Collection Comedy Tour* at NGV Australia
- Collaborating with Alzheimer's Australia on Alzheimer's Awareness Month launch; Voluntary Guide training for Art and Memory tours; exhibiting work by dementia sufferers
- Hosting Indonesia cultural day supported by the Australian Indonesian Association and Indonesian Consulate-General with Balinese and Javanese singers and dancers
- Hosting the 2007 Craft Victoria Annual Lecture (by a former Museu da Casa Brasileira director); the Victorian Tapestry Workshop's 2007 Hancock Fellowship Lecture and the PGAV Open Day with more than 500 at the Polyglot Puppet Theatre's *Headhunter* with the Ibijerri Aboriginal and Torres Strait Islander Theatre Cooperative
- More than 1,200 attending two Tramways Big Band performances in the Great Hall for Seniors Week
- More than 500 people attending the first of three NGV-hosted lunchtime Orchestra Victoria performances
- Free films at NGV International — from *Working Girl* (during *SuperBodies*) to *Pollock* (during *Gordon Bennett*)
- Hosting 2 day symposium featuring papers by academics, artists, architects and museum professionals focusing on galleries as sites of communication via new technologies, learning partnerships and special dialectives. International speakers included Kim Manatoni, Head of Education at the Guggenheim Museum of Art, New York

Visitors strolling through the *Modern Britain 1900–1960* exhibition



### ARTISTS & ACADEMICS

- NGV artist workshops including Yvonne Audette's Life Drawing Workshop; free artist floor talks, including by Ah Xian, 'Tour and Tea' sessions with sculptor Geoffrey Bartlett and landscape artist John Wolseley and free demonstrations including calligraphy by Kim Hoa Tram and ikebana by Masumi Jackson
- Free floor talks and curatorial seminars for major exhibitions and collecting areas at both venues — from Majolica pottery to *Gordon Bennett* & *Post 9/11 Politics* by the Director of The University of NSW's Centre for Contemporary Art and Politics, Jill Bennett
- Academics involved in NGV programs including Heidelberg University's Dr Dagmar Eichberger; Curator of Switzerland's Steiner Archive, Dr Walter Kugler; The University of Melbourne's Centre for Applied Philosophy and Public Ethics' Dr Stephen Curry; LaTrobe University's senior Art History lecturer, Richard Haese and Victorian College of the Arts' Norbert Loeffler
- The Director, Institute of Archaeology, Urumuqi, Professor Yidlis, discussing China's Treasures of the Taklimakan Desert in collaboration with Monash University's Asia Institute
- Record attendance for the 2007 Barbara Blackman Annual Temenos Lecture on Da Vinci's *Last Supper* by Renaissance art scholar, Andrew Wolpert,
- Artists drawn to art critic Christopher Heathcote's lecture for *Modern Britain 1900–1960*.

Visitors to *Top Arts: VCE 2007*



### NGV VIRTUAL

- 1.92 million website hits (06/07: 1.7 million)
- NGV Multimedia and Education presenting its Broadband Innovative Project work to the 2008 Innovation Showcase, including electronic whiteboard technology utilising online material based on past NGV exhibitions
- Increased production of NGV Multimedia content for innovative exhibition design
- In house production of iPod audio video guides for all major exhibitions
- Collection On-Line being launched with VFLAA
- Digitising Project being supported by a grant from the Gordon Darling Foundation

### NGV MEMBERS

- A 12% increase in memberships to 20,158 (totalling 38,100 members); 6% increase in Member retention and 82% increase in Artbeat Members
- Special Member events ranging from an NGV Artbus discovery tour of Indian culture in Melbourne to an exploratory tour of outdoor Bertram Mackennal sculpture
- Redesigning NGV Member cards, incorporating Gareth Sansom's *Junior's brush with Vorticism* (2007)

### MARKETING AND ADVERTISING

- NGV's new visitor segmentation-based Brand Strategy differentiating between exhibitions (art), collections (art and space) and programs (people, art and space) while sharing a new branding template
- Promoting 'free entry' in NGV marketing materials promoting the State Collection
- Receiving two Arts Victoria Leadership Awards and commendations for collaboration with ACMI on the 2007 MWM ('This winter it's easy to lose yourself in the arts of Melbourne') and with all arts agencies in the Culture Victoria project

Rod Quantock giving a tour at The Ian Potter Centre: NGV Australia, as part of the Melbourne International Comedy Festival



- Receiving the March 2008 National Avant Card of the Month Award for the *Black in Fashion* postcard
- Advertising and promotion up 4% to 48% as the source of NGV Australia awareness among exit survey respondents
- General Manager Marketing, Lisa Sassella, being elected chair of the National Development and Marketing Forum (DMF), a body representing all Australian national and state galleries, libraries and museums

### SPONSORSHIP

- Delivering \$3.2m in cash and contra partnerships with the Australian corporate sector
- Record visitor awareness of *Guggenheim* sponsors with exit surveys recording top-line results for Mercedes-Benz (61% awareness) and The Age (69%)
- Welcoming new sponsors — Mercedes-Benz, Mercer, Abercrombie & Kent, Metlink, Nine Network Australia, Yarra Trams and Bank of Queensland
- Launching a new three-year Principal Partner Sponsorship Strategy which will secure long-term Principal Partners for International Art (Ernst & Young from 2008), Australian Art, Education and Community
- *Modern Britain 1900–1960*'s Principal Sponsor, Bank of Queensland, promoting the exhibition in Victorian bank branches — a benchmark in exhibition co-promotion — as well as tram and radio ads

### GRANTS

- *Gordon Bennett* exhibition: receiving a Visions Australia Grant from the Australia Council for the Arts to tour the exhibition to Brisbane's Gallery of Modern Art and a QIMEA Arts Partnership Program Grant (through the Queensland Government) for the production of the catalogue

The theatres at NGV International and The Ian Potter Centre: NGV Australia are venues for hundreds of public programs



- The Hugh D.T. Williamson Foundation providing funding to support two Conservation Fellows in the NGV's Painting Conservation section
- Multimedia Victoria providing a grant for a project to use technology in an online education context, made possible with the collaboration of the Department of Education and the Victorian Curriculum and Assessment Authority
- Support from our education partners: the Department of Education and Early Childhood Development (DEECD), the Catholic Education Office — Archdiocese of Melbourne (CEO), COASIT and the Consul General of Italy, the Pratt Foundation, VicHealth and Alcoa

### MEDIA COVERAGE

- Record editorial support for *Guggenheim*, with \$11 million free editorial value assessed by external media consultants, exceeding \$9 million coverage for the 2006 MWM, *Picasso: Love & War*
- Major coverage of all NGV exhibitions in metropolitan and regional electronic and print media including six features on NGV decorative arts in ABC Television's *Collectors* program and many appearances in ABC's *Sunday Arts*
- Front-page coverage of our Masterpieces for Melbourne fundraising campaign launch

- Good coverage of NGV's 10 millionth visitor since redevelopment; the NGV International's new shop; NGV's support of freedom of artistic expression and Bill Henson's art during the debate, and for news that NGV's *Head of a Man*, formerly attributed to Van Gogh, is — in the opinion of the Van Gogh Museum — now believed to be by an unknown artist

### YEAR AHEAD

- Holding our fifth MWM exhibition, *Art Deco 1910–1939*
- Touring *The Gallery Ark*, a thematic exhibition about animals, drawn from NGV's Australian, VFLAA and International collections
- Preparing for our sixth MWM exhibition in 2009 — *Salvatore Dali: Liquid Desire*
- Planning for Rosalie Gascoign and John Brack exhibitions at NGV Australia
- Late night openings — working for continued funding at NGV Australia and the business case for expansion at NGV International
- City of Melbourne sponsorship for *Art Deco 1910–1939*; Dutton International and Lavazza as cash sponsors for *Carlo Bugatti*
- 40th anniversary of NGV Voluntary Guides and publication of the history of guiding at NGV

Malvern Primary School students with NGV Education Officer Rebecca Hicks



# Audience and Access

## Exhibitions: NGV Australia

34

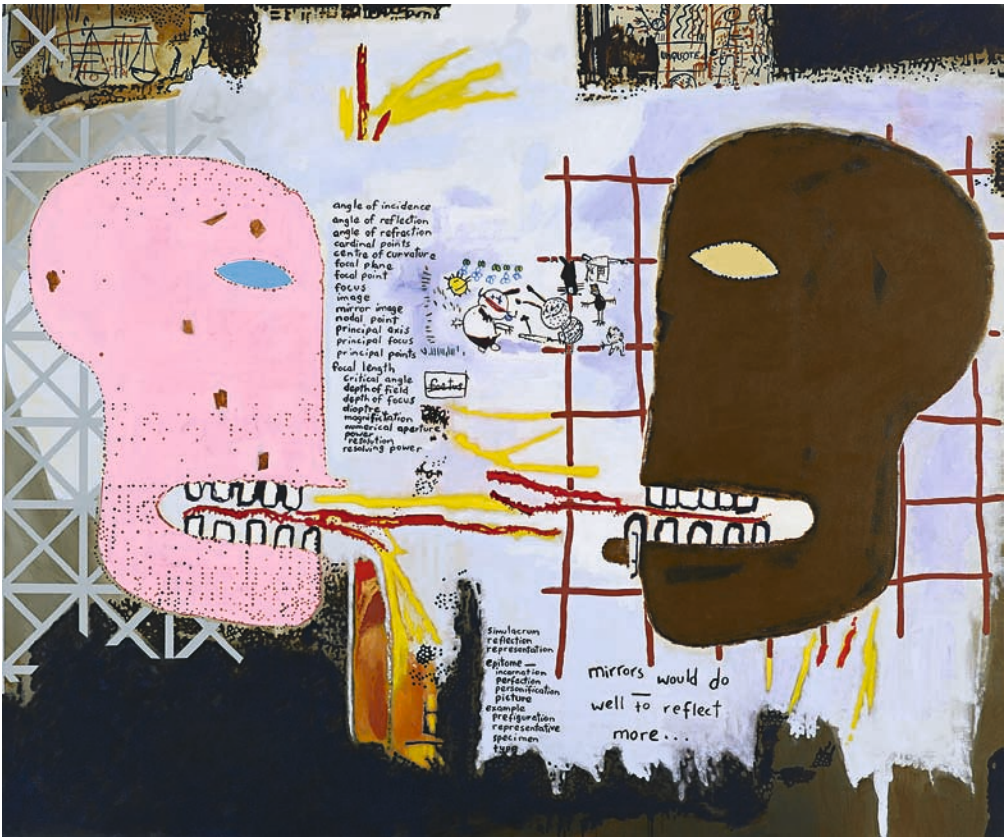


**SIDNEY NOLAN**  
22 February – 18 May 2008  
Galleries 17–20, Level  
Organised by the Art Gallery of  
New South Wales

**Sidney Nolan**  
*Self-portrait* 1943 (detail)  
Art Gallery of New South Wales, Sydney  
Purchased with funds provided by the Art  
Gallery Society of New South Wales, 1997  
© The Trustees of the  
Sidney Nolan Trust

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**GORDON BENNETT**  
6 September 2007 – 16 January 2008  
Galleries 17–20, Level 3

**Gordon Bennett**  
*Notes to Basquiat: Double vision* 2000  
National Gallery of Victoria, Melbourne  
Purchased through the NGV Foundation  
with the assistance of Henry Gillespie,  
Governor, 2000  
© Courtesy of the artist

35



**YVONNE AUDETTE: DIFFERENT  
DIRECTIONS 1954–1966**  
13 September 2007 – 17 February 2008  
Gallery 11, Level 2  
Indemnification for this exhibition was  
provided by the Victorian Government

**Yvonne Audette**  
*Cantata No12: The journey* 1963  
National Gallery of Victoria, Melbourne  
Purchased through The Art Foundation  
of Victoria with the assistance of  
Miss Flora MacDonald Anderson and  
Mrs Ethel Elizabeth Ogilvy Lumsden,  
Founder Benefactor, 1994  
© Courtesy of the artist



**TOP ARTS: VCE 2007**  
27 March – 9 June 2008  
Gallery 15–16, Level 3  
A VCE Season of Excellence 2008 event

**Nicole GOOEY**  
Stevie  
St Leonard's College,  
East Brighton

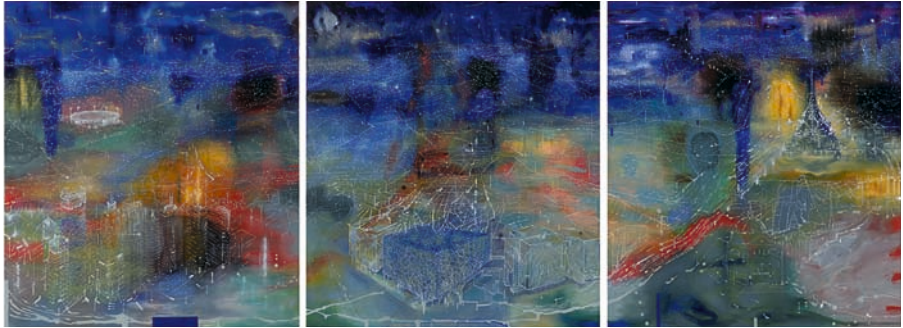
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**PRESERVING THE PAST,  
ENRICHING THE FUTURE:  
HUGH WILLIAMSON'S LEGACY**  
14 March – 24 August 2008  
Gallery 11, Level 2

**Jon Cattapan**  
*The Melbourne panels 2003*  
National Gallery of Victoria, Melbourne  
Commissioned through the NGV Foundation by  
The Hugh D. T. Williamson Foundation,  
Founder Benefactor, 2003  
© Courtesy of the artist



**BERTRAM MACKENNAL  
THE FIFTH BALNAVES FOUNDATION  
SCULPTURE PROJECT**  
30 November 2007 – 24 February 2008  
Galleries 15 & 16, Level 3  
Organised by the Art Gallery of  
New South Wales

**Bertram Mackennal**  
*Circe 1892–93 (detail)*  
National Gallery of Victoria, Melbourne  
Felton Bequest, 1910



**GEOFFREY BARTLETT**  
21 July – 14 October 2007  
Galleries 15 & 16, Level 3  
**Geoffrey Bartlett**  
*Altar 2004–07*  
Collection of the artist, Melbourne  
© Courtesy of the artist  
Photographer; Christian Markel  
**Principal Sponsor**  
Macquarie Group



**BLACK IN FASHION:  
MOURNING TO NIGHT**  
8 February – 24 August 2008  
Fashion and Textiles Gallery, Level 2

**Studibaker Hawk**, Sydney  
(fashion house)  
**Wendy Arnold** (designer)  
**Janelle Miles** (designer)  
**David Miles** (designer)  
(business partner)  
*Evening dress 1989 (detail)*  
Purchased, 1990  
© STUDIBAKER PTY LTD

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# Audience and Access

## Exhibitions: NGV International



**MELBOURNE WINTER MASTERPIECES 2007  
GUGGENHEIM COLLECTION: 1940S TO NOW  
NEW YORK–VENICE–BILBAO–BERLIN**  
30 June – 7 October 2007  
Temporary Exhibition Spaces 1, 2 and 3, Ground Level  
This exhibition was organised by the Solomon R. Guggenheim  
Foundation and the National Gallery of Victoria

**Roy LICHTENSTEIN**  
*Preparedness 1968*  
Solomon R. Guggenheim Museum,  
New York  
© Estate of Roy Lichtenstein/  
LICHTENSTEIN, New York.  
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**MODERN BRITAIN 1900–1960:  
MASTERWORKS FROM AUSTRALIAN AND  
NEW ZEALAND COLLECTIONS**  
15 November 2007 – 24 February 2008  
Temporary Exhibition Spaces 2 & 3, Ground  
Level & Prints & Drawings Gallery, Ground Level

**Louis DUFFY**  
*Christ driving out the money  
changers c. 1940*  
National Gallery of Victoria,  
Melbourne  
Purchased with the assistance  
of Bruce Parncutt and Robin  
Campbell, 2006  
© Louis Duffy Estate

**Principal Sponsor**  
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**Support Sponsors**  
Sofitel Melbourne on Collins  
The Age  
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Connex  
Melbourne Airport  
3AW



**WAR: THE PRINTS OF OTTO DIX**  
12 April – 10 August 2008  
Robert Raynor Gallery, Ground Floor  
A National Gallery of Australia  
Travelling Exhibition

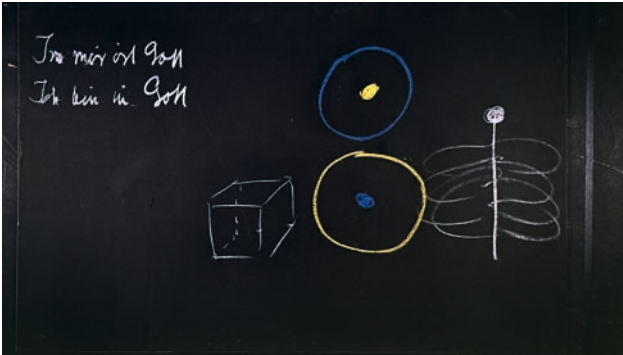
**Otto Dix**  
*Sturmtruppe geht unter Gas vor  
[Stormtroops advancing under a  
gas attack] 1924*  
National Gallery of Australia,  
Canberra  
The Poynton Bequest 2003  
© Otto Dix/Licensed by  
VISCOPY, Australia



**RESONANT VISIONS:  
CONTEMPORARY VIDEO  
FROM LATIN AMERICA**  
16 February – 17 August 2008  
UBS Contemporary Art Galleries, Level 3

**Jennifer Allora  
Guillermo Calzadilla**  
*still from Returning a sound 2004*  
Collection of the artists, courtesy  
of Galerie Chantal Crousel, Paris  
© Jennifer Allora and  
Guillermo Calzadilla

**Principal Sponsor**  
UBS



**JOSEPH BEUYS & RUDOLF STEINER:  
IMAGINATION, INSPIRATION, INTUITION**  
26 October 2007 – 17 February 2008  
Temporary Exhibition Space 1, Ground Level

Supported by Pro Helvetia,  
Swiss Arts Council  
Supported by Goethe-  
Institut Australien

**Rudolf Steiner**  
*Contemplation of the smallest*  
5 July 1924  
Collection of Rudolf Steiner  
Nachlassverwaltung,  
Dornach, Switzerland



**SUPER BODIES:  
HEROIC FASHION FROM THE 1980S**  
22 August 2007 – 3 February 2008  
Fashion and Textiles Gallery, Level 2

**ISSEY MIYAKE, Tokyo**  
(fashion house)  
**Issey MIYAKE** (designer)  
*Bustier 1980 autumn–winter*  
Purchased, 1996

**Principal Sponsor**  
Myer



**BLACK IN FASHION:  
MOURNING TO NIGHT**  
29 February – 31 August 2008  
Fashion and Textiles Gallery, Level 2

**COMME DES GARÇONS, Tokyo**  
(fashion house)  
**Junya WATANABE** (designer)  
*Dress and trousers 2005*  
spring–summer (detail)  
Collection of Anna Schwartz,  
Melbourne

**Principal Sponsor**  
Myer

**Support Sponsors**  
Sofitel Melbourne on Collins  
Lavazza



**AN INCOMPLETE WORLD:  
WORKS FROM THE UBS ART COLLECTION**  
28 September 2007 – 6 January 2008  
UBS Contemporary Art Galleries, Level 3

**Yasumasa MORIMURA**  
*Angels descending staircase 1991*  
The UBS Art Collection  
© 2007 Courtesy of the artist  
and Luhring Augustine, New York

**Principal Sponsor**  
UBS



**BODY LANGUAGE: CONTEMPORARY  
CHINESE PHOTOGRAPHY**  
14 March – 18 May 2008  
Temporary Exhibition Space 1, Ground Floor

**SHENG Qi**  
*Memories (Me) 2000, printed 2004*  
National Gallery of Victoria, Melbourne  
Purchased, 2004  
© Sheng Qi, courtesy of Red Gate  
Gallery, Beijing





### KRISHNA: LOVE AND DEVOTION

6 October 2007 – 16 March 2008

Asian Art Temporary Exhibition  
Space, Level 1

#### Mithram

*Yasoda nursing the child Krishna*  
from a *Baghavata Purana* manuscript  
(c. 1525 – c. 1550) (detail) Rajasthan, India  
National Gallery of Victoria, Melbourne  
Felton Bequest, 1976

**Support Sponsor**  
Abercrombie & Kent



### ROLE PLAY: PORTRAIT PHOTOGRAPHY

25 October 2007 – 6 April 2008

Photography Gallery, Level 3

#### G. B. POLETTO

No title (*Ava Gardner in wardrobe still for 'On the beach: Dwight's cabin'*) (1957)  
National Gallery of Victoria, Melbourne  
Purchased, 2003



### MOON IN REFLECTION

#### THE ART OF KIM HOA TRAM

11 April – 21 September 2008

Asian Art Temporary Exhibition Space,  
Level 1

#### Kim Hoa TRAM

*Lost in the world of delusion*  
2001 Melbourne

National Gallery of Victoria, Melbourne  
Lillian Ernestine Lobb Bequest, 2002  
© Courtesy of the artist

### 291: PHOTOGRAPHERS IN THE CIRCLE OF ALFRED STIEGLITZ

2 May – 28 September 2008

Photography Gallery, Level 3

#### Gertrude Käsbiér

*The gargoyle* c. 1900  
Purchased through The Art  
Foundation of Victoria with the  
assistance of the Herald & Weekly  
Times Limited, Fellow, 1979  
(PH27–1979)



## Audience and Access

## Exhibitions: NGV Touring Exhibitions



### LIVES AND TIMES:

#### A SELECTION OF WORKS FROM THE VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS.

A National Gallery of Victoria Touring  
Exhibition through the Victorian  
Foundation for Living Australian Artists

#### Peter Graham

*When my desert blooms* 2005  
National Gallery of Victoria, Melbourne  
Purchased with funds from the Victorian  
Foundation for Living Australian Artists, 2005  
© Peter Graham, courtesy of Kaliman Gallery,  
Sydney and Tolarno Galleries, Melbourne

Latrobe Regional Gallery:

16 June 2007 – 29 July 2007

Swan Hill Regional Gallery:

7 December 2007 – 3 February 2008

Bendigo Art Gallery:

29 March 2008 – 18 May 2008

Mildura Arts Centre:

5 June 2008 – 3 July 2008

Monash Gallery of Art:

17 July 2008 – 24 August 2008

Wangaratta Exhibitions Gallery:

6 September 2008 – 5 October 2008



### GORDON BENNETT

A National Gallery of Victoria Touring Exhibition  
Queensland Art Gallery (QAG)

10 May – 3 August 2008

Art Gallery of Western Australia (AGWA)

20 December 2008 – 22 March 2009

#### Gordon Bennett

*Notes to Basquiat (The coming of the light)* 2001  
Collection of the artist, Brisbane  
Photography: John O'Brien  
© Courtesy of the artist



### KITTY KANTILLA

A National Gallery of Victoria Touring Exhibition  
Art Gallery of New South Wales

7 December 2007 – 21 January 2008

#### Kitty Kantilla

*Jilamara* 1997  
National Gallery of Victoria, Melbourne  
Purchased through The Art Foundation  
of Victoria with the assistance of Mobil  
Oil Australia Limited, Fellow, 1998  
© The artist's estate, courtesy of  
Jilamara Arts & Craft Association



### MOUNTAINS AND STREAMS

Chinese Paintings from the Asian Collection

A National Gallery of Victoria Touring Exhibition

Art Gallery of New South Wales

29 November 2007 – 10 February 2008

Queensland Art Gallery

19 March – 9 June 2008

#### ZHANG Ruitu

*River landscape* 1628  
Purchased, 1994



NGV Goal 3

Development

**AIM**  
To secure a broad and committed funding base and nurture relationships with stakeholders



Curator Decorative Arts and Antiquities Amanda Dunsmore presenting on her travel experiences, with Houghton Hall in the background

Development

Case Study :  
Travel Grants — expanding horizons through philanthropy

**A TRAVEL TALE**  
From 6–24 July 2007 the Elizabeth Summons Curatorial Travel Scholarship took NGV Curator, Decorative Arts and Antiquities, Amanda Dunsmore, to the UK's Attingham Summer School. For three weeks she toured great 15th to 19th Century country houses – National Trust, English Heritage and privately-owned.

'Visiting Houghton Hall in Norfolk, built by Sir Robert Walpole and one of England's greatest early 18th century neo-Palladian houses, was of particular interest because the NGV owns a pair of side chairs from there,' Amanda says. They are from one of Houghton's grand suites of seat furniture, acquired by the Felton Bequest in 1961.

She also visited Paris (including Musée des Arts Décoratifs) and Vienna (including Kunsthistorisches Museum and the Museum für angewandete Kunst) where she met dealers in works by Wiener Werkstätte (Vienna Workshop) designers, including ceramics modeller Michael Powolny, whose work is actively collected by the NGV.

Amanda says attending Attingham 'puts you on the radar' and has raised her international colleagues' awareness of the depth and richness of the NGV's Collection. 'It enriched my understanding and perspective, and meeting the professionals who attended is invaluable. It was literally a one-off opportunity — you can only attend once!'

**ELIZABETH SUMMONS SCHOLARSHIP**  
Founded in March 2006, this annual curatorial travel grant is made by the NGV Women's Association in the name of the Association's founder, the late Elizabeth Summons, and took Curator Amanda Dunsmore to the UK.

**CLEMENGER TRAVEL GRANTS.**  
Any NGV staff member can apply for a Clemenger Travel Grant for professional development. Advertising entrepreneur and

former NGV Trustee Peter Clemenger and his wife, Joan, started supporting NGV staff travel through annual grants in 2003. Why? 'Because, until recently hardly any NGV people travelled, apart from couriering artworks,' Peter says.

**RECIPIENTS**  
Senior Curator Prints and Drawings, Cathy Leahy, travelled to Dresden, Germany, for five days in June for the XXI International Advisory Committee of Keepers of Public Collections of Graphic Art convention – her second Clemenger grant. The invitation-only convention addressed difficult issues such as how to engage and increase audiences for museum collections of works on paper in a global climate of 'event culture.'

Retail's Product Development Co-ordinator, Toby Newell, travelled to Paris to the Museum Trade Fair, Home & Object Trade Fair, museum shops and to meet product designers such as Abstrakt. In Amsterdam, then London, he met product developers and buyers from museums including the Rijksmuseum, Tate Modern and the Victoria & Albert Museum, and checked out museum shops including Amsterdam's Jewish Museum shop.

**PROFESSIONAL BENEFITS**  
Cathy Leahy: 'The valuable individual contacts I made will facilitate many aspects of my work into the future.'

Toby Newell: 'Implementing things I saw overseas, from packaging ideas to opaque brooches to highlight work from our collection for the shops.'

**PERSONAL HIGHLIGHTS**  
Cathy Leahy: 'The opportunity to network with the keepers of the most significant collections of graphic art in Europe, Britain and America.'  
Toby Newell: 'Understanding where we [NGV Retail] are placed in the world. Discovering our standard is high. The knowledge I gained has increased my confidence in my role.'

*'If ever a business is global today it's the art business. We've realised for some time it was important for senior NGV staff to be able travel to see the best art, meet other gallery people and make connections that would benefit the NGV. In a small way it helps broaden the horizons of people in the NGV.'*  
Peter Clemenger, philanthropist



Amanda Dunsmore: 'Making international museum contacts. Being lectured by the most eminent and respected scholars in their field. Discovering at Chatsworth the Duke and Duchess of Devonshire's interest in contemporary art and decorative arts.'

**FUNDRAISING OUTCOME**  
The NGV Women's Association fundraising Annual Lecture in March featured Amanda Dunsmore's *Aristocratic Splendour* lecture and slide-show. After addressing the packed audience in NGV International's Clemenger Auditorium, Amanda said it was 'fantastic' being able to both share her experiences and help the NGV Women's Association raise funds to purchase works of art.

**BETTER ACCESS**  
'Through travel grants many NGV staff have forged networks which have already been of huge benefit by giving us access to exhibitions and artworks not previously available,' says NGV Director, Gerard Vaughan. 'Our former Deputy Director Tony Ellwood's contact with people at the Guggenheim Museum helped us get our 2007 Melbourne Winter Masterpieces exhibition, and, as I seek loans for our 2008 *Dali MWM Exhibition*, I find personal contacts make a difference.'

Joan and Peter Clemenger, benefactors of the NGV Travel Grants program, in the Contemporary gallery space, NGV International



Development

Key Fundraising Achievements

‘Figures recently published by the London-based Art Newspaper put the NGV as the 19th most visited art museum in the world. The time has come for the National Gallery of Victoria to take the lead and again become one of the great acquiring institutions of the world; this is essential to maintain our relevance and vitality in this creative city.’

Bruce Parncutt, Trustee and Chairman of NGV Foundation



PERFORMANCE INDICATORS

- Total value of gifts received for artwork purchases (target: \$10m): \$11.2 million (06/07 \$4.5m)
- 30% (\$46 million) of Masterpieces for Melbourne (MFM) target already achieved



MASTERPIECES FOR MELBOURNE

- The May launch of our MFM campaign to raise \$150 million by 2011
- The \$150 million comprising \$50 million in cash gifts for NGV's Art Acquisition Fund dedicated to the immediate purchase of important works of art when opportunities arise; \$50 million added to the Endowment, the income from which will be available in perpetuity; and \$50 million in notified bequests
- Donors giving \$1 million or more to the Endowment Fund having their funds held in a named fund with the donor's name acknowledged in perpetuity on the purchases made from the income
- Donors giving cash to the to the Art Acquisition Fund invited to specify their preference for the kind of artwork they wish their donation to support
- Inviting people to participate in the NGV's new Patrons Program seeking annual tax deductible donations of \$2,500, \$5,000 or \$10,000 to the Art Acquisition Fund

- Encouraging people to make bequests directly to the NGV Endowment Fund, with membership of the Felton Society following notifications of proposed bequest
- Welcoming new fundraising staff to help make MFM a success (see p.51)
- NGV Ambassadors contributing to the MFM promotional video including film director Fred Schepisi, actor Geoffrey Rush, photographer Bill Henson and actor Cate Blanchett

FUNDS RAISED

- Receiving \$46 million pre-MFM launch leadership gifts, including Loti and Victor Smorgon's donation for 20th Century and contemporary art — the largest cash donation given by individuals to any Australian art museum
- A 10% rise in cash donations to the Endowment Fund which earns income to buy art
- Attracting \$4.9m of new notified bequests (cash committed through wills); total bequests rising from \$28.3m to \$35.6m
- 466 gifted artworks through the Federal Government's Cultural Gifts Program were accepted for entry into the State Collection
- The NGV \$1,000-a-head Annual Dinner in June 2008 raising funds to buy François Pompon's 1927 bronze, *Polar bear*, which featured in *Art Deco 1910–1939* exhibition



FELTON SOCIETY

- Celebrating the Felton Society's third anniversary; welcoming two new committee members, Marita Madden and David Trenerry

SUPPORTERS & PATRONS OF INDIGENOUS ART

- Celebrating 30 years of NGV Indigenous art collecting under its Senior Curator, Judith Ryan
- Supporters Catherine Allen, Carolyn Berges and Delma Valmorbida funding NGV's purchase of *Dulka Warngiid* — a painting by the Bertinck artists of Mornington Island which will be produced as a tapestry by the Victorian Tapestry Workshop for the Elizabeth Murdoch Hall in the new Melbourne Recital Centre — and Bill Whiskey Tjapaltjarri's 2007 acrylic on canvas, *Rockholes and country near the Olgas* funded by SPIA supporters



NGV CONTEMPORARY

- This support group's annual fundraiser, assisted by a donation from Peter and Joan Clemenger, enabled the purchase of Yayoi Kusama's installation *Tender are the stairs to heaven* 2004 — a floor to ceiling fibre optic and mirror ladder
- Popular supporter events including a visit to sculptor Geoffrey Bartlett's studio

SUPPORTERS OF ASIAN ART (SAA)

- \$10 million cash and gift pledges for the new Asian Art Acquisition Fund (AAAF) announced at the SAA's second annual dinner. Committed donors including Allan and Maria Myers, Baillieu and Sarah Myer, Jason Yeap, Bruce Parncutt and Robin Campbell
- AAAF's inaugural purchase — the *Horse stable* screen — was followed by Zhang Huan's *Shanghai family tree* 2001 and Wang Qingsong's *Preincarnation* 2002

SUPPORTERS OF DECORATIVE ARTS

- Launching the NGV's new Supporters of Decorative Arts (SDA) group in April



SOME SIGNIFICANT DONATIONS

- NGV Women's Association and Paula Fox funding the purchase of Jacques-Émile Ruhlmann's *Lady's writing desk* c. 1920 and funds from the Eugenie Crawford Bequest (dedicated to School of Paris art) used to buy Amédée Ozenfant's 1920 *Still Life* — both of which feature in *Art Deco 1910–1939*
- Dame Elisabeth Murdoch donating the funds for another Roger Kemp-based Victorian Tapestry for the Great Hall, *Abstract structure*, and *Unity in Space* commissioned by the Sarah and Baillieu Myer's foundation on loan, as a promised gift. Both works woven at the Victorian Tapestry Workshop
- Peter Wynne Morris gifting two important Meissen figures, *Pair of parrots* and *Rustic cottage*, and helping buy a Chantilly covered jug from the Chantilly factory
- Hugh DT Williamson Foundation Fellowships (see p.19) and the Susan Morgan Fund to supporting Conservation (see p.20)
- Receiving private benefactor support for NGV's 2007 *Joseph Beuys and Rudolf Steiner: Imagination, Inspiration Intuition* symposium

YEAR AHEAD

- Having the strengthened buying power to acquire great works of art and help the NGV maintain its role as Melbourne's cultural flagship
- Resourcing and promoting the Patrons Program



Development

Key Commercial Achievements

*‘It’s been an exceptional year in terms of meeting and exceeding the visitor experience at NGV International, with our revamp of the shop’s design and its merchandise, and all our food and beverage outlets. We’ve done it in a way to encourage the flow between gallery spaces and recreational spaces and the feedback is that it is really working for visitors.’*  
Andrew O’Brien, Head of Commercial Operation



The refurbished Shop at NGV International features stylish design, dramatic lighting and stunning merchandise.

PERFORMANCE INDICATORS:  
COMMERCIAL

- Spend per retail customer rising to \$33.69 (06/07 \$28.73)
- 41,736 NGV Publications sold

RETAIL — NGV International

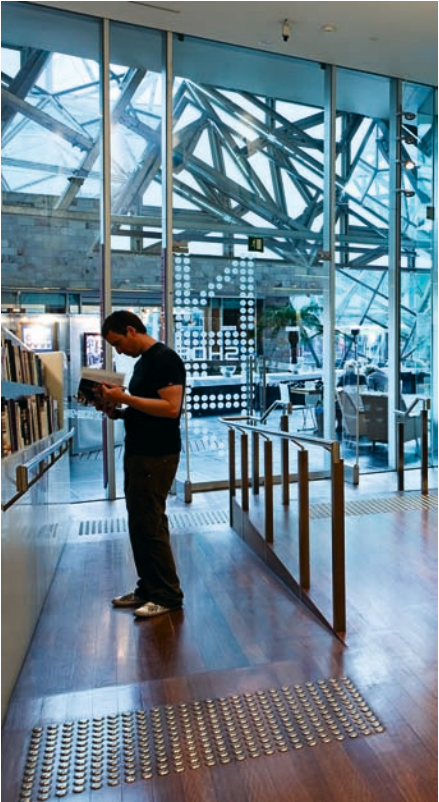
- The designers of the refurbished NGV International Shop receiving commendations at the National Design Awards idea 07 and 2008 Interior Design Awards
- Increased book sales with the most popular departmental book categories being Modern Art, Children's Books and Graphics and Design
- Strong sales of NGV's catalogue, *Modern Britain 1900–1960: Master works from Australian and New Zealand Collections*, exceeding 3,000 copies, translating to a 1-in-13 pick up rate, and notable demand from overseas gallery shops
- Our first 'Meet the Designer' evening in April with Melbourne designer, Emily Wright — creator of Nancy Bird accessories
- More than 16,000 *Guggenheim* audio tour hires, a 1-in-10 pick up rate
- Strong sales of NGV Catalogue *Moon in Reflection: The Art of Kim Hoa Tram*, with DVD



RETAIL — NGV Australia

- Strong book sales with a trend towards Australian and Melbourne publications, best selling categories including Australian Art Monographs, NGV Publications and Children's Art
- Exceptional sales for new third party merchandise ranges with fashion accessories the largest growth area
- Product Buyer, Caree Staples, and Product Development Coordinator, Toby Newell, travelling to Paris and London; Toby visiting Amsterdam (see p. 43)
- NGV publications generating outstanding sales through a mix of current and previous exhibition catalogues
- *Australian Impressionism* catalogue selling 9,100 copies, translating into a 1-in-16 pickup rate

A coffee break at the NGV International's Gallery Kitchen is always popular with visitors



YEAR AHEAD

- Development of new product range for both shops and for 2009 MWM, *Salvator Dali: Liquid Desire*
- Consolidation of NGV International catering outlets

The Shop at The Ian Potter Centre: NGV Australia offers one of Australia's most comprehensive selections of art and design books.



**AIM**  
To support the achievement of the NGV’s business objectives through the development of employees and the effective and efficient use of all resources.



The moats around the NGV International building utilise only rainwater, collected as run-off from the roof into a 1 million litre storage tank, designed by Sir Roy Grounds in the 1960s

*‘As custodians of the State Collection we have always understood our specific responsibility to conserve and develop the Collection for the benefit of future generations. We are also increasingly responding to the need to conserve our environment. We are working on some exciting initiatives.’*  
Liz Grainger, General Manager Operations (CFO)

SMART WITH RESOURCES

On 19 March 2008 Victoria’s Minister for Environment and Climate Change, Gavin Jennings launched the *ResourceSmart* Government Program for Change in NGV International’s Federation Court.

Developed by Sustainability Victoria and the Department of Sustainability and Environment, the program is a comprehensive ‘how to’ guide for government agencies reducing their environmental impacts.

In 2007 NGV was a participant in *ResourceSmart*’s pilot (aimed at developing a corporate Environmental Management System) having already exceeded the State Government’s Sustainable Energy Targets Scheme (GSETS) targets set in 2001.

‘The NGV has improved energy efficiency by 19.6 per cent since 2003,’ the Minister said. ‘It has also has cut water consumption through using rainwater for its water wall and moat. *ResourceSmart* will build on these achievements.’

Director, Gerard Vaughan, said the gallery was protecting the Collection’s 65,000 artworks while implanting energy and water saving that had ‘already substantially reduced our ecological footprint.’

Also present — Sustainability Victoria’s acting CEO, Jan Trewella; Melbourne Water Chairman, Cheryl Batagol; Department of Sustainability and Environment Executive Director, Fiona Williams and the Commissioner for Environmental Sustainability, Ian McPhail.

**CONTEXT**  
The 2001 State Government GSETS (see above) aimed to achieve 15% energy reductions in government buildings and 10% increases in Green Electricity purchases by July 2006. In 2006 the government’s *Our Environment, Our Future Environmental*



*Action Statement* (ESAS) set new targets for a further 5% energy reduction and further 5% Green Electricity increase by 2010. In 2008 it launched *ResourceSmart*, an *Our Environment Our Future* initiative.

**ACHIEVEMENTS**  
The Gallery, which accounts for 1.26% of overall State Government building energy use, has achieved a 19.6% reduction in energy consumption since 2003, and purchases 10% of its electricity as GreenPower. This has saved more than 5,000 tonnes of greenhouse gas emissions — equivalent to emissions by 450 houses or 1,300 cars — over the last five years.

**TEAM**  
In January 2008 NGV established its Environmental Sustainability Committee, a Strategic Leadership Team sub-committee with enthusiastic staff representation.

**FRAMEWORK**  
In February Contracts Manager, Howard Winter, drafted the NGV Environmental Sustainability Framework in response to the *ResourceSmart* pilot project guidelines. Its action plans aim at reducing environmental impacts in areas including electricity, gas, water, waste, purchasing, installation and construction.

**LIGHTING**  
Initiatives have included movement and light sensor switches in offices, storerooms and loading docks; 50% less lighting in areas lit by daylight; reduced night lighting, and more efficient lighting of the Great Hall stained glass ceiling.

Jim Grayson, Technical Team Leader with the Facilities Management Group at The Arts Centre, and Paul Williams, Deputy Facility Leader with Honeywell, inspect the NGV’s climate control system cooling towers



**CLIMATE CONTROL**  
As Federation Square Pty Ltd’s tenant, NGV Australia has benefitted from the complex’s underground concrete cell-based climate control passive system which consumes one tenth of conventional air conditioning energy and produces far less CO<sup>2</sup> emissions.

NGV International is also collaborating with the Victorian Arts Centre Trust on energy efficient improvements to existing shared hot and chilled water systems and air conditioner cooling towers.

**WATER**  
NGV uses about 15% of its mains water for catering, cleaning and kitchen and bathroom facilities; 85% for climate control to preserve artworks. Developed with Southeast Water, the NGV’s Water Management Plan has introduced installing flow reduction sink valves and other measures to save up to 12 million litres of water a year.

In the Grollo Equiset Garden 2,500 square metres of grass is being replaced with more drought-resistant Kikuyu.

**NEXT**  
A focus on waste management and recycling and raising environmental awareness.

Jim Grayson and Contracts Manager Howard Winter review the electricity system shared with The Arts Centre



Resources

Key Achievements:  
Infrastructure and Finance

*‘We made some excellent improvements to NGV International’s public areas. The new Tea Room on Level 1 highlights entrances to the Asian and Medieval galleries, with its reduction in seating compensated by the expanded Gallery Kitchen and changes in Persimmon Restaurant.’*  
NGV Director, Gerard Vaughan



PERFORMANCE INDICATORS

- Systems uptime (target 99.5%): 99.79% (06/07 99.6%)
- Compliance with statutory building maintenance regulations (target 100%): 100% (previously 100%)

FINANCE

- Maintaining sound financial management and leveraging existing resources for more effective maintenance and development of our physical assets
- Revaluing the State Collection from \$2.5 billion to more than \$3.3 billion as at 30 June
- Implementing a new investment strategy for all financial assets



SPACES AND FACILITIES

- Publishing a 'Big Idea for Melbourne' in February 2008 — the case for extending NGV's galleries over the railway yards to the east of Federation Square to meet growing public demand for Indigenous, Asian and Oceanic art and helping better position Melbourne on the global cultural map
- NGV Asset Management Framework project underway
- Refurbishing NGV International's Medieval Galleries in May after a three month renovation; improving entrances and reconfiguring and relighting for the Medieval, Asian Galleries and Contemporary galleries
- Redesigning our major catering outlets at NGV International
- Enjoying improved and safer visitor access from Vic Road's new 'super tram stop' outside NGV and the Victorian Arts Centre
- Introducing new Access Control procedures
- Spending, or committing, \$1.4m on new capital projects and applying for Arts and Cultural Facilities Maintenance Fund capital works funding



STORAGE

- Participating in the State Government's planning for State Collection Integrated Storage Project
- Moving stores from NGV Publications, Design, Registration, Risk and Facilities and the Shaw Research Library to the Museum of Victoria-managed Spotswood facility shared by Victorian arts agencies to relieve future pressure on non-art storage

INFORMATION

- Implementing storage for sustainable electronic collection records
- Implementing improved records management and training

YEAR AHEAD

- Focusing on the NGV as a sustainable organization in all its operations
- Continuing to participate in the State Government's Southbank Redevelopment Plan for an arts precinct between Southbank and Sturt Street's Malthouse Theatre
- Further integration of key business systems
- Refining risk management framework to meet best practice

Photographer Christian Markel photographing garments from the *Black in Fashion* exhibition catalogue

Risk and Facilities staff manoeuvre a 'type 35' racing car by Ettore Bugatti into Federation Court

The spaces and facilities at the NGV are used for a range of programs and events throughout the year

Resources

Key Achievements:  
People

*The Human Resources Team works in active partnership with management and employees to build and support workforce capability, engagement and excellence across all organisational levels.'*  
Miranda Crawley, Head of Human Resources



PERFORMANCE INDICATORS

- Total number of NGV-wide training programs in year (target 30): 75 (06/07 38)
- Training and development per EFT (target \$1,000): \$885 (06/07 \$767)

BENCHMARKING

- Continuing to participate in the Annual Workforce Data Collection and Public Sector Agency Surveys. Data obtained playing an important role in planning, in terms of operational activity and long term strategy
- This year's survey indicating that the NGV continues to meet accepted VPS and Arts Sector benchmarks in: implementation and promotion of a values based culture; supporting managers, supervisors and staff; reviewing policies, programs or practices; base salary profile; age profile; tenure; and leave balances

LIVING NGV VALUES

- Compulsory 'Living NGV Values' staff workshops integrating NGV's core values (see p.4 and p.14), Public Sector Values and the Victorian Public Service Code of Conduct across the organisation and receiving uniformly positive participant feedback

ART OF BALANCE PROGRAM

- Supporting and encouraging the health and wellbeing of employees since established in 2006. The key elements are: an 'Art of Balance' website containing comprehensive information on contemporary workplace

Head of Education and Programs Gina Panebianco with Trustee Jason Yeap



health issues; an annual calendar of health/wellbeing related activities (flu vaccinations, staff massages, health promotion/awareness campaigns); participation in VPS supported programs and initiatives such as Ride to Work Day, Travelsmart and WalkSmart/CycleSmart programs

LEADERSHIP DEVELOPMENT

- Strengthening NGV leadership by providing its Leadership Development Program to all Strategic Leadership Team (SLT) and Senior Management Team (SMT) members through coaching and workshops
- Starting the 'second phase' of Leadership Development including a focus on practical skill development in relationship/stakeholder management, business writing and project management
- Providing mentoring opportunities to mid-level and senior level managers and Professional Development and Staff Appraisal coaching to new NGV mid-level and senior managers

PULSE CHECK

- Achieving a 49% response rate to our first 'Pulse Check' staff survey; results showing an overall employee satisfaction level of 76%
- Surveyed staff identifying the positives of their workplace comprising: People — a collegiate, skilled and supportive staff; Art — pride in the NGV Collection and

Director of the Queensland Art Gallery Tony Ellwood and Head Corporate Office Leigh Mackay



exhibitions and valuing access to the Collection; Organisation — representing, and being part of, an internationally-recognised organisation

STAFF HIGHLIGHTS

- Appointing new staff, including Head of Major Donors and Bequest and SLT member, Anna Kopinski; Senior Curator, Contemporary Art, Alex Baker; Head of Conservation, David Thurrowgood
- Congratulating our former Senior Curator of 19th Century Australian Art, Terence Lane, on his retirement after 40 years of service

YEAR AHEAD

- Continuing to focus on the development of leadership capacity, for managers and high performing/high potential employees
- Enhancing performance review system (PDP: Performance Development and Progression) to focus on leadership capacity, professional development, succession planning, feedback and communication mechanisms
- Ongoing training and skill development workshops
- Partnering with NGV's OHS/Risk Team to deliver practical Art of Balance initiatives
- Continuing the promotion of a values based culture

Senior Conservator John Payne speaking at the launch of his recent publication *Framing the Nineteenth Century: Picture Frames 1837–1935*



# Publication Highlights

52

## EXHIBITION CATALOGUES



**Geoffrey Bartlett**  
by Ken Wach & David Hurlston



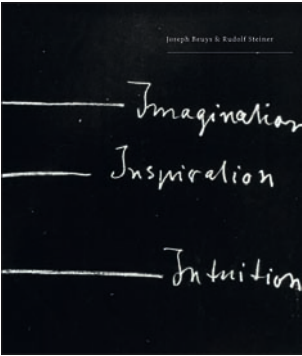
**Gordon Bennett**  
by Kelly Gellatly



**Modern Britain 1900–1960:**  
**Masterworks from Australian and New Zealand Collections** by Ted Gott



**Black in Fashion: Mourning to Night**  
by Roger Leong & Danielle Whitfield



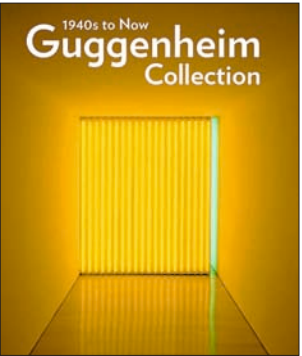
**Joseph Beuys & Rudolf Steiner: Imagination Inspiration Intuition** by Allison Holland



**Body Language: Contemporary Chinese Photography** by Isobel Crombie



**Moon in Reflection: The Art of Kim Hoa Tram** by Mae Anna Pang

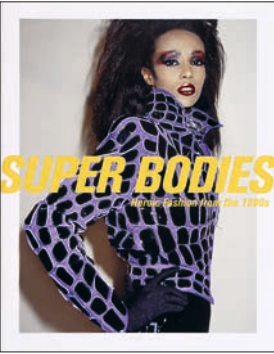


**Guggenheim Collection: 1940s to Now**  
by Valerie L. Hillings & Tony Ellwood

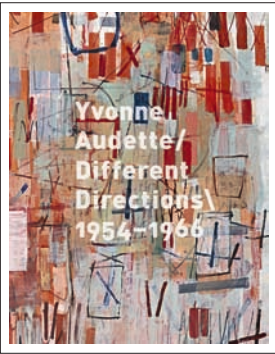


**Top Arts VCE 2007**  
by Merren Ricketson

## ROOM BROCHURES



**Super Bodies: Heroic Fashion from the 1980s** by Roger Leong & Paola Di Trocchio



**Yvonne Audette: Different Directions 1954–1966** by Kirsty Grant

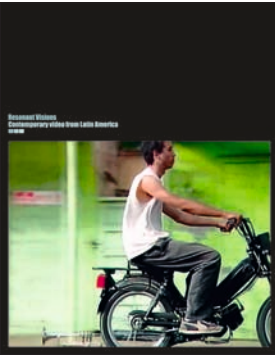


**Role Play: Portrait Photography**  
by Isobel Crombie

53



**Krishna: Love & Devotion**  
by Carol Cains



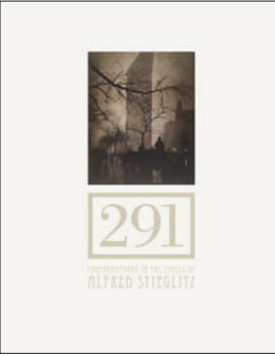
**Resonant Visions: Contemporary Video from Latin America** by Jane Devery



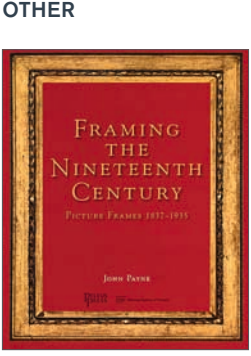
**The John McCaughey Memorial Prize 50 Years** by David Hurlston & Barbara Kane



**Preserving the Past, Enriching the Future: Hugh Williamson's Legacy** by David Hurlston



**291: Photographers in the Circle of Alfred Stieglitz** by Susan van Wyk



**Framing the Nineteenth Century: Picture Frames 1837–1935** by John Payne



**WHAT'S ON (SIX EDITIONS)**



**ANNUAL JOURNAL**  
**Art Bulletin of Victoria** edition no. 47



**GALLERY (SIX EDITIONS)**



# Council of Trustees



**Allan Myers AO**  
*Appointed a trustee in May 2003; reappointed 2006; appointed President in June 2004*  
Allan has had a long and distinguished career in commercial law, has lectured in law at universities in Melbourne, England and Canada and written many legal articles published in Australia and abroad. He has a long history of supporting professional organizations and charitable foundations including the Howard Florey Institute.



**Ron Dewhurst**  
*Appointed a trustee in May 2003; reappointed 2006*  
Ron has had an extensive career in the finance industry both in Australia and overseas. In 2002 he retired from his position in the US as Head of Americas for J P Morgan Fleming Asset Management to return to live in Australia. He was the chief executive of IOOF Holdings Limited until early 2007 and joined Legg Mason as a Senior Managing Director - Head of International in 2008.



**Peter Edwards**  
*Appointed a trustee in June 2008*  
Peter is Chief Executive Officer of the Victor Smorgon Group and the grandson of long term NGV supporters Loti and Victor Smorgon. For the past 2 years Peter has served as a Member of the Board of the NGV Foundation and has become closely involved with NGV affairs. He brings to the Board business experience and a very deep interest in contemporary art.



**Vince FitzGerald**  
*Appointed a trustee in May 2003; reappointed 2006*  
Vince is chairman of the Allen Consulting Group. Previously he was a senior Commonwealth official in the departments of Treasury, Prime Minister and Cabinet, Finance, Trade (Secretary) and Employment, Education and Training (Secretary). He is a director of ETF Securities Ltd and its subsidiaries, and Gold Bullion Securities Ltd; and is a member of the Advisory Board of MAB Corporation and the governing councils of Melbourne Grammar School and the Australian National University. He is a director of the Australian Services Roundtable and a trustee of the Finkel Foundation.



**Merran H Kelsall**  
*Appointed a trustee in June 2001; reappointed 2004 and 2007*  
Merran is a chartered accountant who branched into business as a consultant, an independent company director and an executive coach. She has considerable experience in the work of audit, risk and compliance committees. She is a director of Melbourne Water Corporation, RACV Limited and Cuscal Ltd and chairman of the Auditing and Assurance Standards Board and Public Transport Ombudsman (Victoria).



**Angela Ndalianis**  
*Appointed a trustee in July 2004; reappointed in 2007*  
Angela is Associate Professor in the School of Art History and Cinema Studies, and Associate Dean of Information Technology and Multimedia at the University of Melbourne. She specialises in the cinema and its interconnection with other visual media of the past and present and the convergence of popular forms such as films, computer games, comic books and theme park spaces. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment* (MIT Press, 2004).



**Maudie Palmer AO**  
*Appointed a trustee in May 2000; reappointed in 2003 and 2006*  
Having begun her career as Assistant Director/ Curator at the University Gallery at University of Melbourne (now Ian Potter Museum of Art), Maudie's roles have included Founding Director of both Heide Park and Art Gallery (now Heide Museum of Modern Art) and TarraWarra Museum of Art . She was a Commissioner's Councillor at the Venice Biennale 2007. She has worked on a wide range of projects including Herring Island Environmental Sculpture Park and the Melbourne Festival Visual Arts Program.



**Bruce Parncutt**  
*Appointed a trustee in March 2005; reappointed in 2008*  
Bruce is principal of Lion Capital, an investment management and corporate advisory boutique. For more than 30 years he has worked in financial services including seven years as chief executive of McIntosh Securities Ltd, three years as Senior Vice President of Merrill Lynch and five years as a director of Australian Stock Exchange Ltd. He is involved in fundraising for not-for-profit organisations and is a member of Council of Melbourne Grammar School.



**Maureen Plavsic**  
*Appointed a trustee in May 2003; reappointed 2006*  
Maureen has more than 25 years executive experience in media, advertising and brand marketing. She is currently a non-executive director of Pacific Brands Limited and Macquarie Radio Network, and is involved in fundraising for various non profit organizations. She was CEO and a Director of Seven Network Limited and a Director of Opera Australia.



**Jason Yeap**  
*Appointed a trustee in June 2005; reappointed in 2008*  
Mr Yeap is the chairman of Mering Corporation Pty Ltd, a Commissioner's Councillor for the Venice Biennale 2007, a former senior partner of Stamfords law firm and a director of Herbaceous Holdings Ltd, China.

## RETIRED TRUSTEES

**Rino Grollo**  
*Appointed a trustee in May 2005, retired March 2008.*  
Rino is the Chairman of the Grollo Group of companies, whose Equiset company specialises in the development of sport, education and tourism in Australia.

**Sally Smart**  
*Appointed a trustee in June 2001; reappointed 2004 and 2007*  
Sally Smart is recognized as one of Australia's leading contemporary artists. Her work is increasingly internationally focused with regular exhibitions and projects world-wide.

**CORPORATE GOVERNANCE**  
The National Gallery of Victoria, which opened to the public in 1861, is a statutory authority established by the National Gallery of Victoria Act 1966. The NGV sits within the Victorian Government's Premier and Cabinet portfolio. The responsible Minister is Lynne Kosky MP, Minister for the Arts.

**COUNCIL LEGISLATION**  
The Council of Trustees of the National Gallery of Victoria is constituted by s.5 of the National Gallery of Victoria Act 1966. The Act specifies that 'in carrying out its functions, the Council must endeavor 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 11 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 is distinguished in the field of finance;
- e) seven others nominated by the Minister.

During the period 1 July 2006 to 30 June 2007 two trustees retired, Rino Grollo after one 3 year term and Sally Smart after 7 years, and one new trustee, Peter Edwards, was appointed.

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 MEETINGS**  
The NGV provides corporate secretariat support for the Council which meets formally seven times a year, and for Council Committees which meet between three and eight times a year.

**COUNCIL COMMITTEES**  
All Council Committees are established under s.11A of the Act. They generally comprise a sub-set of trustees and non trustees based on their respective areas of interest and expertise. Relevant senior managers attend Committee meetings. The Committees are responsible for developing policies in relation to their respective areas and for making recommendations to the Council. The minutes of Council Committee meetings are circulated for consideration at the next Council meeting.



# Organisation Chart

as at 30 June 2008

“Thanks to our Strategic Leadership Team —  
Frances Lindsay, Liz Grainger, Lisa Sassella,  
Miranda Crawley, Judy Williams, Leigh Mackay  
and our new member, Anna Kopinski —  
for their outstanding performance in leading  
so many key NGV teams.”  
NGV Director, Gerard Vaughan

## STRATEGIC LEADERSHIP TEAM



**Dr Gerard Vaughan**  
Director



**Frances Lindsay**  
Deputy Director and  
Acting General Manager  
Exhibition & Collection  
Services (from 7.7.07)



**Liz Grainger**  
General Manager  
Operations (CFO)



**Lisa Sassella**  
General Manager  
Marketing



**Judy Williams**  
Head of Foundation



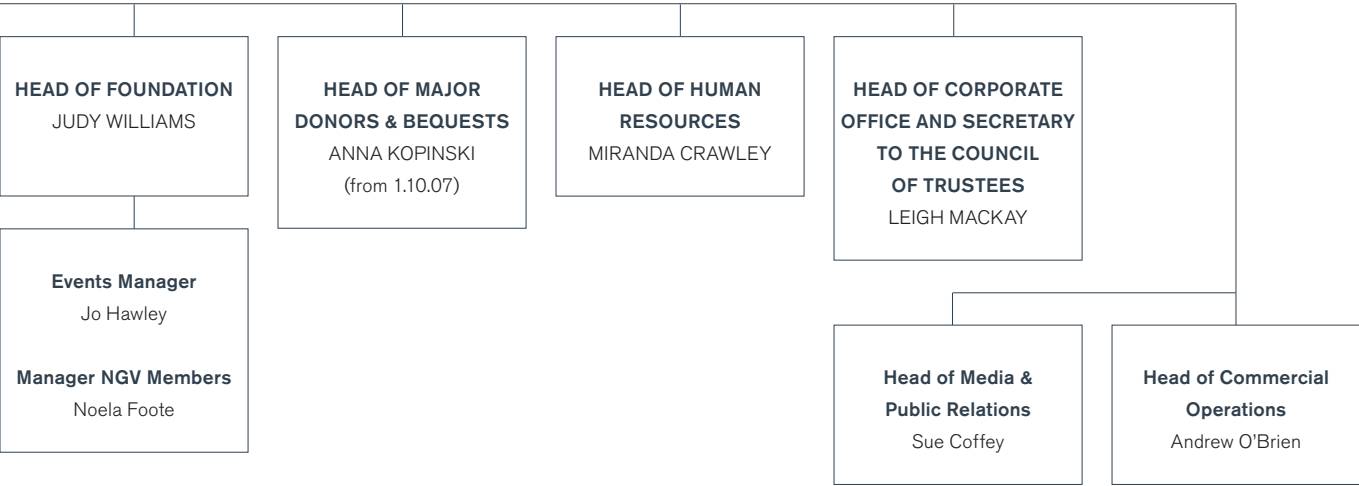
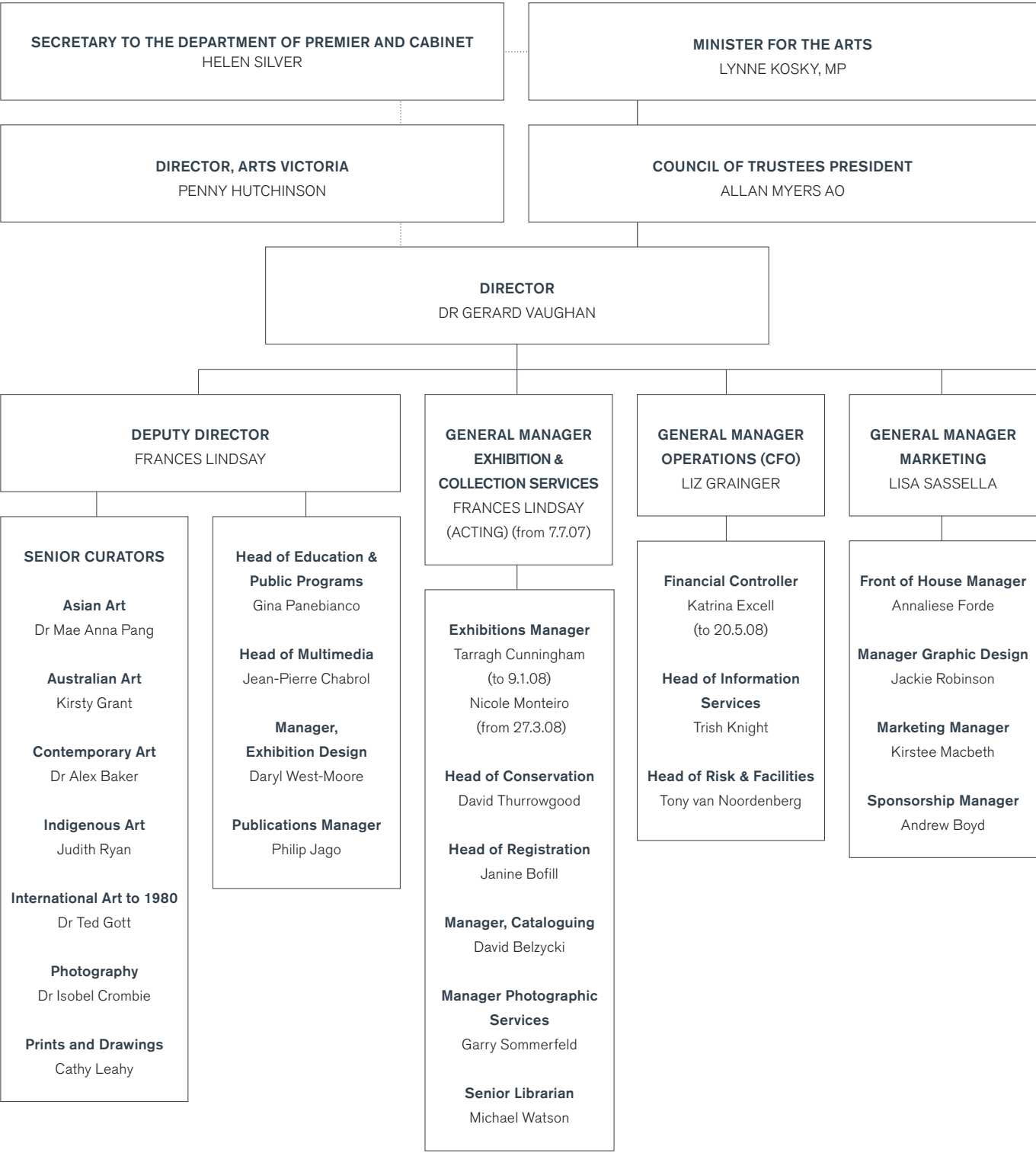
**Leigh Mackay**  
Head of the Corporate  
Office and Secretary to  
the Council of Trustees



**Anna Kopinski**  
Head of Major Donors  
and Bequests  
(from 1.10.07)



**Miranda Crawley**  
Head of Human Resources





# Council Committees and Key Stakeholder Groups

as at 30 June 2008

58

**AUDIT, RISK AND COMPLIANCE COMMITTEE**  
(incorporating the Gift Fund Committee)  
Members: Merran Kelsall (Chair), Vince FitzGerald, Jason Yeap, Peter Edwards  
Independent member: Graham Smith  
Management: Gerard Vaughan, Liz Grainger

**COLLECTION MANAGEMENT COMMITTEE**  
Members: Allan Myers (Chair), Maudie Palmer, Angela Ndalianis, Jason Yeap  
Management: Gerard Vaughan, Frances Lindsay, Liz Grainger

**VFLAA COMMITTEE**  
Members: Allan Myers (Chair), Angela Ndalianis  
External: Dianne Mangan, Murray Bowes  
Management: Gerard Vaughan, Frances Lindsay

**EXHIBITION MANAGEMENT COMMITTEE**  
Members: Angela Ndalianis (Chair), Maureen Plavsic, Peter Edwards  
Management: Gerard Vaughan, Frances Lindsay, Liz Grainger, Lisa Sassella, Nicole Monteiro

**PERFORMANCE AND REMUNERATION COMMITTEE**  
Members: Ron Dewhurst (Chair), Allan Myers, Maudie Palmer  
Management: Gerard Vaughan, Miranda Crawley

**NGV MEMBERS COMMITTEE**  
Members: Maudie Palmer (Chair), Ron Dewhurst  
External: Ian McColl, Seb Halse and Barbara Kane  
Management: Gerard Vaughan, Judy Williams, Noela Foote

**NGV FOUNDATION BOARD**  
Members: Bruce Parncutt (Chair), Allan Myers, Jason Yeap, Peter Edwards  
External members: Ian Hicks (Deputy Chair), John Higgins, Paula Fox  
Fiona Myer, Leigh Clifford  
Management: Gerard Vaughan, Judy Williams, Anna Kopinski

**INVESTMENT COMMITTEE**  
Members: Ron Dewhurst (Chair), Bruce Parncutt, Vince FitzGerald  
External members: Charles Macek, Andrew Sisson  
Management: Gerard Vaughan, Liz Grainger, Judy Williams

**COMMERCIAL INITIATIVES COMMITTEE**  
Members: Maureen Plavsic (Chair), Allan Myers, Ron Dewhurst, Jason Yeap  
Management: Gerard Vaughan, Lisa Sassella, Andrew O'Brien

**AFFILIATED ORGANISATIONS**  
The NGV is also responsible for managing the activities of its affiliated organisations, namely the NGV Women's Association, the NGV Business Council, the Friends of the Gallery Library and the NGV Voluntary Guides.

**NGV WOMEN'S ASSOCIATION**  
Chloe Hyde (President)  
Sally O'Day  
Jennifer Lempriere  
Barbara Kane  
Vivien Knowles  
Deborah Bartlett Pitt  
Maria Ryan  
Management: Judy Williams

**NGV BUSINESS COUNCIL**  
Mr Steve Clifford (Chairman)  
Partner  
Allens Arthur Robinson

Mr Ross Adler AC  
Chairman & CEO  
Amtrade International Pty Ltd

Mr Peter Beaumont  
Partner & Melbourne Chairman  
Deacons

Mr Paul Brasher  
Global Chairman  
PricewaterhouseCoopers

Mr Terry Campbell AO  
Senior Chairman  
Goldman Sachs JBWere Pty Ltd

Mr Peter Clemenger AM  
Director  
Clemenger BBDO Limited

Mr Stephen Creese  
Managing Director  
Rio Tinto Australia

Mr Charles Goode AC  
Chairman  
ANZ Banking Group Limited

Mr Mark Green  
Managing Partner  
Minter Ellison

Mr Wayne Kent  
Head of Macquarie Group Limited, Melbourne  
Macquarie Group Limited

Mr Graham Kraehe AO  
Chairman  
BlueScope Steel Limited

Mr Ben Sington  
Managing Director  
Langham Hotel Melbourne

Mr John Trotter  
Managing Partner  
Deloitte Touche Tohmatsu

59

**FRIENDS OF THE GALLERY LIBRARY**  
Mr. Michael Moon (President)  
Committee members:  
Dr Frank Heckes  
Ms Gloria Folino  
Mr Leslie Silagy  
Mrs Gillian Forwood  
Mrs June Lawrence  
The Reverend Ian Brown  
Mr Michael Watson  
Mr David Thurrowgood  
Ms Judith Ryan

**NGV VOLUNTARY GUIDES**  
Gabrielle Cavanough (President)  
Committee members:  
Robyn Cass  
Jane Guy  
Pamela Paton  
Helen Craig  
Catherine Dobson  
Phillip Norris

**NGV LIFE MEMBERS**  
100 Life Members attending the annual Life Members' dinner to welcome new Life Members: artists John Olsen & Norma Redpath, former NGV Director, Timothy Potts, Sarah Myer, Irena Zdanowicz, Leigh Clifford, Barbara Blackman, Justice David & Anita Angel and Terence Lane.



Year in Pictures (Highlights)



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- 1 Diana and Ian Renard, Chancellor of the University of Melbourne, with Professor Robin Sharwood and Alexandra Grimwade (CHIA Congress Opening in the Great Hall)

2 Natalie Wilson and Ruth Picker, Managing Partner, Melbourne, Ernst & Young (Sidney Nolan Opening)

3 Susan and Linton Morgan, Patricia MacKenzie

4 Dame Elisabeth Murdoch with Frances Lindsay

5 Stephen Murby Wright & Nigel Murby Wright (Annual Dinner)

6 AGNSW Director Edmund Capon with Gerard Vaughan
- 7 Black in Fashion Opening, singer – Miss P

8 Jill Clegg & Jenny Bannister (Black in Fashion)

9 Alison Waters & Richard Nylon (Black in Fashion)

10 Louise Young, Josephine Tan, Chiara Goya

11 Tina Czech & Louise Fishman (Black in Fashion)

12 David Hurlston & Jason Yeap (Geoffrey Bartlett)

13 Geoffrey Bartlett Opening

14 Gerard Vaughan with artist Gordon Bennett

15 Elly Symonds, Red Symonds and Sue Coffey
- 16 Gordon Bennett Opening

17 Meredith Dufour and Rosie Von-Marburg in front of Dan Flavin's untitled (to Jan and Ron Greenberg)

18 Guests engage with Felix Gonzalez-Torres 'Untitled' (Public Opinion) 1991 during Guggenheim Exhibition

19 Rupert Myer & Sarah Myer (Life Members Dinner)

20 Norma Redpath, Auguste Blackman & Barbara Blackman (Life Members Dinner)

21 Paul Bonnici, Perri Cutten, Gerard Vaughan & Frances Lindsay

22 Barbara Horn & Amanda Jones (Modern Britain)
- 23 David & Lois Waddelton (Modern Britain)

24 Sophia Pavlovski-Ross & Philip Ross

25 Eva Sweet & Carol Cains

26 Joan Clemenger, Susan Morgan & Lynton Morgan

27 Mae Anna Pang and Richard Wong admire Ah Xian's Human human - Flower & bird 2000-01(Supporters of Asian Art Dinner)

28 Klaus Naumann, Maudie Palmer, Jason Yeap and Min Lee Wong (Supporters of Asian Art Dinner)
- 29 Vince FitzGerald and Bruce McComish

30 Nolan family at the Sidney Nolan Exhibition



# Five-year financial summary

### Basis of preparation

The table [opposite] distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the Operating Statement on page 69.

This distinction is important as the Operating Statement includes significant income and expenditure which relate to the management of the NGV's capital cycle. In particular, the NGV raises substantial funds, including grants, donations and bequests, which are not available for operating purposes but are committed to the purchase of works of art or to building works. These funds also generate investment income for the NGV.

In addition, the NGV also accounts for depreciation charges in respect of its property, plant and equipment. At present, the output price from Government, which determines the annual recurrent grant, does not include an allowance for depreciation.

### Review of operating performance

The operating deficit for 2007/08, before recognising the net income from non-operating activities, was \$10.6 million (2006/07: deficit of \$8.9 million), in line with the budget for the year and forecast activity levels.

Over the five years to 2007/08, the NGV's total operating expenses only increased by 4.7%, well behind CPI, demonstrating the significant focus on cost management and efficiency since the re-opening of NGV International in December 2003. An 11% increase in other supplies and services between 2006/07 and 2007/08 reflects the fact that in 2008 the NGV was the exhibition organiser for its Melbourne Winter Masterpieces exhibition and has included in its financial statements all the costs and revenues of this undertaking. In previous years, the exhibition was organised by a third party which was responsible for the majority of the costs and revenues and paid a fee to the NGV.

The NGV has also increased its non-Government operating revenue by nearly 60% over the five year period. This includes substantial growth in ticket sales from exhibitions and programs (only partially as a result of the change in the delivery model for Melbourne Winter Masterpieces) and from commercial sponsorship. Overall, Government grants in the same period have increased by 15%.

Managing operating cost pressures will become an increasing challenge for the NGV in future years, if output levels are to be maintained. In particular, our buildings and plant are now no longer new and will demand increasing expenditure to keep them fit for purpose.

### Review of non-operating performance

Income from fundraising activities has grown steadily in recent years with a significant increase of 40% in 2007/08 over the previous year, reflecting the launch of the Masterpieces for Melbourne Campaign towards the end of the year.

Net income from investing activities in 2007/08 includes the significant depreciation in the market value of our invested funds as a result of the fall in equity markets both here and overseas. Overall, the NGV's funds under management fell 11% in value over the year, consistent with market benchmarks. It should be noted that these funds, and the income they generate, are directed almost entirely towards the purchase of works of art so, whilst the loss in value is clearly unwelcome, it does not adversely affect the NGV's ability to operate and deliver its outputs to Government.

### .Balance sheet

The NGV's balance sheet (page 70) is dominated by the State Collection which was independently valued in the year and is now included in cultural assets at a carrying value of \$3.264 billion, an increase of 33% over the previous balance sheet date. During 2007–08, the NGV also spent \$5.4 million on the purchase of new works of art for the State Collection. The balance sheet also includes Cash and Other Financial Assets of \$44.4 million (2007 — \$44.6 million). These funds are largely attributable to Endowed Funds held for the purchase of works of art, or other purposes as restricted by the donor. The balance of funds is available to meet our operating and capital expenditure needs.

FIVE-YEAR FINANCIAL PERFORMANCE	Notes	2008 \$ '000s	2007 \$ '000s	2006 \$ '000s	2005 \$ '000s	2004 \$ '000s
Operating revenue						
Government grants	1	40,267	38,526	38,862	35,783	34,906
Other revenue	2	15,775	13,815	13,129	12,583	9,940
		56,042	52,341	51,991	48,367	44,846
Operating expenses						
Employee benefits		(19,625)	(18,393)	(17,176)	(17,792)	(17,202)
Other supplies and services	2	(36,635)	(32,980)	(32,976)	(32,795)	(36,511)
Net depreciation and similar charges	3	(10,418)	(9,834)	(12,692)	(13,027)	(7,275)
		(66,678)	(61,207)	(62,844)	(63,614)	(60,988)
Operating (deficit)/surplus						
from operating activities		(10,636)	(8,866)	(10,853)	(15,247)	(16,142)
Net income from non-operating activities	4					
Fundraising activities -cash gifts, bequests & other receipts		11,707	5,226	8,871	4,192	5,117
Fundraising activities -gifts in kind	5	3,302	5,493	2,849	5,694	26,600
Investing activities	6	(1,759)	5,594	3,239	5,807	2,770
Capital grants and similar income	7	221	64	2,700	3,085	11,721
		13,471	16,377	17,659	18,779	46,208
Net reported result		2,835	7,511	6,806	3,531	30,066

### Notes

- 1

Excludes Government grants for Depreciation Equivalent Revenue, Capital Assets Charge and capital works.
- 2

In 2008, the NGV was the exhibition organiser for its Melbourne Winter Masterpieces exhibition and has, therefore, accounted for all the costs and revenues of the exhibition.
- 3

Comprises depreciation and other adjustments to the value of non-current assets (excluding investments) which have no cash impact.
- 4

Represents net revenue streams related to the purchase of works of art or to capital works.
- 5

Includes gifts of works of art and of other goods and services. The 2004 figure includes the gift of the Joseph Brown Collection valued at \$21 million.
- 6

Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the operating statement, net of investment expenses
- 7

Includes grants, proceeds on the sale of assets and other funding for capital works.



