Cover and left:
David Moore,
*Parachute troops in training, Aldershot, UK* 1953
gelatin silver photograph
Gift of David Moore 1983
19 September 2003

Senator the Hon. Rod Kemp  
Minister for the Arts and Sport  
Parliament House  
CANBERRA ACT 2600

Dear Minister

I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia’s Annual Report covering the period 1 July 2002 to 30 June 2003.

The report is submitted to you in accordance with the Commonwealth Authorities and Companies Act 1997 and the National Gallery Act 1975. The Report of Operations has been prepared consistent with the Commonwealth Authorities and Companies (Report of Operations) Orders 2002. The financial statements have been prepared in accordance with the Finance Minister’s Orders made under the Commonwealth Authorities and Companies Act 1997.

Yours sincerely

Harold Mitchell  
Chairman of Council
Contents

Letter of Transmittal iii

Chairman’s Foreword 1

Director’s Report 3


Outcome and Outputs 7

Corporate Overview 9

Report against Strategic Plan 2001–2004

Goal 1 Acquire premium works of art 17

Goal 2 Strengthen and refine the national collection 17

Goal 3 Maintain and protect the national collection 29

Goal 4 Deliver an outstanding exhibition and display program 35

Goal 5 Promote and enhance access to the visual arts 45

Goal 6 Sustain an encouraging and inclusive environment for all staff 55

Goal 7 Refurbish and enhance the National Gallery building 63

Goal 8 Increase and broaden our revenue base 67


Independent audit report 72

Statement by Directors 74

Statement of Financial Performance 75

Notes to the Financial Statement 80

Appendixes


2. Staffing structure at 30 June 2003 105

3. Staff of the National Gallery of Australia at 30 June 2003 106


5. Total Acquisitions including purchases and gifts 1945–2003 142


7. Attendance 1982–2003 144


   (i) Outward loans to exhibitions—Australia 150

   (ii) Outward loans to exhibitions—International 154

   (iii) Inward loans 155


11. Volunteers at 30 June 2003 158


14. Performance Measures and Outcomes 162

15. Compliance Index and Contact Officers 164

Index 165
This was a year of considerable achievement particularly in providing greater access to the Gallery’s collection. A record number of people attended National Gallery travelling exhibitions in the year. The National Gallery in October 2002 celebrated twenty years of public operations. Support for our twentieth anniversary celebration activities has been outstanding. In particular, the initiative Out and About: The National Gallery tours Australia, which provided twenty venues around the country with the opportunity to select works from a number of the Gallery’s most treasured icons for exhibition at their venues, has proved to be extremely popular, attracting great interest from the public in all states and territories.

We also continued to make important progress in building the collection, which was again aided by the generous support of many donors and the outstanding efforts of the National Gallery of Australia Foundation under the leadership of its Chairman, Mr Tony Berg AM.

The Council would like to thank all of our benefactors, donors, supporters and sponsors for their generosity, which assisted the Gallery greatly in presenting a varied program of exhibitions and other public activities.

For the eighth successive year the number of works of art loaned increased and another record number of loans was achieved. The national focus of all our access initiatives was more evident this year than any other since the Gallery opened to the public in 1982. Electronic access to the Gallery and its collection also increased substantially during the year.
The Gallery building refurbishment and enhancement program continued to considerable acclaim, and the original building architect, Mr Colin Madigan AO, generously provided advice to the Gallery on the design principles for the building, which will assist further building development. A Development Manager was engaged to assist the Gallery in achieving an exciting design solution for the new front entrance. This project is expected to be completed by the end of 2006.

Mr Philip Bacon AM concluded a six-year term with the Gallery Council and we acknowledge his dedication and commitment to the Gallery and his generosity in presenting gifts of works of art and helping the Gallery to acquire a number of major works.

The Gallery benefits greatly from the many volunteers who provide guiding, research and other valuable services. The Council would like to thank them for their ongoing support. The Council would also like to acknowledge the support received from the Australian Government throughout the year, particularly that provided by our Ministers, Senator the Hon. Richard Alston and Senator the Hon. Rod Kemp and the officers of the Department of Communications, Information Technology and the Arts. We also acknowledge the support provided by Art Indemnity Australia, which indemnified the exhibition Pierre Bonnard: Observing Nature at the Gallery in Canberra and the Queensland Art Gallery, and for its indemnification of the Out and About tour. We also acknowledge the support of Visions Australia for this tour.

I would like particularly to acknowledge the Director, Dr Brian Kennedy and the staff for their achievements during another great year for the Gallery.

Harold Mitchell
Chairman of Council

The impact of the Gallery’s activities nationally was very significant in 2002–2003, our twentieth-anniversary year.

Throughout the six years I have been at the National Gallery of Australia we have sought to increase our national role. The aspiration to increase access to works of art from the Gallery’s collection and to take works from the collection around the country and abroad was expressed in our plan, Into the New Millennium 1999–2001, and again in our Strategic Plan 2001–2004. It is gratifying to note the record of achievement this year in pursuit of our ‘national’ objectives.

We have successfully grown our loan and travelling exhibition programs. This year 1,291,880 people visited 20 National Gallery travelling exhibitions at 56 venues in Australia and abroad, and a further 367,547 people visited the Gallery in Canberra. In addition, 2,320,695 people visited exhibitions organised by others which included one or more works borrowed from the Gallery’s collection. A total of 1,151,442 people visited the Gallery’s website and viewed millions of pages. The number of works of art loaned by the Gallery climbed to a record 2,550 this year, representing the eighth consecutive year of increase.

The Out and About: The National Gallery tours Australia initiative afforded an opportunity for 20 partner galleries, drawn from each state and territory, to select an iconic work or series of works from our collection to display at their venue to mark our twentieth anniversary of being open to the public. This initiative has proved a huge success with communities throughout Australia, whether in state and territory capitals or in regional
centres. Large numbers of people responded to the opportunity to view some of the most celebrated works of art in the Gallery’s collection. This program, which commenced with the loan of Willem de Kooning’s Woman V to the Art Gallery of New South Wales in December 2002, will conclude with the loan of Jackson Pollock’s Blue Poles to the National Gallery of Victoria in November 2003. In the intervening period, from Darwin to Hobart and Cairns to Perth, public interest in and enjoyment of the works on loan has been encouraging and inspiring.

Among the many other twentieth-anniversary initiatives, the refurbishment and rehanging of all public display spaces was very well received and represented a fabulous effort by the entire staff. A very successful Open Day on Saturday 5 October 2002 brought thousands of people to the Gallery in celebration. The achievement of our National Gallery, a young institution, is truly remarkable. A special dinner held on the evening of 4 October 2002 afforded an opportunity to acknowledge the contribution of the previous directors, James Mollison and Betty Churcher and Council Members, staff and so many others involved in the development of the Gallery. It was particularly pleasing to have all five Chairs of the Gallery Council and three Directors in attendance to celebrate this significant milestone in the history of the Gallery.

The Gallery’s Partnership Program begun with 12 galleries in 1998, affords the exchange of works of art and expertise and was expanded further in the year with 23 partners by year-end.

In this our twentieth-anniversary year, with the exception of Pierre Bonnard: Observing Nature, our major exhibitions were intentionally drawn principally from our permanent collections. The Gallery’s exhibition program continued the presentation of a diverse range of material, with a total of 17 exhibitions presented, and the display of the permanent collection was periodically changed, as has been our tradition.

The major exhibitions during the year were: The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella, and Jackson Pollock’s Blue Poles, which were presented together; Pierre Bonnard: Observing Nature, National Sculpture Prize 2; and Seeing the Centre: The art of Albert Namatjira 1902 – 1959.

The absence of a major exhibition between July and October 2002, due to building refurbishment work, along with the focus on exhibitions drawn principally from our own collection, resulted in attendance levels to the Gallery in Canberra being below those achieved in recent years. The considerable effort directed at travelling exhibitions and loans, which enabled more Australians to gain access to our collection and programs, no doubt impacted to some degree on attendance levels to the Gallery in Canberra. Our deliberate strategy to focus nationally, which led to such high visitation throughout Australia, had not figured, however, on the Canberra bushfires of January 2003, and the general impact on Australian tourism due to the global economic downturn, the SARS epidemic and the war in Iraq, which all had an impact on visitation to Canberra.

In total 595 works of art were acquired during the year, 219 gifts and 376 purchases. Among the many notable acquisitions was Neil Dawson’s Diamonds, which was installed between the High Court and the National Gallery as part of our twentieth birthday celebrations. A full list of works acquired in the year can be found at Appendix 4.

We continue to be indebted to many generous donors who support the development of our collection. The Gallery’s Foundation again provided great support in this regard and I would particularly like to acknowledge

Dr Anna Gray, Sir William Dargie CBE, and Dr Brian Kennedy at a Boardroom luncheon on 8 August 2002.
the generosity of the Chair of the Foundation, Mr Tony Berg AM and his wife, Carol, for their help in making possible the acquisition of Ron Mueck’s *Pregnant woman*. This year we introduced an annual giving program through the *Masterpieces for the Nation Fund*, which received good support from our broad donor base. This annual program will be continued in the future with funds raised being applied to purchase significant works for the Gallery’s collection.

The Gallery continued to be prominent in art publishing and a full list of publications can be seen at Appendix 12. Five years ago we decided to work towards publishing a catalogue of our holdings in each of our collecting areas. As part of our twentieth-anniversary celebrations, we launched a comprehensive publication of *Australian Art in the National Gallery of Australia*, a publication edited by our Assistant Director, Australian Art, Dr Anna Gray. Publications of our holdings in American and European Painting and Sculpture, Photography, Asian Art and Aboriginal and Torres Strait Islander Art will follow in the coming years.

The growth in electronic access to museum collections has been significant in recent years. This year the Gallery attracted 1,151,442 visits to our two websites nga.gov.au and australianprints.gov.au compared to 728,898 visits the previous year. Visitors were drawn from Australia (40%), USA (30%) and elsewhere (30%). Images of over 26,000 works of art from the Gallery’s collection had been digitised to year-end with approximately 17,000 of these being available online.

Following building audits undertaken some years ago it was agreed that the Gallery building was in need of upgrade to improve access and to address generational building infrastructure requirements, such as improved heating, ventilation and air conditioning. Work on refurbishment of the building continued throughout the year and, while the changes in public spaces were most notable to visitors, critical work was carried out behind the scenes to upgrade our facilities. This work will continue over the next couple of years.

An improved means of entry and approach to the Gallery continued to be considered throughout the year and we are grateful for the assistance provided by the building’s original architect, Mr Colin Madigan AO, in detailing design principles for the building. These will assist our planning of the new front entrance and future building developments. A Development Manager was engaged to work with the Gallery to secure a suitable design for a new front entrance and to oversee its construction to revised timelines and budget. This work is expected to be completed by the end of 2006.

With so much time spent this year looking back over the past 20 years of public activity, it was a privilege for the Gallery to be able to mark the 90th birthday of Sir William Dargie with a luncheon at the Gallery on 8 August 2002. Sir William was particularly influential in the establishment of the National Gallery of Australia, especially

**SEEING THE INTELLIGENCE**

**WITH WHICH WORKS FROM THE COLLECTION HAD BEEN SELECTED,**

**THE BEAUTIFUL PRESENTATION**

**WITH NEW DISPLAY WALLS SUITING THE BUILDING BETTER THAN ANY I DEvised, OUTSTANDING PUBLICATIONS,**

**FEELING THE POSITIVE ENERGY THAT CAME FROM THE STAFF,**

**MY PRIDE IN BEING PART OF THE TEAM THAT PUT THE GALLERY TOGETHER HAS RETURNED.**

James Mollison, Director,

National Gallery of Australia

(February 1977 – October 1989)
during his time as Chair of the Commonwealth Art Advisory Board. Sadly Sir William passed away on 26 July 2003. I would also like to note the passing during the year of photographer, David Moore, who had such an impact on the art of photography in Australia.

We would like particularly to acknowledge the assistance and support provided to the Gallery by its many supporters, donors, sponsors and the public at large, who have helped the Gallery this year. Our exciting and ambitious program of activities and events would not be possible without this generous support.

The Gallery’s achievements are worthy of note in this twentieth-anniversary year. At the Gallery, our staff live in the public eye of accountability for their efforts, but we have all realised that so much has been achieved in the relatively short time of 20 years. I would especially like to acknowledge the Australian Government and the Gallery Council, our wonderful volunteers and staff. I thank them for their enthusiastic support, which continues to enable the National Gallery of Australia to grow and develop to the benefit of all Australians.

Dr Brian Kennedy
Director

WHY DOES THE NGA’S TRAVELLING EXHIBITIONS PROGRAM MATTER TO THE MYRIAD COMMUNITIES, HUNDREDS AND THOUSANDS OF KILOMETRES APART, WHICH MAKE UP AUSTRALIA? ONE REASON MAY BE THAT THESE SHOWS ALLOW INDIVIDUAL VISITORS (IN PLACES AS DISTANT FROM EACH OTHER AS BROOME AND HOBART, CAIRNS AND PERTH, ROCKHAMPTON AND ADELAIDE) WHAT IS OFTEN A RARE OPPORTUNITY TO ENGAGE WITH GREAT ART WORKS WHICH ILLUMINATE OUR PERSONAL EXPERIENCE. FOR THESE VIEWERS, THE MOST THRILLING ASPECT OF THE TOURING EXHIBITION MAY BE THE OPPORTUNITY TO ENGAGE WITH A GREAT ART WORK, TO LET IT SPEAK TO THEM, VERY DIRECTLY AND INTIMATELY—ABOUT SUCH THINGS AS JOY AND SUFFERING, BEAUTY AND SPIRITUALITY, THE ROLES OF LOVE AND PAIN AND HOPE IN ALL OUR LIVES. THE NGA’S MOST EXTRAORDINARY TOURING SHOWS DO SPEAK VERY POWERFULLY ABOUT SUCH UNIVERSALS OF THE HUMAN PREDICAMENT.

Sue Smith, Manager Arts Services, Rockhampton City Council

Director, Rockhampton Art Gallery
Outcome and Outputs

*The purpose of the National Gallery is to serve the public by enhancing understanding and enjoyment of the visual arts, through effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, promoted and complemented with exhibitions and loans.*

This purpose is consistent with the *National Gallery of Australia Act 1975* which directs the Gallery to:
- develop and maintain a national collection of works of art;
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery; and
- use every endeavour to make the most advantageous use of the national collection in the national interest.

OUTCOME:

*Encourage understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.*

OUTPUT 1.1 COLLECTION DEVELOPMENT
The National Gallery aims to build a collection of works of art of outstanding quality through acquisition, gift and bequest, and through disposal.

OUTPUT 1.2 COLLECTION MANAGEMENT
The National Gallery’s collection is accessioned and documented in order to account for each work in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information.

The National Gallery stores, secures and conserves its collection in order to preserve it for the Australian people now and in the future. A collection of outstanding aesthetic quality is important to the Australian community, and thus the Gallery will develop and maintain the collection accordingly. The collection provides the basis for enhancing understanding and enjoyment of the visual arts, and thus the Gallery seeks to maximise the productive use of the collection as a public asset.
OUTPUT 1.3 ACCESS TO AND PROMOTION OF WORKS OF ART

The National Gallery provides access to works of art by displaying, exhibiting and lending its collection, as well as borrowing works from other sources. Access to works from the collection which are not on display is also provided. The Gallery aims to maintain the highest standards of display and exhibition.

The National Gallery enhances the understanding, knowledge and enjoyment of art by providing information about and promoting the benefits of works of art through visitor services, education, and public programs and through multimedia.

The Gallery seeks to achieve the widest possible audience both in attracting visitors to the Gallery and by sending works of art around Australia and overseas thereby improving access to works of art and providing information about them. It encourages enjoyment of the collection through innovative displays, exhibitions and public programs. It also fosters research and scholarship about works of art and promotes the artistic achievement of Australia.

The table below lists the performance information that the Gallery used to assess the level of achievement during 2002–2003. The table shows the efficiency of the outputs in contributing to the outcome. Information shown is both quantitative and qualitative. Targets for effectiveness have been included where they are applicable and appropriate for performance information for the outcome.

<table>
<thead>
<tr>
<th>Performance information for departmental outputs</th>
<th>Target</th>
<th>Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Output 1.1 Collection Development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisitions consistent with acquisition policy</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>Works acquired during the year</td>
<td>500</td>
<td>595</td>
</tr>
<tr>
<td>Total price of output (excluding CUC)</td>
<td>$5.483m</td>
<td>$3.518m</td>
</tr>
<tr>
<td>Output 1.2 Collection Management</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New works documented to approved standard</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>Collection maintained in accordance with NGA environment &amp; security standards</td>
<td>98%</td>
<td>98%</td>
</tr>
<tr>
<td>Cost per work of art maintained (excluding CUC)</td>
<td>$65</td>
<td>$48</td>
</tr>
<tr>
<td>Total price of output (excluding CUC)</td>
<td>$6.049m</td>
<td>$7.715m</td>
</tr>
<tr>
<td>Output 1.3 Access to and promotion of works of art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visitors satisfied with displays and exhibitions</td>
<td>85%</td>
<td>89%</td>
</tr>
<tr>
<td>Attendees satisfied with Gallery events</td>
<td>75%</td>
<td>79%</td>
</tr>
<tr>
<td>People saw works from the National Gallery’s collection and exhibitions</td>
<td>1,900,000</td>
<td>3,980,122</td>
</tr>
<tr>
<td>Attendees at events</td>
<td>110,000</td>
<td>97,776</td>
</tr>
<tr>
<td>Users accessed information via the research library, collection study room or multimedia</td>
<td>500,000</td>
<td>1,154,925</td>
</tr>
<tr>
<td>Cost per visitor (excluding CUC)</td>
<td>$11.10</td>
<td>$4.99</td>
</tr>
<tr>
<td>Cost per attendee at events (excluding CUC)</td>
<td>$59</td>
<td>$55.13</td>
</tr>
<tr>
<td>Cost per user access (excluding CUC)</td>
<td>$1.12</td>
<td>$0.63</td>
</tr>
<tr>
<td>Total price of output (excluding CUC)</td>
<td>28.171m</td>
<td>$26.442m</td>
</tr>
</tbody>
</table>
Enabling legislation

The National Gallery of Australia, which opened to the public in October 1982, is a statutory authority established by the National Gallery Act 1975. The National Gallery forms part of the Communications, Information Technology and the Arts portfolio.

Responsible Ministers

The Ministers responsible for the National Gallery are Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts, and Senator the Hon. Rod Kemp, Minister for the Arts and Sport.

The National Gallery Act 1975 and the Commonwealth Authorities and Companies (CAC) Act 1997 prescribe certain powers to the Minister which include:

- to make available Commonwealth land and buildings for National Gallery purposes;
- to approve the acquisition of works of art valued in excess of a prescribed limit ($10 million);
- to approve the disposal of works of art;
- to approve the acquisition or disposal of any property, right or privilege other than a work of art in excess of a prescribed limit ($1 million);
- to approve the National Gallery’s entry into a contract for construction of a building in excess of a prescribed limit ($1 million);
to approve or revoke the appointment of deputies for part-time National Gallery Council members;

- to convene a meeting of the National Gallery Council;

- to grant the Director of the National Gallery leave of absence other than recreation leave;

- to appoint a person to act temporarily in the position of Director of the National Gallery and to determine the terms and conditions of that appointment;

- to terminate temporary appointments as Director of the National Gallery;

- to issue directions regarding employment of staff and terms and conditions of employment of staff at the National Gallery; and

- to issue directions regarding the form and timing of submission of budget estimates of the National Gallery each financial year.

Exercise of Minister’s powers

The Minister, on two occasions, appointed persons to act temporarily in the position of Director during 2002–2003. The Minister wrote to the Gallery on two occasions regarding general policies of the Government. In July 2002 the Minister wrote to the Gallery regarding Foreign Currency Exchange Risk Management, and in May 2003 regarding Cost Recovery.

National Gallery’s powers and functions

The powers of the National Gallery as prescribed in the National Gallery Act 1975 are, subject to that Act, to do all things necessary or convenient to be done for, or in connection with, the performance of its functions. The functions of the Gallery as provided in the Act are to:

- develop and maintain a national collection of works of art;

- exhibit, or to make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery; and

- use every endeavour to make the most advantageous use of the national collection in the national interest.

National Gallery Strategic Plan 2001–2004

In 2001 the Gallery released its Strategic Plan 2001–2004. The plan was developed by the Gallery’s Director and Program Managers, after consultation with and input from Gallery staff and was endorsed by the Gallery Council. The plan is directed at meeting the cultural needs of the people of Australia as their national art gallery, through the quality of the collection, the excellence of the exhibitions and programs and the professionalism of the staff. The three-year plan identifies key strategies to achieve eight goals which are consistent with the purpose of the Gallery as specified in the National Gallery Act 1975.

National Gallery Council

The National Gallery is governed by an 11 member Council. The Director of the Gallery is the Executive Officer and a member of the Council. Council Members, other than the Director, are appointed by the Governor-General usually for three-year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

Mr Harold Mitchell continued as Chairman of the Council. The term of appointment for Mr Philip Bacon AM concluded during the year. There were no new members appointed to the Council.

Throughout the year the Council was assisted by four committees: the Risk Management and Audit Committee, the Acquisitions Committee, the Development and Marketing Committee and the Building Committee. In addition, Mr Anthony Berg AM reported to the Council on matters pertaining to the National Gallery of Australia Foundation of which he is the Chair.

Details of the National Gallery of Australia council and committee membership are included in Appendix 1.
Structure of the Gallery

The Gallery's management structure, which is shown in Appendix 2, did not change during the year.

Internal and external scrutiny

Compliance audits and audits of systems and controls were undertaken during the year and the results presented to the Gallery Council through the Risk Management and Audit Committee. The audit of financial statements was undertaken by the Australian National Audit Office.

Internal audit activity is also monitored by the Gallery's Risk Management and Audit Committee. The role of the Committee is to assist the Council in fulfilling its responsibilities in relation to the identification of areas of significant business risk and the monitoring of:

- effective management of financial business risks;
- reliable management reporting;
- compliance with laws and regulations in respect of financial reporting; and
- maintenance of an effective and efficient audit.

The Risk Management and Audit Committee met 5 times during the year. The following internal audit reports were presented to the Committee:

- Review of Payroll process
- Review of process for capturing performance information
- Review of data recovery and backup

The Gallery was the subject of formal reviews by Comcare, the authority responsible for workplace safety, compensation and rehabilitation. Comcare's investigations are also referred to under Occupational Health and Safety at page 57.

Risk management

The Gallery continued the management of risk and identified 10 key strategic business risks during the year. The Director challenged Gallery staff to identify business opportunities as well as risks and not to be risk averse. Key strategic risks and opportunities focus on the Gallery's core business and implementation of associated treatments is ongoing.

The Comcover Benchmarking Risk Management Survey of 2001–2002 (Round Two) identified the Gallery as achieving an overall result of Level 2, Band High that resulted in a 3% saving on insurance costs.

The Gallery thanks Comcover for its ongoing support and for assisting the Gallery in identifying key business risks.

In evaluating the impact of risk and opportunity management, the Gallery's plan focuses on:

- the national collection;
- all stakeholders including the public;
- Gallery employees and their skills;
- the environment in which the Gallery operates;
- the quality of service;
- Gallery assets and intellectual property;
- contractual and statutory obligations; and
- Gallery image and reputation.
National Gallery Service Charter

The National Gallery of Australia Service Charter was launched on 6 March 1998. Developed in consultation with Gallery staff and visitors to the Gallery, the Charter outlines the services that the Gallery provides, what visitors can expect, and how they can assist the Gallery in making improvements to the current level of service.

Standards against which services are measured include:

- a welcome and safe environment;
- development and care of the collection;
- permanent collection displays;
- exhibitions, including travelling exhibitions;
- education, public programs and research;
- membership;
- merchandise and publications; and
- appropriate and well maintained facilities.

Visitors are invited to provide feedback on the extent to which these service standards have been met in several ways: using the service charter form, by email to nga.gov.au/info/charter to the Gallery’s website, or by fax, letter, email or telephone to the Gallery.

During 2002–2003, the Gallery received 207 responses, an increase of nearly 50% on the previous year. Comments were received on topics including parking, the standard of maintenance and appropriateness of facilities (i.e. entrance to the Gallery), signage, and catering. Comments of support were received relating to exhibitions and permanent collection displays, the Gallery in general and assistance provided by Gallery staff and voluntary guides. All comments were acknowledged and responded to within an average of 7 days.

Social justice and equity

The Gallery’s programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Commonwealth Government’s Charter of Public Service in a Culturally Diverse Society (July 1998). All exhibitions, public programs and publications are designed to provide the greatest possible access to the Gallery’s collection for all Australians and visitors. Special services are provided for people with disabilities and for speakers of languages other than English. The program of travelling exhibitions focuses on providing Australians living in rural and remote communities with access to the Gallery’s collection. Further access is provided through the Gallery’s website, nga.gov.au. Aboriginal and Torres Strait Islander art and culture are fundamental aspects of the Gallery’s collection and focus, and works are shown in consultation with Indigenous communities.

Advertising and market research

The National Gallery is committed to gaining the highest level of understanding of its visitors and markets, and conducted market research and audience evaluation during the year. In March 2003 the Gallery introduced a computerised ticketing system for exhibition and event ticketing, allowing it to build a profile of visitors to temporary exhibitions and special events.

The Gallery’s program of market research continued during the year with $33,995 being spent on market research in 2002–2003 compared with $7,924 in the previous year. Exhibition surveys conducted throughout the year looked at the demographics of visitors, use of Gallery facilities, and awareness of marketing and public relations initiatives. In addition, to assist in development of marketing programs, evaluation of major exhibitions was also undertaken.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its program and activities to a wide audience through print and electronic media. Total expenditure on advertising this year was $580,139 compared to $1,045,167 in the previous year.
Interaction with other authorities

As one of the nation’s premiere cultural institutions, the Gallery is required to deal with Commonwealth, state and local Government Agencies, as well as embassies, universities, galleries, museums, art schools, and other professional bodies in Australia and overseas. References to interaction that occurred in 2002–2003 are made throughout this report.

Committees of inquiry

Gallery staff appeared before the Senate Environment, Communications, Information Technology and the Arts Legislation Committee, and provided information about the Gallery’s operations.

Judicial decisions

There were no judicial decisions involving the National Gallery in 2002–2003.

Fraud control

As required by the Commonwealth Fraud Control Guidelines, the Gallery has:
- prepared a fraud risk assessment and a fraud control plan which comply with the Commonwealth Fraud Control Guidelines; and
- established appropriate fraud prevention, detection, investigation and reporting procedures and processes; and
- collected annual fraud data.
Freedom of information

In 2002–2003 the National Gallery received 3 requests for access to documents under the Freedom of Information Act 1982. None of the applicants proceeded with their request. Members of the public may inquire in person about Freedom of Information matters, submit formal requests for access, or inspect documents to which access has been granted during business hours (Monday to Friday, 10 am–5 pm). Inquiries about procedures for seeking information from the National Gallery of Australia under the Freedom of Information Act 1982 may also be made in writing, by telephone, facsimile or email to:

Freedom of Information Coordinator
Manager, Office Services
National Gallery of Australia
Parkes Place PARKES ACT 2600
GPO Box 1150
CANBERRA ACT 2601

Telephone: (02) 6240 6677
Facsimile: (02) 6240 6529
Email: john.santolin@nga.gov.au
Website: nga.gov.au

The Director, the Deputy Director, the Head of Human Resource Management, the Manager of Human Resource Management, the Head of Planning and Facilities, the Manager of Facilities (Services) and the Manager of Office Services were the authorised decision makers as required by the Freedom of Information Act 1982. The categories of documents held by the Gallery are detailed in the Personal Information Digest, published annually by the Privacy Commissioner, Human Rights Australia.
Artist unknown

Murray Island stone shark

c. 19th century  stone

previous page: detail
REPORT AGAINST STRATEGIC PLAN 2001–2004

This report on performance is made against the eight goals expressed in the Gallery’s Strategic Plan 2001–2004. A detailed discussion of performance follows and Appendix 14 (page 162) lists the performance measures and outcomes for 2002–2003.

GOAL

1 Acquire premium works of art

To acquire works of art of outstanding aesthetic quality, thereby enhancing the reputation of the national collection and increasing public understanding and enjoyment of the visual arts.

KEY STRATEGIES

>> IDENTIFY PREMIUM WORKS OF ART AND POSITION THE GALLERY TO ACQUIRE THEM.

>> ATTRACT FUNDING TO FACILITATE THE ACQUISITION OF WORKS OF ART

GOAL

2 Strengthen and refine the national collection

To enhance the public understanding and enjoyment of the visual arts, the National Gallery of Australia will build on the strengths of the national collection by acquiring important works of art and by refining the existing collection.

KEY STRATEGIES

>> IDENTIFY WORKS OF ART THAT BUILD ON THE STRENGTHS OF THE COLLECTION AND POSITION THE GALLERY TO ACQUIRE THEM.

>> CONTINUE THE COORDINATED REVIEW OF WORKS OF ART TO ENSURE THAT THEY ARE CONSISTENT WITH THE COLLECTION DEVELOPMENT POLICY AND, WHERE APPROPRIATE, DISPOSE OF WORKS OF ART

>> RESEARCH, DOCUMENT AND PUBLISH INFORMATION ON THE NATIONAL COLLECTION

>> ATTRACT FUNDING TO FACILITATE THE ACQUISITION OF WORKS OF ART.

The Gallery identified and acquired 595 works of art in the year. All works acquired met the requirements of the Gallery’s acquisition policy. These were premium works of art or works of art that strengthen and refine the national collection. The Gallery’s capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government for the development of the collection and the generosity of donors and benefactors. Donations of works or funds to assist the purchase works of
art amounted to $4.534 million in the year.

A complete list of works acquired during the 2002–2003 is provided in Appendix 4.

**Australian collection**

**ABORIGINAL AND TORRES STRAIT ISLANDER COLLECTION**

Seventy works of art were acquired for the Aboriginal and Torres Strait Islander collection in 2002–2003, including the gift of 11 prints from Utopia Gallery, Sydney, which followed the major gift of *Straightening spears at Illyingaungau* 2000 by Pintupi artist Turkey Tolson Tjupurrula (c.1942–2001) purchased with funds from Mrs Ann Lewis AM in 2001.

The most significant acquisition for the year, however, was the 19th century *Mer (Murray Island) stone shark* bought at auction in the Netherlands in July 2002. This extremely rare and culturally significant object was displayed in the exhibition *Tactility: Two centuries of Indigenous objects, textiles and fibre.*

The carving was acquired to honour the memory of Eddie Koiki Mabo, on the 10th anniversary of the *Native Title Act, 1993.* The acquisition was undertaken in close consultation with Meriem Mer representatives, who visited the Gallery from the Torres Strait in July 2003 to perform a traditional and Christian ceremonial blessing of this beautiful object.

*Tactility* showcased Indigenous fibre, textiles and objects from the Gallery’s collection, accompanied by a number of key loans from private and public collections, and included a number of key recent and proposed acquisitions from Tasmania, Arnhem Land, Victoria, Cape York and other parts of Queensland.

The details of the Aboriginal and Torres Strait Islander art acquisitions in 2002–2003 are provided on page 109.

**AUSTRALIAN PAINTINGS AND SCULPTURE**

In 2002–2003 there continued to be strong support for acquiring and exhibiting contemporary Australian art, including a significant work by Sally Smart, *Family Tree House (Shadows and Symptoms)* 1999–2002, exhibited in *Tales of the Unexpected: aspects of contemporary Australian art.* This dramatic work, which extends some 10 metres high, has provided a striking example of the inventiveness of contemporary artists on display in the Australian galleries.

The Gallery acquired works by several artists from around the country including: *Coochin flood* 1983, a lyrical depiction of the Glass House Mountains by Lawrence Daws from Queensland; a dazzling abstract painting, *Orbital (Atlas XV)* 1999, by Cathy Blanchflower from Western Australia; an evocative diptych of a windswept plain, *high ground* 2001, by Philip Wolhagen from Tasmania; and a dream-like nightscape by Victorian artist Philip Hunter. Acquisitions in 2002–2003 also included *Model for an orator II* 2002, a powerful abstract work by Canberra-based artist Marie Hagerty, and an intricate multi-layered installation by Fiona Hall from South Australia. Hall’s *Leaf litter* 1999–2003 has evolved over several years and reveals the artist’s preoccupation with botany in different cultures and relates to her magnificent *Fern Garden* at the Gallery. Also traversing different cultural contexts, Savanhdary Vongpoothorn’s entrancing work *Various levels* 2002 has been acquired for the painting collection.

A major addition to the Gallery’s collection was a triptych *Canopy LVI* 2001 fusing ideas from East and West by Brian Blanchflower, one of Western Australia’s most respected artists. The acquisition reflects an important continuing aspect of the acquisition program—to support the work of senior artists. Another example of an acquisition that significantly updates the collection is a recent sensuous painterly work *Cadmium Red* 1998 by Michael Johnson. The Gallery has long sought a second painting...
by Nora Heysen for the collection and was therefore delighted to be able to acquire a particularly strong portrait, *Ruth* 1933.

The Gallery added to the historical context of the collection with the addition of remarkable paintings by Frank Hinder and Margaret Preston to its holdings. Preston’s early work, *The studio window* 1906, undertaken in Paris, will be included in the forthcoming Edwardians exhibition.

The Gallery was fortunate to receive numerous gifts including Jean Broome-Norton’s magnificent *Woman with horses* (also known as *Woman restraining horses*) given by Philip Bacon AM. Also gifted were two rare early works by John Brack *The Yarra at Studley Park* 1947 and *Portrait of John Stephens*, gifted by the late Mr John Stephens, and numerous works entered the collection through the generosity of the late Ruth Komon including paintings by Fred Williams, William Dobell and Robert Dickerson.

Following the recent conclusion of the *National Sculpture Prize and Exhibition 2003*, generously sponsored by Macquarie Bank, the Gallery will be significantly increasing its holdings of contemporary Australian sculpture in the year ahead.

The details of the Australian Paintings and Sculpture acquisitions in 2002–2003 are provided on page 116.

**AUSTRALIAN PRINTS, POSTERS, ILLUSTRATED BOOKS AND DRAWINGS**

The Australian Prints collection was enhanced by several significant gifts again this year, including an archive of 64 prints from Lawrence Daws, and a group of rare prints from 1993 by Western Desert artists Dini Campbell Tjampitjinpa, Ronnie Tjampitjinpa and Turkey Tolson Tjupurrula from Christopher Hodges. Red Hand Print Studio has shown their ongoing generosity with a donation of the 2000–2003 printer’s proof archive of prints and hard-hitting posters by Indigenous artists working in the Top End. The Gordon Darling Australasian Print Fund has made possible the acquisition of works created in the region, including 1950s political posters from Vietnam; a print by Singapore printmaker Chng Seok Tin; a rare 1968 folio of screenprints by New Zealand artists, including Gordon Binney, Colin McCahon and Ralph Hotere; and a wonderful group of prints by Indigenous artist Roy Kennedy. In addition, when curators travelled to Papua New Guinea to document collections at the University and PNG National Museum and Art Gallery, the Fund also enabled the acquisition of a significant group of prints from the 1970s. Prints from the Mark Howlett Foundation, Elwyn Lynn, Robin White, Neilton Clarke and Patsy Payne have also enriched the contemporary collection, as have an extraordinary group of prints from the early 1920s to 1974 by Murray Griffin.

Three rare 1863 Charles Meryon prints have filled significant gaps in the colonial collection, while prints from the 1930s and 1940s by Ailsa Allan, Alison Rehfsch, Allan Jordan and Hilda Wiseman give depth to the collection of modernist works.

The charming watercolour *Portrait of Jane Scott* c. 1843 by Thomas Griffiths Wainewright, which has been on loan to the Gallery has been acquired for the Australian Drawings Collection from the descendants of Jane Scott. This, together with Georgiana McCrae’s *Self portrait* c. 1830 and *Portrait of Dr Farquhar McCrae* 1832, is an extremely rare and important acquisition that greatly strengthens the early colonial collection. Acquisitions of contemporary drawings include works by eX de Medici, David Jolly, Guy Stuart, Howard Taylor, Ben Taylor and Savanhdary Vongpoothorn. Furthermore, the acquisition of a rare group of 1930s surrealist drawings by James Cant, deepens our understanding of his work.

In 2002–2003 Margaret Tuckson continued her generous support of the Gallery with the donation of two large Tony Tuckson drawings from c.1963 and c.1970–73. Penny Lockwood gifted drawings by Louis Kahan and Roy Dalgarno. And, as a result of the exhibition, *Douglas Annand: the art of life*, the artist’s family has donated a wonderful archive of his sketchbooks, drawings, textiles and posters.

The details of the Australian Prints, Posters, Illustrated Books and Drawings acquired in 2002–2003 are provided on page 117.
AUSTRALIAN PHOTOGRAPHY

A significant acquisition for the Gallery’s collection of Australian photography was a rare salt print of Bendigo titled *High Street, Sandhurst* by Alexander Fox. Today, only a few calotype salt prints from paper negatives or wet-plate salt paper photographs from glass negatives from the 1850s survive, and the acquisition of the Fox photographs of Bendigo had long been a high priority for the collection. *High Street, Sandhurst* is a charming image depicting one of the main streets of Sandhurst (Bendigo), then, still a relatively new goldfields town with Bendigo Creek in the foreground.

Also purchased during 2002–2003 were several works by contemporary photographers. *Rhopography #8* and *Rhopography #15* are works by the Brisbane based artist Joachim Froese. Froese references familiar, traditional and minute realist styles of European art in his still life subjects of dead insects and dust. His work also makes reference to early photography, emulating the frozen stillness of early studio work where sitters were forced to hold poses to allow for the long exposure times. A work by Melbourne-based artists Lyndell Brown and Charles Green, *Archive 2000–2001*, was also acquired. The digitally printed colour photograph on Duraclear film was included in *Tales of the Unexpected: aspects of contemporary Australian art*. Joachim Froese and Brown and Green are fast acquiring international reputations and have been included in a number of major shows in recent years.

Christine Burgess donated *Solitude (Lake St Clair, Tasmania)*, an important pictorial work from c1920 by Stephen Spurling III, on behalf of the descendants of the photographer. It is an unusually large exhibition print for the period and one of Spurling’s most accomplished works. Tasmanian wilderness photographers past and present are of national significance and three works by Peter Dombrovskis, posthumously printed 2002 under supervision of the estate, were also acquired.

The details of the Australian Photography acquired in 2002–2003 are on page 117.

AUSTRALIAN DECORATIVE ARTS AND DESIGN

The Decorative Arts and Design collection has continued to improve through the acquisition and display of ceramics, glass, metalwork, jewellery, textiles and furniture, by Australian designers and craft practitioners during 2002–2003.

Acquisitions of historical Australian craft and design included an exceptional patchwork quilt made in the 1860s by Amy Staniforth, in Deniliquin, NSW, and three pieces of furniture from 1915 to 1928 by the Western Australian artist, James W.R. Linton, illustrating his characteristic use of jarrah in the Arts and Crafts style. A gift of several ceramics from 1914 to 1930 by the china-painter and potter, Mabel Lesslie, adds to the Gallery’s authoritative collection of early 20th-century Australian studio crafts.

Contemporary jewellery by Helen Aitken-Kuhnen, Leslie Matthews and Sheridan Kennedy illustrate important aspects of their recent work, as do ceramics by Louise Boscacci, Jenny Orchard, Alan Peascod and Prue Venables. A silver tea service made in Australia by the Japanese silversmith, Junji Konishi, shows a fusion of design elements from both Japanese and Australian sources, using organic and asymmetric forms to bring a sense of visual drama to the conventions of the tea service.

The details of Australian Decorative Arts and Design acquired in 2002–2003 are on page 112.

The Travelling Exhibition program also facilitated the acquisition of Australian works of art for the Education Lending Collection to be included in a third suitcase being developed for *The Elaine & Jim Wolfensohn Gift* travelling exhibitions.
International collection

INTERNATIONAL PAINTINGS AND SCULPTURE

A pair of paintings, dating to the mid-1740s, Tempête sur la côte méditerranéenne (Storm on Mediterranean coast) and Port méditerranéen, temps calme (Mediterranean port, calm weather), by the French artist Claude-Joseph Vernet (1714–1789), is a significant addition to the Gallery’s International Painting collection. Vernet was one of the most admired and influential landscape and marine painters of the 18th century, best known for his evocative coastal scenes and vivid impressions of the effects of nature. Mediterranean port, calm weather, depicting a cool early morning with the rising sun dispelling the mist over a calm Italianate harbour, stands in dramatic contrast to Storm on Mediterranean coast, where a ship driven by a violent storm is heading towards disaster on the rocks. The purchase is in accord with the Gallery’s stated policy of concentrating on premium works of art as it demonstrates the development of European pictorial traditions and their impact on Australian art.

The Gallery acquired Pregnant woman by Ron Mueck (b. 1958), the artist’s most ambitious work to date. Standing some 2.5 metres high, this monumental and imposing sculpture represents an exhausted female figure in the very late stages of pregnancy. Her feet are planted firmly on the ground supporting her weary pose, her hands held back over her head in exhaustion. Her face is tender and vulnerable, and portrayed in intimidating detail. Mueck’s technique is meticulous: nails, kneecaps and nipples are all portrayed with scintillating realism. She has a powerful presence, evoking thoughts ranging from the wonder of maternity and procreation to population control and the burden of female responsibility. The acquisition is also a mark of the support demonstrated by the Gallery’s Foundation for the Gallery’s program of acquisitions—Pregnant woman was purchased with the assistance of Tony and Carol Berg.

The Gallery’s exhibition Gary Hill, Bruce Nauman – New International Media provided an opportunity to review and update the Gallery’s holding of works by important American artists Gary Hill (b.1951) and Bruce Nauman (b.1941). A series of videos transferred to DVD were purchased, acquisitions that ensure that Hill and Nauman’s early works are now comprehensively represented in the collection. Another major work by Hill, Goats and sheep 1995/2001, and Nauman’s Office edit II with color shift, flip, flop, & flip/flop (Fat chance John Cage) Mapping the studio 2001, both significant limited-edition single-channel video installations, were also acquired and exhibited as part of the new media exhibition. Consisting of two simultaneous views of a person using sign language, Goats and sheep deals with issues of communication, while Office edit II is a deadpan record of Nauman’s studio featuring mould, furniture, equipment, general studio detritus, the coming and going of mice and a prowling cat.

The details of International Paintings and Sculpture acquired in 2002–2003 are provided on page 139.

THE NATIONAL GALLERY OF AUSTRALIA HAS PLAYED A KEY ROLE IN BRINGING FINE ART TO THE NATION AND IN THE CASE OF THE ART GALLERY OF WESTERN AUSTRALIA, HAS ALLOWED US TO BETTER BRING THE WORLD TO W.A.

Alan Dodge, Director,
Art Gallery of Western Australia
INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

Work continued on cataloguing Master printmaker, Kenneth Tyler’s outstanding gift to the Gallery from the previous year. This makes the National Gallery one of the most important repositories for post-Second World War printmaking. The recently acquired poster _Nitrolian_ 1929 by Leonetto Cappiello was a highlight of the exhibition _First Impressions_. A drawing of Ken Tyler by David Hockney, made at the time of his _Paper Pool_ masterpieces and inspired by the drawing style of Vincent Van Gogh, further developed the Gallery’s Hockney holdings. A subtle watercolour by Sean Scully augmented the collection of painting, drawing, prints and photographs of the contemporary artist.

The Gallery’s International Prints collection received a most generous gift by Ronald Walker in memory of Lady (Louise) Walker. The gift consisted of eleven ukiyo-e prints by Utawaga Hiroshige, Utagawa Hiroshige II and Utagawa Hirokage, which greatly enhances the Gallery’s Japanese print collection. Funds from the Poynton Bequest, named after the late Orde Poynton Esq. AO CMG, supported the acquisition program.

The details of International Prints, Drawings and Illustrated Books acquired in 2002–2003 are provided on page 140.

INTERNATIONAL PHOTOGRAPHY

In the area of International Photography a large and generous gift of 22 vintage and 6 non vintage gelatin silver prints was received from the Ilse Bing Wolff Estate following the death of the photographer in New York in 1998. Known as ‘the queen of the Leica’, German-born Bing spent the 1930s in Paris before settling in the States in the early 1940s. She is known for her inventive self-portraits, sensitive portrayals of children, and avant-garde experimentations in modernist subjects and approaches. The gift complements four outstanding images by Bing acquired in the late 1980s, part of a rich collection of modernist European and American photography held by the Gallery.

Also acquired was a gelatin silver photograph of a factory from around 1930, by the Canadian modernist John Vanderpant. By 1930, Vanderpant had achieved considerable success internationally and played an important role in the development of modern art in Canada. His aesthetic had evolved since the 1920s from an older style of impressionistic art photography to a modernist aesthetic based on simplified clear forms. The photograph has interesting parallels to what was happening in the Modernist movement in Australia, particularly to the work of Max Dupain. _Stand of red cedar_ 1918, a very fine large exhibition quality print of a popular subject, by Leonard Frank, a photographer working in British Columbia was also acquired. _Stand of red cedar_ complements a series of works recently acquired exploring aspects of the development of landscape photography in the late 19th and early 20th century and reflects parallel developments in Australia and other colonial and developing economies where virgin wilderness was being destroyed.

The details of International Photography acquired in 2002–2003 are provided on page 139.

INTERNATIONAL DECORATIVE ARTS AND DESIGN

Acquisitions for the Gallery’s collection of International Decorative Arts and Design included a silver bowl and tea service by two of Denmark’s most influential designers of the 20th century, Johan Rohde and Henning Koppel. These works extend the Gallery’s collection to show the importance of Scandinavian design on the development of the decorative arts during the past century.

The details of International Decorative Art and Design acquired in 2002–2003 are provided on page 139.

ASIAN ART

Additions during 2002–2003 to the Asian Art collection continued to build on the strengths of the collection. The acquisition of a glazed pottery from Han-Dynasty China (206 BCE – 220 CE) was made possible by the generous support of Andrew and Hiroko Gwinnett. _Watch Tower_ augments the Gallery’s existing group of Chinese funerary ceramics, many of which are travelling Australia in the _Life in the Emperor’s Tomb_ exhibition. The purchase of a 12th/13th-century sandstone sculpture of _The
Great Goddess Durga from Gujarat, India expands the representation of female deities in the Indian sculpture collection. A 15th-century Temple Plaque, depicting a pair of monkey-headed demons from Mara’s army from the narrative of the life of the earthly Buddha Shakyamuni, adds to the Gallery’s significant holdings of Southeast Asian sculpture. The figurative plaque, a rare instance of large scale Burmese glazed terracotta, was displayed in the Lower Asian Galleries for the first time during the 20th Birthday Celebrations and acquired with funds from the Kuring Vest Bequest to Asian art. A small group of Kashmir shawls dating from the mid-19th century, created for a domestic Indian audience, broaden the scope of the Gallery’s Indian textile collections, which are strongest in the field of trade to Indonesia.

The official launch of the Gallery’s major acquisition of the Holmgren/Spertus collection of Indonesian textiles in July 2002 by Senator the Hon. Richard Alston Minister for Communications, Information Technology and the Arts and the Sultan of Jogjakarta, Hamengku Buwono X attracted wide media and public interest, resulting in generous gifts to the collection. One Sumatran kain prada shouldercloth decorated with gold leaf is included in the Sari to Sarong exhibition. On the other hand, the gift of two 20th-century Chinese scroll paintings by well-established regional artists—Huang Banruo (Hong Kong) and Chen Wen His (Singapore)—provides a useful base from which to enlarge the Gallery’s holding of Chinese paintings, providing an important link between traditional scroll painting techniques and contemporary Asian painting.


**Disposal of Works of Art**

In the year the Gallery continued the review of works of art in the collection. Works of art were assessed by curatorial staff to confirm their suitability to remain in the national collection and where appropriate consideration was given to disposing of works. As part of this process and in accordance with the National Gallery Act 1975, 516 works of art were identified for disposal.

In the year Parliament amended Section 9 of the National Gallery Act 1975 to enable the Gallery to dispose of works of art not required as part of the national collection by gift. Prior to this amendment the Gallery could not dispose of works of art by gift unless the work had no saleable value.

**Collection Research and Publishing**

The Research Library provides essential back-up to the work of the Gallery in promoting and enhancing access to the visual arts by providing research collections, facilities, and services including substantial help in the research and preparation of exhibitions and publications. This year, Gallery staff continued to make heavy use of the Research Library on a self-service basis while the Reference Service handled 4,294 internal requests for information. The celebration of the Gallery’s 20th Birthday meant much use was made of archival materials held in the Research Library.

The public Reference Service also provided information to researchers and the general public. This year 1,873 external queries including a growing number from overseas were answered. The Research Library page of the Gallery’s website accounted for 881 queries and the telephone 666. In addition, there were 491 visits by registered readers. The Research Library also provided an art library service to the National Portrait Gallery. Readers are encouraged to use the collections independently and 47
introductory tours were provided.

Through our participation in the national Inter-library lending scheme 129 items were borrowed from other libraries and 340 items were lent to other libraries.

Research Library materials are also lent for display in exhibitions both within the Gallery and externally. Some of the exhibitions in which library materials were displayed in 2002–2003 were Jackson Pollock’s “Blue Poles”, Crystal Clear: the architecture of the National Gallery of Australia, Sol LeWitt: drawings, prints and books; Elevations at the Canberra Museum and Art Gallery and the National Portrait Gallery’s exhibition POL: portrait of a generation.

The Gallery’s Research Library collection was enriched in 2002–2003 by the acquisition of 3,207 monographs, including a selection of 580 titles on Asian art and 1295 items received as gifts or through our exchange programme. Three important rare items added to collection were Tallis’s history and description of the Crystal palace, and the Exhibition of the world’s industry in 1851. New York : J. Tallis and co., 1852, 3 vols; Emil Hoppé’s Deutsche arbeit : bilder vom wiederaufstieg Deutschlands. Berlin: Ullstein, c1930, and Bill Brandt’s A night in London: a story of a London night in sixty-four photographs. London: Country Life, 1938. The Research Library also acquired a copy of the Metropolitan Museum of Art’s limited edition set of facsimiles of Jackson Pollock sketchbooks. In addition, this year 3,215 serial items were added to the collection and 22,732 items were added to the Documentation Collection.

The Gallery is indebted to the many people, institutions and organisations who donate materials to the Research Library and our team of voluntary archive indexers. Major archival donations this year included the archives of textile artist Mona Hessing and a substantial collection of papers relating to photographer Max Dupain.

In 2002–2003 a program to provide preservation boxing for rare materials was introduced. To date, custom-built archival boxes have been made to protect two of the rarest sets in the Research Library: the 8 volume presentation set of catalogues, jury reports and report by the commissioners for the Great Exhibition of 1851 at the Crystal Palace, published by Spicer Brothers, London in 1852 and our extensive holdings of the periodical A.I.Z. Arbeiter illustrierte Zeitung, Berlin: Neuer Deutscher Verlag, [1924–1936]

The first of a series of databases planned for the Gallery’s website was installed making available to researchers a full listing of our holdings of Paris Salon catalogues, believed to be the best in Australia, together with a descriptive chronology of the various Salons.

Fulfilling the our obligations as a member of the international museum community, the Gallery investigated the whereabouts and ownership, between 1933 and 1945, of every painting or sculpture in the collection that is presumed to have been in Europe during the years of Nazi rule and occupation. The results were published on the Gallery’s website in October 2002, and are available at nga.gov.au/International/

The Gallery continued to catalogue American and European paintings and sculptures, providing detailed information on the collection. Documentation of the national collection was further developed particularly on the Gallery’s collection management system. The Gallery’s Research Library, which provides research facilities and services to the staff of the National Gallery to assist in the research and documentation of the national collection and others, continued to perform visual art research. Information regarding the national collection and the Gallery’s public program was published in many ways including Gallery publications, traditional and electronic, media review and displays.
GALLERY WEBSITES
During 2002–2003 a further 3,015 images were digitised for the Gallery’s online print database, AustralianPrints.gov.au, bringing to total number to over 25,000. Furthermore, 1,310 new works were added in the year to the Gallery’s main website, nga.gov.au, bringing the total number of electronic images available to 5,796.

GALLERY PUBLICATIONS
A total of 1,115 works from the national collection were published in eight separate publications, the full details of which are in Appendix 12. In addition to major publications, 41 articles contributed by Gallery staff were published in the Gallery’s quarterly magazine artonview. Staff also contributed articles to the following publications:
Antiques and Art Australasia
Antiques in New South Wales
Art Monthly Australia
Artists in action: from the collection of the Australian War Memorial.
Better Photography
Craft Arts International
Debating the city: an anthology
Eye: the international review of graphic design
High Tide: contemporary Indigenous photography
Home decorum: photographs and milk prints by Denise Ferris (www.utsgallery.uts.edu.au)
Karen Lamonte: absent impressions.
Lino
Life in Gadigal Country
Many voices: reflections on experiences of Indigenous child separation.
Melbourne Senior.
NETS Victoria Newsletter.
Object magazine
Photofile: Suburbia
Sublime: 25 years of the Wesfarmers Collection.
Portrait.
Pottery in Australia.
Shifting foundations: the collected papers of the Designing Futures Forum.
South West Central: Indigenous art from south Western Australia, 1833–2002.
The world of Antiques and Art.
BUILDING THE COLLECTION IS A MAGNIFICENT PUBLICATION AND A WONDERFUL HISTORY OF A GREAT ACHIEVEMENT, FOR ME A FASCINATING FILLING IN TO SO MUCH OF WHAT I REMEMBER OF THE EARLY YEARS OF PLANNING AND PREPARING FOR THE ESTABLISHMENT OF THE NATIONAL GALLERY OF AUSTRALIA—THE GALLERY HAS DONE AN EXCELLENT JOB AND IT IS VERY PLEASING THAT ALL THOSE WHO WERE RESPONSIBLE ARE RIGHTLY RECOGNISED AND GENEROUSLY HONOURED.

Dame Elisabeth Murdoch AC

CONGRATULATIONS ON THE RESEARCH, DESIGN AND PRODUCTION OF SUCH A FINE VOLUME. BUILDING THE COLLECTION IS AN EXCELLENT RECORD OF ACHIEVEMENT ON THE PART OF THOSE WHO HAVE BEEN INVOLVED IN THE DEVELOPMENT OF AUSTRALIA’S LEADING INSTITUTION WITH DIRECT NATIONAL RESPONSIBILITIES IN THE ARTS.

Robert Edwards
Former CEO, Art Exhibitions Australia Ltd

Total Acquisitions Including Purchases and Gifts 1998–2003

2000–2001 (a) Holmgren/Spertus (397 Southeast Asian Textiles)
2001–2002 (b) Tyler Graphics Collection (800 works purchased 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)

For Total Acquisitions Including Purchases and Gifts 1945–2003 see Appendix 5 (page 142)
NEW ACQUISITION

Claude-Joseph Vernet

Storm on Mediterranean coast

c. 1745 oil on canvas

previous page: detail
GOAL

3 Maintain and protect the national collection

To maintain and protect the national collection and loans through the highest standards of care including conservation security display storage and documentation.

KEY STRATEGIES

>> UNDERTAKE RESEARCH INTO THE NATIONAL COLLECTION TO ASSESS ITS CONDITION AND MAINTENANCE REQUIREMENTS.

>> IMPLEMENT APPROPRIATE MEASURES TO PRESERVE AND PROTECT THE NATIONAL COLLECTION AND WORKS ON LOAN TO THE GALLERY.

>> USE APPROPRIATE TECHNOLOGY AND TECHNIQUES TO CARE FOR AND MANAGE THE NATIONAL COLLECTION.

>> REVIEW STORAGE REQUIREMENTS AND CONDITION FOR THE NATIONAL COLLECTION AND DEVELOP FUTURE STORAGE STRATEGIES.

Maintenance of the Collection

The National Gallery maintains and preserves its collection in order to enhance the community’s understanding and enjoyment of the visual arts, now and in the future. The Gallery provides high quality environmental conditions in its storage areas and develops and uses appropriate handling techniques and storage facilities. The Gallery cares for all works of art, whether from the national collection or on loan to the Gallery, by applying the highest professional standards of collection management.

The Gallery art storage facilities and transport procedures are currently being reviewed as part of an ongoing process to ensure the optimum use of facilities, in support of the Gallery’s access, loans and exhibition programs. The Gallery is also currently exploring the possible benefits of shared art storage facilities with other Commonwealth funded Canberra based arts organisations.


The Gallery borrowed 1,038 works from 66 public and 128 private lenders during the year, to complement its collection. Inward loans are detailed in Appendix 9.

The Gallery’s Partnership program with metropolitan and regional galleries and museums continued to play an important role in increasing access to the Gallery’s works of art throughout Australia, and fostering close professional links and the exchange of skills between the Gallery and participating institutions. The total number of partners is currently 23.

WE REALLY WANTED AN INTERNATIONAL WORK AND WE HAVE NEVER BEEN OFFERED ANYTHING AS EXCITING. WARHOL’S ELVIS IS WONDERFUL BECAUSE HE’S AN ICON, EVERYBODY KNOWS HIM AND EVERYBODY LOVES HIM. ELVIS IS ONE OF THE MOST RECOGNISED WORDS IN THE WORLD ... UP THERE WITH JESUS AND COCA COLA’

Justine Van Mourik, Director, Riddoch Art Gallery, Mount Gambier, SA
The coordination of transportation, customs clearance, courier scheduling, and the safe arrival and dispatch of works of art required for acquisition, loans, and exhibition, are key Gallery responsibilities. The Gallery recently implemented a revised staff structure to better align its human resources in the support of the acquisition, loans and exhibition and documentation programs. The expected outcomes from the revised structure include improved coordination of resources and communication, and enhanced staff skill levels able to be applied to the Gallery's changing needs as required.

During 2002–2003 an examination of the paintings collection found a new heterodimer crystal on the surface of some paintings. The analysis of the compound will identify the conditions under which these substances form and provide information on how to prevent and treat occurrences. Research on Asian textiles is continuing with 12 textiles being radiocarbon dated. Preliminary results show that conservation treatments such as washing do not interfere with the dating process. Research commenced on the effects of acidic storage on unstable glass compositions. Research was also conducted into the weathering of steel and the surface behaviour of sculptures including Baldessin's Pears and Virginia by Clement Meadmore.

Pigment analysis undertaken on a pastel portrait by Grace Cossington-Smith required for exhibition in 2004 confirmed the presence of zinc white. This discovery will influence the conservation treatment of the work. Pigment and paper analysis undertaken on Leonetto Cappiello's Nitrolian revealed the presence of a fugitive synthetic organic red pigment meaning only limited light exposure is suitable for the work. 68 rare 19th-century Aboriginal drawings, many by Tommy McRae were surveyed and treated.

For the exhibition Big Americans the Gallery developed innovative display systems to accommodate oversize works on paper and print matrices. Substantial conservation treatment was also undertaken for the works on paper in the Travelling Exhibitions programme including Islands in the Sun, Rough Cuts and Karsh. A revised hinging system and humidity control backings in the frames were required to prepare works travelling to Papua New Guinea and New Caledonia.

Art handling and couriering training for the staff from the Gallery and other cultural institutions, and familiarisation tours for curatorial interns was conducted.

Procedures for preventive conservation and other standard operations are constantly being developed along with documentation of safety procedures. The Gallery's Disaster Plan for collections was updated and enhanced by the Gallery's Preventive Conservator. The monitoring of light levels was extended to the areas where gauze blinds were installed as part of the 20th Birthday refurbishments.

Brancusi's Birds 1937 and Modigliani's Standing Nude c.1912 were x-rayed to investigate structural issues, leading to decisions that these sculptures should not travel. A series of treatments were undertaken on works in the Sculpture Garden including Inge King's Temple Gate, Alexander Calder's La Bobine, Robert Klippel's Group of Eight Bronzes and Number 751, Rodin's The Burghers of Calais and Pierre de Wissant, Gaston Lachaise's Floating Figure, Robert Stackhouse's On the Beach Again, and Henry Moore's Hill Arches.

Textile conservators treated over 200 textiles for the exhibition Sari to Sarong and developed several innovations in the treatment of fragile Asian textiles using a vacuum hot table and selected adhesives to effectively consolidate significant areas of weakened fibres.

The Gallery's Senior Painting Conservator and the Tasmanian Museum and Art Gallery's Senior Conservator undertook conservation treatment of John Glover's Mount Wellington and Hobart Town from Kangaroo Point. The large Frank Stella painting Flin Flon, which arrived at the Gallery rolled for transport, required a new

Toraja People, Sulawesi, Indonesia Sacred heirloom textile [ma’a or mawa; mbesa] early 20th century cotton, natural dyes; painting, block printing
stretcher and the repairing of the deteriorated tacking edge prior to being restretched.

A conservation survey and cleaning program for the Gallery’s substantial collections of artists’ and illustrated books began during 2002 and will be completed in the second half of 2003. A highlight is the completion of treatment of Camera Work, which is now able to be displayed.

The ongoing stabilisation of Les Sauvages de la Mer Pacifique by Joseph Dufour was carried out in the exhibition areas providing an opportunity for the public to observe the treatment. A number of public lectures were presented while conservation work on the wallpaper was undertaken.

Research is continuing into off-gassing in Solander boxes used for storage of works of art on paper. Cleaning, copying and reformatting of the audiovisual collection continued under a contract with ScreenSound Australia. Textiles conservators prepared over 1,000 textiles and upgraded their storage. Protective packaging of the silver collection continued with 80 items prepared during 2002–2003.

DIGITISING THE COLLECTION

During 2002–2003, a Sydney company began a contract to scan the Gallery’s holdings of high quality reproduction transparencies. The three-year contract will create an archive of between 30,000 and 40,000 images of works of art in the national collection. As well as scanning the transparencies all new photography will also be scanned and made available digitally. Once the images have been scanned they can be used in a variety of ways without further photography being required, thereby reducing risk associated with handling works of art. The scans will be used for many purposes including high quality reproductions, collection management, website, commercial product for the Gallery Shop and exhibition planning. Further information about electronic access to the Gallery’s collection is provided on page 50.

PROTECTION OF THE COLLECTION

The Gallery’s collection was protected through the continued efforts of our staff. Security staff training in the form of a Certificate II in Security (Guarding) was formally recognised in the year. Two Officers completed requirements and 20 Officers commenced the process. The Australian Protective Service is assessing this nationally recognised accreditation.

As required by the Australian Standard (AS3745), building emergency drills were conducted, including 1 evacuation with the public and 1 suspect item search. The Gallery is grateful for the understanding of the public during these drills and evacuations.

The Gallery’s Security staff continued to provide support to the Gallery’s business activities and events, and ongoing support was also provided to the Gallery’s Travelling Exhibitions program.
DOCUMENTATION OF THE COLLECTION

The Gallery’s collection is accessioned and documented in order to account for each work of art in the collection. The works of art are catalogued to provide information about the collection and to enable access to that information. The information is held on a collection management system (CMS). The Gallery regularly amends and updates the information on the CMS to ensure its accuracy and relevance.

The Gallery implemented a new CMS, the Electronic Museum (Emu), in 2002. Advantages of the new CMS include improved ease of use, web accessible and multimedia capable, and the ability to place images of works alongside all entries. The system is also capable of generating directly from the data, facts and figures and summaries and reports often required by management which were once compiled manually.

Improvements to the CMS will continue throughout the life of the system. New modules and features are developed to fully realise potential and assist the Gallery to achieve ambitious loans, exhibitions and cataloguing targets. A new conservation module has greatly assisted the Gallery to manage and document work on the collection. The connectivity and relationship between the CMS and access to collection data and images via the web is currently being streamlined and enhanced.

THE NEWCASTLE REGION ART GALLERY
HAS BENEFITED ENORMOUSLY FROM ITS PARTNERSHIP WITH THE NATIONAL GALLERY OF AUSTRALIA. THROUGH ITS GENEROUS LOANS, TRAVELLING EXHIBITIONS, ADVICE AND OTHER SUPPORT, OUR GALLERY HAS BEEN ABLE TO BROADEN THE QUALITY AND SCOPE OF ITS PROGRAMS, ENHANCING REGIONAL ACCESS AND THE OPPORTUNITIES TO ENCOURAGE NEW AUDIENCES TO THE GALLERY. THE NEWCASTLE REGION ART GALLERY APPLAUDS THE NGA’S PARTNERSHIP PROGRAM AND HOPES THAT THE PROGRAM WILL FURTHER DEVELOP.

Nick Mitzevich, Director
Newcastle Region Art Gallery

Angkor Wat style  Cambodia or Thailand  Standing adorned Buddha  1100–1175 bronze, precious stones  Purchased 1998 (L-R, before and after conservation treatment)
NEW ACQUISITION

Napanangka

Tjuwiltjarra

2002 synthetic polymer paint on canvas

previous page: detail
GOAL

4 Deliver an outstanding exhibition and display program

To provide people with stimulating, informative and enjoyable experiences of works of art through exciting and varied exhibitions, travelling exhibitions and displays

KEY STRATEGIES

>> DELIVER A STIMULATING AND VARIED EXHIBITION PROGRAM.

>> DELIVER A HIGH QUALITY TRAVELLING EXHIBITION PROGRAM THROUGHOUT AUSTRALIA AND OVERSEAS.

>> CONTINUE TO DEVELOP THE EXHIBITION PROGRAM INCORPORATING MAJOR INTERNATIONAL EXHIBITIONS.

>> PROMOTE AUSTRALIAN ART AND INTERNATIONAL ART AND THE RELATIONSHIP BETWEEN THEM THROUGH THE DISPLAY OF WORKS FROM THE NATIONAL COLLECTION COMPLEMENTED BY LOANS.

Providing access to the collection

The Gallery maintains an ambitious program of exhibitions and displays that provide visitors with a stimulating, informative and enjoyable experience of works of art.

The Gallery provides access to works of art to the public through its displays and exhibitions, loans, educational and public programs and through printed and electronic publications, locally, nationally and internationally.

During 2002–2003, 1,659,427 people visited the Gallery’s collection and temporary and travelling exhibitions. Of these, 367,547 visitors came to the Gallery in Canberra, while 1,291,880 visited the Gallery’s travelling exhibitions, including 129,509 who visited *The Italians: Three Centuries of Italian Art* at the Melbourne Museum and 4,281 visitors to *Islands in the sun* in Wellington, New Zealand and Tjibaou, Noumea.

In addition to visitors to the Gallery and to travelling exhibitions, over 2,320,695 people attended exhibitions around Australia and throughout the world which included works of art on loan from the Gallery’s collection.

**Harold Mitchell, Chairman, National Gallery of Australia**

This NGA is, of course, for all Australians, and this program has been exceptional in involving the wider Australian community, beyond those who simply travel to Canberra. Our website, publications and touring program is continuing what I believe is a great initiative of the Gallery to influence all Australians. This is not an easy task in a nation as big as ours. 

Artist, Terry Summers and daughter, Jane Summers-Eve, with his Sculpture Prize entry *Waiting Room*
Display of the collection

The Gallery regularly changes the displays of its permanent collection in order to provide access to a wider range of works of art. This ensures that fragile items are rested, recent acquisitions are shown to the public and that popular items are rotated so that the widest range of works of art from the four main collecting areas are regularly displayed to advantage.

The Gallery celebrated the twentieth anniversary of its opening to the public in October 2002 and the entire Gallery was refurbished and rehung, emphasising both the development of the collection and its diversity. The anniversary was also the catalyst for the display of Crystal Clear: The architecture of the National Gallery of Australia. Another highlight of the anniversary year was the installation of Neil Dawson’s Diamonds suspended between the Gallery and the High Court.

The emphasis on the display of particular strengths of the collection for the 20th Birthday included the exhibitions, Jackson Pollock’s Blue Poles and The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella in the Temporary Exhibition Galleries.

The Gallery also maintained a program of collection-based exhibitions dedicated to the display of Australian Art in the Project Gallery and to the presentation of International Prints and multiples in the Orde Poynton Gallery, including a survey exhibition of the distinguished Australian photographer David Moore, The Spread of Time: The photography of David Moore. The Gallery also mounted its first exhibition dedicated to the display of video, Gary Hill–Bruce Nauman: International New media Art.

YOU WILL HAVE BEEN TOLD MANY TIMES BUT I MUST REPEAT THAT THE RECENT DEVELOPMENTS AT THE GALLERY HAVE GIVEN IT NEW FRESHNESS, INDEED A NEW LIFE. I KNOW THAT THESE THINGS JUST DON’T HAPPEN EASILY. ANY NEW MOVE CAN BE THE OBJECT OF ANYTHING FROM ENVY TO CRITICAL EXPLOITATION. HOWEVER, THE COURAGE TO MAKE THESE CHANGES AND THE COURAGE OF YOUR COUNCIL AND THE PERFORMANCE BY THE GALLERY STAFF MUST BE APPLAUDED. THE JOB YOU HAVE CARRIED OUT IN UNCOVERING ORIGINAL DETAIL, OPENING UP VISTAS HIDDEN FOR MANY YEARS NOW SEEMS TO HAVE INITIATED A RENAISSANCE; AN AESTHETIC AWAKENING OF A NEW SPIRIT, THE ORIGINAL INTENTION OF THIS DETAIL BEING TO COMBAT MUSEUM FATIGUE. I WAS PLEASED TO SEE THE WORK YOU HAVE DONE TO DATE.

Col Madigan AO, Architect, National Gallery of Australia Building

The International Galleries rehung for the twentieth-anniversary celebrations
Exhibitions

Seventeen exhibitions were presented at the National Gallery during 2002–2003, of which the following five were major exhibitions. Full details are provided in Appendix 6.

JACKSON POLLOCK’S BLUE POLES
This exhibition marked the 50th anniversary of the production of Jackson Pollock’s, Blue Poles. The painting is the last monumental abstract work by this significant American artist and it has astonished and challenged viewers since its controversial purchase in 1973. The Gallery’s holdings of paintings, drawings and prints by Pollock was displayed alongside a selection of international loans. The exhibition was supported by ActewAGL.

THE BIG AMERICANS: ALBERS, FRANKENTHALER, HOCKNEY, JOHNS, LICHENSTEIN, MOTHERWELL, RAUSCHENBERG, STELLA
The Big Americans examined the different ways in which some of the leading figures in contemporary art have worked with master printer, Kenneth Tyler at his world-renowned workshops. The exhibition included major works from the Gallery’s rich collection of editioned original prints, screens, illustrated books and multiples, along with rare or unique proofs and drawings. These were augmented by a key selection of paintings, photographs and sculptures from Australian and international collections.

SEEING THE CENTRE: THE ART OF ALBERT NAMATJIRA 1902–1959
5 October 2002 – 19 January 2003
The exhibition presented a reassessment of the life and art of the Western Aranda (Arrernte) artist, Albert Namatjira (1902–1959). It focused on 50 of the artist’s finest watercolours, covering all aspects of his work from the 1930s onwards. The show also included a small group of works from his early years in Hermannsburg, where he came under the influence of Rex Battarbee as well as watercolours by other members of the Namatjira family. The tour of Seeing the Centre was sponsored by Marsh Australia.

I VERY MUCH ENJOYED SEEING YOUR NEW 20TH ANNIVERSARY PERMANENT DISPLAYS AND EXHIBITIONS. I THINK IT ALL LOOKED SPLENDID. I ESPECIALLY LIKED THE ALBERT NAMATJIRA EXHIBITION, THE NEW AUSTRALIAN DISPLAYS AND THE NEW ASIAN DISPLAY WHERE I SAW MANY MAJOR SCULPTURES I HAD NEVER SEEN BEFORE.

Ron Radford AM, Director
Art Gallery of South Australia
THE NATIONAL SCULPTURE PRIZE HAS THE DIVERSITY AND AMBITION REQUIRED FOR SUCH AN EVENT, WHICH MAY TO A LARGE PART BE A RESULT OF IT BEING INDOORS, THIS ALLOWS FOR THE DIVERSITY AND DOES NOT SUBJECT THE SCULPTOR TO THE VAGARIES OF CLIMATIC RESTRAINTS.

Geoff Bartlett, Artist

PIERRE BONNARD: OBSERVING NATURE
7 March – 9 June 2003
This exhibition examined Bonnard’s work and its position in the history of modernism with an emphasis on the artist’s pervading interest in observing the natural world. The exhibition also travelled to the Queensland Art Gallery.

THE NATIONAL SCULPTURE PRIZE AND EXHIBITION
21 March – 9 June 2003 Temporary Exhibition Galleries
In partnership with Macquarie Bank, the second National Sculpture Prize and Exhibition featured works selected from over 500 entries. The participating artists were: Geoffrey Bartlett, Glen Clarke, Peter D Cole, Matthew Curtis, Anna Eggert, Jan Golembiewski, Matthew Harding, Nigel Harrison, Linde Ivimey, David Jensz, Andrew Leslie, Noel McKenna, Mark Puatjimi, Alwin Reamillo and Roselin Eaton, Lisa Roet, Julie Rrap, Terry Summers, Richard Tipping, Tim Thompson, and Arthur Wicks. Lisa Roet was the winner of the National Sculpture Prize, for her work, Political Ape, 2001–02.
Travelling exhibitions

Travelling exhibitions are a vital part of the Gallery’s strategy for providing access to works of art for a wide audience beyond Canberra—in regional, remote centres and metropolitan areas throughout Australia, and internationally. The travelling exhibition program is supported by the highest museological standards.

Twelve new exhibitions in 2002–2003 together with seven ongoing travelling exhibitions and The Elaine and Jim Wolfensohn Gift Suitcase Kits highlight the strengths of this program and the National Gallery’s collections of Australian and International art.

Seeing the Centre: The art of Albert Namatjira 1902–1959 is the first comprehensive survey of works by Albert Namatjira, Australia’s first popularly known Aboriginal artist. To mark the centenary of his birth on 28 July 2002, the exhibition was launched in Alice Springs at the Araluen Centre for Arts & Entertainment. Similarly, when opened in Canberra at the National Gallery of Australia, the exhibition also played a significant part in its 20th Birthday celebrations. The exhibition is currently on tour to four Australian venues and was generously sponsored by MARSH.

Douglas Annand: The Art of Life brings to light a prolific and varied body of work by the designer, Douglas Annand who led the way in avant-garde design that set new standards for Australian designers from the 1950s to 1970s. The exhibition is currently on tour to three Australian venues.

An exhibition of striking black and white photographs, The Good, the Great and the Gifted: Camera Portraits by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne brings together the work of two portraitists who worked from the 1930s to the 1970s. The Canadian, Karsh made imposing, detailed but darkly lit close-ups, for the most part making his subjects quite monumental, while the Australian Shmith tended to present his subjects in a softer light with a greater degree of animation and movement. The exhibition is currently on tour regionally to 6 venues.

The Focus Exhibition program continued with a small selection of works from the Rotary Collection of Australian Art travelling to the Queensland Art Gallery. It was a collaborative project between the National Gallery of Australia, Rotary Clubs of Canberra-Belconnen, Canberra-Woden and Queanbeyan (NSW) and the Queensland Art Gallery. International Art Services and DAS Art Services generously supported the project.

The Elaine and Jim Wolfensohn Gift Suitcase Kits and 1888 Melbourne Cup travelling exhibitions continued to tour to schools and community groups in regional Australia, and this year included audiences in Lightning Ridge, Broken Hill, Bega and Coraki in NSW; Port Lincoln in SA; Springvale and Endeavour Hills in Victoria. In promoting access to the visual arts, two particular highlights were when the suitcase kits were shown at the Royal Blind Society in Sydney and to a number of housebound people with disabilities in the Bega area. Through this unique project, people without sight and other physical disabilities were able to see and touch the works and experience their beauty in a powerfully immediate way.

THE NGA TRAVELLING EXHIBITIONS PROGRAM IS FORWARD LOOKING AND VERY DEMOCRATIC, ALLOWING THE GENERAL PUBLIC—NOT ONLY IN THE NEW ENGLAND AND NORTHWEST OF NSW BUT ALSO THROUGHOUT REGIONAL AUSTRALIA—ACCESS TO VIEW WORKS OF ART USUALLY RESERVED FOR THEIR CITY COUSINS. I APPLAUD THE PROGRAM AND HOPE TO CONTINUE RECEIVING EXHIBITIONS UNDER ITS AUSPICES.

Joseph Eisenberg OAM, Director
New England Regional Art Museum
To mark the 20th Birthday the Travelling Exhibition Program produced a publication entitled, *Out and About … art for everyone everywhere*. The publication recognised the role of all the professional staff of the Gallery who are united in their passion for the visual arts and the national collection and seeking ways to enable people to access it, in regional, remote or metropolitan Australia, as well as internationally. The book focussed on the diversity and richness of its programs—Travelling Exhibitions, the Partnerships, Summer Scholarship, Mentorships and Internship, Multimedia, Loans and Exhibitions.

The Gallery also initiated a major touring project to celebrate 20 years entitled, *Out and About: The National Gallery tours Australia*. Some of the Gallery’s most treasured works are travelling to selected venues in Perth, Bunbury and Kalgoorlie, WA; Port Lincoln, Adelaide and Mt Gambier, SA; Alice Springs and Darwin, NT; Cairns and Rockhampton, Qld; Armidale, Broken Hill, Albury and Sydney NSW; Mornington, Hamilton, Melbourne and Langwarrin, VIC; and Hobart and Launceston, Tas.

Nolan’s *Ned Kelly series*; Monet’s *Haystacks*; Ruben’s *Self Portrait*; Matisse’s *The Abduction of Europa*; De Kooning’s *Woman V*, Von Guérard’s *North-east View from the Northern top of Mount Kociuszko and Ferntree Gully in the Dandenong Ranges*; Warhol’s *Elvis* and Pollock’s *Blue Poles* are touring to regional and metropolitan centres.

*Out and About: The National Gallery tours Australia*, which exemplifies the Gallery’s ongoing commitment to providing access to its collections through its outstanding Partnership, Outward Loan and Travelling Exhibitions Programs, was made possible by the Australian Government’s national touring exhibitions grant program *Visions of Australia* and is also generously supported by Art Indemnity Australia and Australia Air Express.

The Travelling Exhibitions program continued to strengthen its ties in the Australasian region with *Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region* travelling to the Adam Art Gallery in New Zealand and the distinctive Tjibaou Cultural Centre in Noumea.

In all 664 works of art (375 works from the National Gallery’s collections and 289 loans) were shown in this year’s travelling exhibitions. During 2002–2003, 1,162,371 people visited 19 travelling exhibitions (including 2 *The Elaine and Jim Wolfensohn Gift* exhibitions and 8 as part of the *Out and About* project) at 57 venues (including 2 international and 22 *Elaine and Jim Wolfensohn Gift* venues). Details of the Travelling Exhibitions for 2002–2003 are given in *Appendix 8*.

**Art Indemnity Australia**

The Department of Communications, Information Technology and the Arts in Canberra, administers the Australian Government art indemnity scheme, Art Indemnity Australia.

Art Indemnity Australia enables the Gallery to bring significant works of art to Australia that would otherwise be impossible with the increasing costs of insurance. During the year the Australian Government provided indemnity to the Gallery for the exhibition *Pierre Bonnard: Observing Nature* which was organised by and displayed at the Gallery from 7 March to 9 June and at the Queensland Art Gallery from 4 July to 28 September 2003.

In recognition of its 20th birthday year, the Government also provided indemnity for the Gallery’s major travelling exhibition *Out and About: The National Gallery tours Australia*. This exhibition saw significant works of art from the collection travel to state and regional galleries.

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**The Exhibition Life in the Emperor’s Tomb: Ceramics from Ancient China**

The exhibition *Life in the Emperor’s Tomb: Ceramics from Ancient China* looked superb in the Gallery, and this is a credit to the responsible NGA staff. The atmosphere they created in the exhibition invited an appropriate measure of respect balanced by mystery and wonder.

Tony Geddes, Director
Mosman Art Gallery and Community Centre.

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**We Have Been So Pleased with the Loan of Sidney Nolan’s Ned Kelly Series at the Tasmanian Museum and Art Gallery. On the First Day of Opening to the Public We Had People Waiting at 10 AM to Come and View the Paintings with a Further 600 People to Follow. Within 24 Days, We Had 20,961 People Visiting the Exhibition. Touring Icons from the NGA Is a Wonderful Way of Celebrating 20 Years and Will Allow All Australians and Visitors to Galleries to Share in Our National Collection.**

Bill Bleathman, Director
Tasmanian Museum and Gallery.
THE NATIONAL GALLERY OF AUSTRALIA RECOGNISES THAT ITS MANDATE IS TRULY NATIONAL AND SEEKS TO PARTICIPATE IN ENHANCING OUR QUALITY OF LIFE. FROM ITS INCEPTION THE NGA HAS BEEN COMMITTED TO taking THE NATIONAL COLLECTION TO PEOPLE IN THEIR OWN COMMUNITIES AND TO PARTICIPATING IN PROJECTS THAT ACHIEVE THIS OBJECTIVE. IT IS OUR AIM THAT EVERY AUSTRALIAN WILL EXPERIENCE THEIR NATIONAL GALLERY OF AUSTRALIA.

Brian Kennedy, Director, National Gallery of Australia

Attendance 1998–2003

<table>
<thead>
<tr>
<th>Financial Year</th>
<th>Total number of visitors:</th>
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<tr>
<td></td>
<td>to the National Gallery in Canberra</td>
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<tr>
<td>2002/03</td>
<td>367,547</td>
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<td>505,122</td>
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<td>589,569</td>
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<td>1999/00</td>
<td>574,415</td>
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For Attendance 1982–2003 see Appendix 7 (page 144)
NEW ACQUISITION

Artist unknown

The Great Goddess Durga
12th–13th century  stone

previous page: detail
GOAL

5 Promote and enhance access to the visual arts

To promote understanding and enjoyment of the visual arts by providing information, and stimulating interest through access to the national collection, loans of works of art, publications, merchandise and electronic and multimedia access.

KEY STRATEGIES

SUPPORT THE NATIONAL COLLECTION AND GALLERY EXHIBITIONS WITH A RANGE OF PUBLIC, EDUCATIONAL AND MEMBERSHIP PROGRAMS AND EVENTS.

>> FACILITATE RESEARCH AND PROVIDE INFORMATION ABOUT THE VISUAL ARTS.

>> PUBLISH MATERIAL AND PROVIDE MERCHANDISE RELATING TO THE NATIONAL COLLECTION AND GALLERY PROGRAMS.

>> STIMULATE DISCUSSION AND DEBATE ON ART, ART MUSEUMS AND ISSUES RELATING TO THE VISUAL ARTS.

>> PROMOTE AUSTRALIAN VISUAL ARTS AND AUSTRALIAN ART SCHOLARSHIP IN THE INTERNATIONAL ARENA.

>> ENHANCE COMMUNICATION WITH THE PUBLIC AND ACCESS TO THE COLLECTION THROUGH THE USE OF NEW TECHNOLOGY.

>> ENHANCE ACCESS FOR PEOPLE WITH SPECIAL NEEDS.

>> PROMOTE THE NATIONAL COLLECTION AND GALLERY PROGRAMS AND ACTIVITIES THROUGH STRATEGIC MARKETING, PROMOTIONS AND REPRESENTATION.

>> FACILITATE ACCESS TO THE NATIONAL COLLECTION THROUGH LOANS OF WORKS OF ART

Public Programs

The permanent collection and the Gallery’s temporary exhibition program provided inspiration for more than 250 public events in 2002–2003. Lectures, floor talks, symposia, concerts, films and workshops were presented to enhance the visitor’s experience of the Gallery and its collections. The audience for these events totalled 24,193 and comprised National Gallery Members, the general public, academics, teachers and students from the local and national education sector and Voluntary Guides.

Artists talks were presented in conjunction with Tales of the Unexpected: aspects of contemporary Australian art and The National Sculpture Prize and Exhibition 2003 and included Lisa Roet, Arthur Wicks, Julie Rrap, Linde Ivimey, Peter D Cole, Robert Boynes, Lyndell Brown, Rosemary Laing, Sally Smart, Kate Beynon and Anne Wallace at the opening of Tales of the Unexpected.
In NAIDOC Week artists Christian Thompson and Vernon Ah Kee discussed their works in the Aboriginal and Torres Strait Islander Gallery. Imants Tillers and Vivienne Binns also gave artists talks.

International artists included Heri Dono, Indonesia and Nalini Malani, India speaking about their work and Chun Kwang-Young, Korea speaking about his work in the Gallery’s permanent collection.

The program also included over 40 Australian and international guest speakers. Topics varied from fashion and the Ballets Russes by Paris Costume designer and collector, Alexandre Vassiliev, to Jackson Pollock by Rachel Mustalish, Conservator at The Metropolitan Museum of Art, New York. Other highlights included poetry by Les Murray to accompany the launch of the book, *The Full Dress*, and a series of events to coincide with the exhibition *Jackson Pollock’s Blue Poles*. These included the world premiere of ‘Blue Poles: Manhattan Epiphanies’ by composer Andrew Ford, and the Australia premier of the film *Pollock*, directed by and starring Ed Harris. Robert Bleakley, Founding Director/Chairman, Sotheby’s Australia spoke on African Art, and artists John Olsen and William Robinson both spoke about Pierre Bonnard.

The annual Contemporary Australian Architects Speaker series 2002, presented in association with the Royal Australian Institute of Architects, featured Timothy Hill, James Legge, Shelley Penn, and Adrian Welke.

Staff of the National Gallery of Australia including the Director, Assistant Directors in Australian and International Art, Curators, Conservators, Educators, Exhibitions staff and Voluntary Guides delivered in excess of 50 lunchtime talks in front of works of art in Gallery spaces and in the Collection Study Room. During Science Week a series of talks and tours were developed in conjunction with the Gallery’s Conservation Department.

The Gallery’s 20th Birthday celebration was of particular significance with a range of events. Included in this program was the Open Day featuring more than 50 events involving 150 speakers and performers attended by an estimated audience in excess of 6,000. Features included free admission to exhibitions, short floor talks, music and dance performances, workshops, behind the scene tours and children’s activities in the Sculpture Garden. Accompanying this program was the launch of the new book *Australian Art in*
the National Gallery of Australia, a keynote talk by master printmaker Ken Tyler in conjunction with The Big Americans, and artist Neil Dawson discussed his newly installed work Diamonds.

A major symposium was hosted by the Gallery and organised in conjunction with the National Portrait Gallery. Art Museums: Sites of Communication featured national and international speakers and focused on how museological practice impacts on the visitor experience. To provide the Gallery’s audience with a broader context for exhibitions, seminars featuring more than ten national and international speakers were held to coincide with major exhibitions, Jackson Pollock’s Blue Poles and Pierre Bonnard: Observing Nature.

Art Lifting: Lifting Art artists whose works were installed in the Gallery’s public lifts included Mikala Dwyer, Rose Nolan and Savanhdary Vongpoothorn.

Musical events ranged from community choirs and orchestras, to concerts for Pierre Bonnard: Observing Nature by Stopera, four concerts by the Macquarie Trio, African Drumming with Tribal Rhythms, a concert and fundraising auction by the Canberra New Music Ensemble, a performance for Australia Day by the Hall Village Brass Band, and a commissioned concert to coincide with the exhibition Sol Le Witt. The Australian Youth Orchestra presented a concert in conjunction with The Big Americans. International touring groups included the Henschell Quartet and the Rubio String Quartet.

New to the Program for 2003 was a concert series with the Eingana Ensemble, named after a work in the Gallery’s collection. The program of 20th-century and newly commissioned work was performed in Gallery spaces in conjunction with members of staff from the School of Music National Institute of Arts ANU.

Performances included Chinese Acrobatics with Jerry Liu as part of Life in the Emperor’s Tomb, Bunch of Posers, Chrissie Shaw and Aeon Mortimer, and Mark Johnston in conjunction with In the Box children’s exhibition. A dance program Dance Loop Number One was commissioned for the exhibition The Big Americans.

Other events included 12 workshops developed specifically for children provided by Gallery educators and local artists, and a special In the Box Family Day with special tours, music and box making workshops and special performances.

More than 50 films and videos were screened, including children’s holiday films and weekly art documentaries. In celebration of youth culture, Sub-urban 5 featured fashion, music, and dance performed in the Gallery.

More than 120,000 printed calendars were distributed during the year and the Gallery website was regularly updated to allow greater access to information about public programs. Over 50 copies of tapes and videos were provided for interested members of the public and approximately 150 talks and lectures were recorded for future reference.

CONGRATULATIONS ON THE VERY SUCCESSFUL ART MUSEUMS: SITES OF COMMUNICATION CONFERENCE. THE TWO-DAY MEETING PROVIDED THE PROFESSIONS INVOLVED IN ART MUSEUMS WITH AN UNPARALLELED OPPORTUNITY TO MEET, DISCUSS IDEAS AND FORM NEW COLLABORATIONS. YOUR STAFF AT THE NGA HOSTED THE EVENT WITH EASE AND GRACE. BUT, MORE IMPORTANTLY, THE CONFERENCE TEAM HAS INITIATED AN IMPORTANT NEW CONVERSATION AMONG THE MANY PEOPLE WHO CARE ABOUT ART MUSEUMS IN AUSTRALIA. THANK YOU FOR TAKING THE LEADING ROLE IN PROVOKING US ALL TO THINK MORE STRATEGICALLY AND SENSITIVELY ABOUT WHERE ART MUSEUMS MAY GO IN THIS NEW CENTURY.

Dr Barbara Piscitelli
Queensland University of Technology
PUBLIC PROGRAMS EVENT ATTENDANCE 2002–2003

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<th>Event Type</th>
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<td>Events (includes lunchtime talks, weekend performances)</td>
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<tr>
<td>Special Events</td>
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<td>1,300</td>
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<td>Children’s Events</td>
<td>3,658</td>
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Education

Schools throughout Australia received an information brochure for teachers, and posters were prepared collaboratively with other cultural institutions to promote educational excursions to Canberra. Full-colour teaching resources were distributed for the major exhibitions in electronic and printed formats. In addition, trails for young children were produced and teachers’ previews were held. Educators also provided online education programs.

Professional development sessions for teachers across all key-learning areas in both primary and secondary schools were conducted in permanent collection exhibitions and in each major exhibition. More than 221 teachers participated in professional development for *The Big Americans*, Jackson Pollock’s *Blue Poles*, *Seeing the Centre: The art of Albert Namatjira* and Pierre Bonnard: *Observing Nature*. A total of 65,669 students and teachers in organised excursion groups from across Australia participated in Gallery education programs.

Special access viewing sessions for people with disabilities, their families and carers, and sign interpreted tours were held for *The Big Americans*, Jackson Pollock’s *Blue Poles* and *Seeing the Centre: The art of Albert Namatjira* and Pierre Bonnard: *Observing Nature*. Tactile Tours for the vision impaired were available in conjunction with the permanent collection. ‘The Bigger Picture’ professional development seminar was conducted for social and community workers focusing on how to use works of art to assist communication with client groups. Two contemporary art courses were made available for the University of the Third Age. Education staff participated in ABC radio broadcasts.

Children’s Gallery exhibitions included *Royal Africa*, *The National Gallery of Australia and Sony Foundation Australia Summer Scholarship Exhibition* and *In the Box*. A Family Fun Day for *In the Box* attracted over 300 visitors.

Youth events included *Sub-urban 5*, an annual celebration of youth culture and included music, dance, performance, fashion and visual art. The Summer Scholarship, sponsored for three years by Sony Foundation, Australia and supported by the Kurrajong Hotel, the Rotary Club of Belconnen and the Canberra Art Teachers Association, provided an intensive program for the 16 year 11 students who travelled to Canberra from each state and territory. ‘Artbeets’ a pilot Registered Unit for college students was introduced to provide skills in art appreciation and interpretation and to assist in the development of Gallery based events for a youth audience.

‘what’s in the box?’ in the Children’s Gallery exhibitions *In the Box*
A 12-month comprehensive Voluntary Guide training program was conducted with 20 new guides available for rostered tours. Fortnightly professional development programs were provided for Voluntary Guides and On-call Educators and additional educational programs and study materials were prepared and provided for each major exhibition.

Preliminary development of the Pilot Early Childhood Project was developed to provide Voluntary Guides with the necessary skills to conduct tours with preschool groups. For completion in 2003, the project is being conducted in partnership with ACT Early Childhood Education and Care Services.

129 Voluntary Guides provided Discovery Tours for 23,264 primary school students; twice-daily tours of the collection and the major touring exhibitions in addition to tours for specific groups and Government and Diplomatic visitors.

More than 13 outreach services were conducted by Voluntary Guides and Education staff, to 638 external clients in service organisations or in nursing homes or regional centres, who do not have immediate access to the Gallery and its collection.

Membership

The National Gallery of Australia’s temporary exhibition program and permanent collection provided opportunities for Members to attend events and functions. Invitations were sent to all Members for special viewings and introductory lectures for major exhibitions including The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella, Seeing the Centre: The Art of Albert Namatjira, Jackson Pollock’s Blue Poles and Pierre Bonnard: Observing Nature.

In conjunction with the Gallery’s 20th Birthday celebrations an invitation was extended to all inaugural Members to attend a special function to thank them for their continued support over the past 20 years. Dr Brian Kennedy addressed the guests and delivered a lecture entitled ‘The NGA: 20 years young’.

Other special events included the annual Melbourne Cup Lunch in the Members Lounge and the Members Christmas Shopping night. Members’ children were invited to attend a special Christmas concert and party with entertainer Mike Jackson. More than 200 members and their children enjoyed this annual event.

Three interstate day trips were arranged for Members: Braidwood to visit artists studios and galleries; the Art Gallery of NSW to view the Archibald, Wynne and Sulman prize exhibitions;

PLEASE PASS ON TO THE MEMBERSHIP STAFF OUR CONGRATULATIONS ON THEIR EFFORTS FOR MEMBERS OVER THE WEEKEND, AND IN FACT OVER THE YEAR. OUR LASTING IMPRESSION OF THE WEEKEND IS OF THE SMILING HAPPY FACES OF ALL CONCERNED, STAFF AND VISITORS ALIKE. WE HOPE YOU FEEL THAT THE EFFORT PUT INTO THE CELEBRATIONS WAS WORTHWHILE—FROM OUR PERSPECTIVE IT WAS HUGELY SUCCESSFUL.

Isobelle and Tony Hayward, NGA Members
and Bungendore in conjunction with the Pierre Bonnard exhibition for a French inspired lunch.

A customer information system was installed in the Membership office during 2002 and continues to be refined. Further additions to the system are to be installed during the next twelve months, enabling a link from Membership to other areas within the Gallery.

As at 30 June 2003, the total number of NGA Members was 24,159. The majority of National Members live in NSW and Victoria with memberships represented in all States and Territories. International Members live on Groote Island, in East Timor and in Asia, Europe, the United Kingdom and the United States of America.

Electronic and multimedia access

During 2002–2003 online visitation to the Gallery totalled 1,151,442, a 157% increase over last year’s total of 728,898. Visitors to Gallery websites viewed 5,920,084 pages, an increase of 129% over last year’s total of 4,571,254. Onsite visitors to the Gallery viewed 1,090,368 pages via touchscreens. A total of 7,010,452 pages of information and images were electronically accessed.

The Gallery’s Australian Prints website (australianprints.gov.au) had 194,529 online visitors, an increase of 199% over last year’s total of 97,370. Visitors viewed 2,181,593 pages. By the end of June 2003 online visitors were able to access approximately 5,000 pages, 17,000 images and 150,000 records.

Online visitors came from over 200 states worldwide. Approximately 40% of visitation was from Australia, 30% from the United States of America, 6% from the United Kingdom, 5% from Hong Kong, 3% from Japan, and 2% from Canada.

The most popular online projects for 2002–2003 included The Italians: Three Centuries of Italian Art (TheItalians.com.au) and European and American Painting and Sculpture (nga.gov.au/international).


I’VE NEVER REALLY BEEN A PARTY LAD, BUT THE 20TH AT YOUR PLACE WAS A RIPPER AND IT WAS ART THAT WAS AT THE CENTRE OF IT ALL. THE GALLERIES LOOKED FANTASTIC—I FELT I WAS SEEING THINGS FOR THE FIRST TIME.

Peter Fay, arts patron and collector
ConservationArt).

The number of subscribers to artonline, the Gallery’s free email newsletter, increased to 8,065, an increase of 396% over last year’s total of 2,040. 19 issues of artonline were distributed. The electronic People’s Choice competition associated with the National Sculpture Prize and Exhibition proved very popular, attracting 5,632 entries.

Online conference registrations were initiated in 2002/03, with attendees registering online for the Art Museums: Sites of Communication symposium (nga.gov.au/SitesOfCommunication) and the Sari to Sarong conference (nga.gov.au/SariToSarong).

Onsite projects completed in 2002/03 included: an hour-long video history of the Gallery; a video tour of The Big Americans (featuring Ken Tyler); and presentation of Kate Beynon’s Li Ji: Warrior Girl 2000 within Tales of the Unexpected.

Information systems

In addition to continued support for the Gallery’s information systems, a new software package aimed at enhancing the Gallery’s fundraising capabilities was introduced. The implementation of the new Customer Information System was also successfully completed, including improved capacity for ticketing of Gallery events and other activities.

The IT Forum has continued to develop its role as the strategic consultative body for strategic and operational information technology initiatives such as the digitisation project and the centralisation of infrastructure management.

Other initiatives included the engagement of an IT partner to assist with the complete IT platform refresh, which will see most desktop computing facilities updated. The communications capability between the Gallery’s Parkes site and the off-site storage facility at Hume is also in the process of being upgraded.

Collection Study Room

Works of art not currently on display were made available for viewing in the Collection Study Room for the public, students, scholars and artists. This year the program attracted 779 visitors viewing 4114 works of art.

Publications and merchandising

Access to the Gallery’s collection was enhanced through the Gallery’s extensive publications program. Publications produced during 2002–2003 are detailed at Appendix 12. In addition to publications the Gallery developed products related to the national collection. The Gallery’s Product Development Committee works collaboratively with artists, designers and crafts people to create unique and beautiful limited edition objects that have been directly inspired by works in the national collection or have been made to augment major exhibitions.
Promotion of Gallery Programs

The Gallery actively promoted the national collection and the Gallery’s public program and related activities through the website and media advertising and promotion.

Market research is conducted on an ongoing basis to assess the effectiveness of marketing and promotion strategies and to gather valuable client feedback on Gallery services, programs and facilities.

I COMMEND MR AND MRS WOLFENSOHN FOR ENABLING COUNTRY CHILDREN TO HAVE THE OPPORTUNITY TO SEE AND LEARN ABOUT AND HANDLE A VARIETY OF ART FORMS OF DIFFERENT AGES AND CULTURES. A LOT OF CHILDREN WOULD NOT HAVE HAD THIS OPPORTUNITY OTHERWISE.

Dianne Newey, parent,
Cobar Public School

Outward Loans including Travelling Exhibitions 1998–2003

For Outward Loans including Travelling Exhibitions 1976–2003 see appendix 10
NEW ACQUISITION

Ron Mueck

Pregnant woman

2002 mixed media

purchased with the assistance of Tony and Carol Berg
GOAL

6 Sustain an encouraging and inclusive environment for all staff

To provide an encouraging, supportive and equitable environment in which all staff will have the opportunity to fulfil their roles and responsibilities and contribute to achieving the goals of the National Gallery of Australia

KEY STRATEGIES

>> IMPLEMENT INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS, INCLUDING STAFF TRAINING AND DEVELOPMENT.

>> ENGAGE STAFF IN THE GALLERY’S PLANNING, DELIVERY AND REPORTING PROCESS.

>> ENCOURAGE STAFF TO BE INNOVATIVE AND CONTINUALLY IMPROVE THE EFFICIENCY OF ADMINISTRATIVE AND OPERATIONAL PROCESSES.

>> INCREASE STAFF ENGAGEMENT WITH THE NATIONAL COLLECTION AND THE VISUAL ARTS BY EXPANDING ART EDUCATION PROGRAMS TO ALL STAFF AND VOLUNTEERS.

>> DEVELOP STRATEGIES THAT PROMOTE AND RECOGNISE STAFF ACHIEVEMENTS AND THEIR PROFESSIONAL ACTIVITIES.

>> CONTINUE TO DEVELOP AND REFINE STRATEGIES FOR SUCCESSION PLANNING.

Agency agreement

The Gallery’s current workplace agreement, made under section 170LJ of the Workplace Relations Act 1996, has a nominal expiry date of 31 December 2003.

Arrangements have been made to commence negotiations early in the second half of 2003 with a view to having a replacement agreement in place as close to the nominal expiry date as possible.

Impact and features of certified agreements and Australian Workplace Agreements

The majority of Gallery staff are employed under the National Gallery Certified Agreement 2001–2003. The agreement has provided an appropriate framework with which to recruit and retain staff. Exceptions have been in areas where the specific job requirements have necessitated the negotiation of conditions of employment via Australian Workplace Agreements (AWAs).
Eleven AWAs approved by the Office of the Employment Advocate were current at 30 June 2003. The AWAs are designed to encourage and reward a high performance culture and the flexibility to attract and retain highly skilled employees at senior levels.

A significant feature of the current certified agreement was the implementation of a performance management scheme. This scheme, which is based upon individual development and performance agreements that each staff member makes with their supervisor or manager, provides for structured six-monthly discussions where performance and development needs are assessed. It is expected that, over time, this process will lead to enhanced performance of all staff.

Staff of the National Gallery of Australia are listed in Appendix 3.

**Policy and practices to establish appropriate ethical standards**

Staff are guided in their standards of conduct, and in ethical behaviour, through the Gallery’s Code of Conduct, and its Code of Ethics. The Code of Conduct is based on the Australian Public Service Code of Conduct, while the Code of Ethics is based substantially upon the Museum Ethics Code, and the Code of Ethics for Art, History and Science Museums.

**Workforce planning, staff turnover and retention**

During the year the Gallery managed a reduction in its average staffing level from 240 to 225 (full time equivalent), reflecting the productivity gains upon which the pay increases in the agency agreement were predicated. A consequence of the reduction in staff numbers was the increased focus on workforce planning, particularly the need to fine-tune organisational structures to meet emerging and competing priorities.

**Training and development and impact**

National Gallery staff participated in an extensive range of corporate, program and professional training and development activities throughout the year.

Training and development activities included, but were not limited to, programs covering Information Technology, Managing Diversity in the Workplace, Chemical Hazard Awareness, Giving and Receiving Feedback, Fraud Awareness, Manual Handling and Risk Management, First Aid, Occupational Health & Safety and Hazard Identification, Risk Assessment and Control.

Expenditure on staff training during the year totalled $161,322.

Security staff commenced formalisation of recognition of NGA Security Training with the Australian Protective Services, which will gain them the Certificate 2 in Security (Guarding).

Staff from the Gallery’s Conservation Department delivered Art Handling and Courier training sessions to Gallery staff and representatives from other Commonwealth collecting institutions.

Individual Development and Performance Agreements (IDPA) enable staff, in consultation with their supervisors, to identify their key activities as well as their training and development needs. This ensures alignment of individual effort to the Gallery’s Strategic Plan and enables employees to undertake appropriate career planning. The IDPA scheme provides for formal feedback to staff every six months as to their performance against the key activities.

Expenditure on staff training during the year totalled $161,322.
Occupational Health and Safety

In accordance with Subsection 74(1) of the Occupational Health and Safety (Commonwealth Employment) Act 1991, the following information is provided.

The Gallery’s current Occupational Health and Safety Policy and Agreement was endorsed on 5 December 2002. The Policy’s objectives are, as far as is reasonably practicable, to:

- provide and maintain a healthy and safe working environment for all employees;
- prevent accidents, injury, disease and dangerous situations in the workplace;
- promote awareness and understanding of OH&S at all levels;
- foster and maintain an effective and cooperative relationship between the Gallery, its employees and the involved unions on health and safety matters in the workplace;
- ensure and support the necessary organisational arrangements and structures to effectively implement the OH&S Act;
- protect the health and safety of other persons at or near the NGA workplaces;

The Gallery’s OH&S Committee met 7 times during the year. Staff in the Gallery belong to one of 5 designated work groups. All staff representatives and their deputies have attended training conducted by the Workwatch Training Centre.

OH&S activities included workplace ergonomic assessments, screen-based vision testing and health checks including hearing tests; and refresher training for first aid officers and fire wardens; Posture and flexibility classes as well as seated massage continue to be offered to staff on NGA premises (cost incurred by the individual).

Staff were briefed by an emergency procedures consultant on procedures in the event of a fire, bomb, explosion or similar threat. One trial building evacuation and one suspect item search were conducted during the year. The Gallery had 7 incidents that were notifiable under Section 68 of the Act, comprising 5 dangerous occurrences and 2 serious personal injury.

In April 2003 the NGA entered into an agreement with The National Safety Council of Australia (NSCA) to implement the 5 Star Health and Safety Management System.

The NSCA 5 Star Health and Safety Management System provides a comprehensive and systematic basis for:

- reducing risks;
- preventing accidents and illness; and
- establishing systematic management methods.

The 5 Star Safety System is a best practice program which has provided the Gallery with a structured Continuous Improvement Action Plan (CIAP) allowing the identification and implementation of health and safety initiatives on a prioritised basis.

Comcare instigated the following investigations during the year:

- an investigation under subsection 43(1) of the Act into allegations that an employee was required to carry out electrical work without appropriate electrical qualifications. Final report pending.
- an investigation under subsection 43(1) of the Act in relation to fibreglass fibres being deposited
An investigation under subsection 40(2) of the Act to determine the progress that had been made by the NGA to comply with the recommendations of previous Comcare investigations Nos 1913 and 1997 (the Wray Report).

The investigation concluded that there was sufficient evidence to show that the Gallery had taken reasonably practicable steps to comply with a majority of the recommendations of the previous investigations and that the progress of the implementation is acceptable.

It also concluded that there was sufficient evidence to show that the Gallery had contravened Sections 16 (1), 16(2)(c) and 16(2)(e) and Regulation 6.17 and 6.19 of the Act.

The Gallery is committed to improving OH&S management practices and accepted and is implementing all 7 recommendations made in the report. A number of issues regarding the report have been raised with Comcare.

Comcare also issued 2 Prohibition Notices, 1 Improvement Notice and 1 Do Not Disturb Notice.

The Gallery conducted its own investigation into a dangerous occurrence, which involved a contractor. A number of recommendations flowed from this investigation, and have been incorporated into the CIAP.

**Performance pay**

During the year a combined total of $36,250 was paid in performance bonuses to 7 eligible SES and Program Manager level staff. The amount of bonus is determined by a performance review.

**Senior executives and their responsibilities**

The Director and the seven Program Managers comprise the senior management team. The senior management team meets weekly to develop strategies, review policies, provide advice to the Director and Council, and coordinate the Gallery’s operations.

**Senior Executive Service**

On 30 June 2003 the Gallery had two male Senior Executive Service Officers—the Director, Band 3 equivalent, and the Deputy Director, Band 2 equivalent. There was no change from the previous year. In addition six program managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceeds that available for NGA Executive Level 2 positions.

**Senior management committees and their roles**

The Gallery has a long established and effective framework for decision making, communication and consultation, that seeks to be inclusive and provide opportunities for staff to participate in the planning and delivery of programs and activities. Regular and structured meetings of the Gallery’s Council, Program Managers and Managers are held. Managers and elected staff representatives comprise the membership of the Occupational Health and Safety Committee, and the Gallery Consultative Committee. There were regular meetings at Program, Department and Section level. Planning of the publications and exhibitions and information technology development were advanced through representative groups meeting on a regular basis.

**Workplace diversity and equal employment opportunity**

The National Gallery’s Workplace Diversity Program covers a range of initiatives and emphasises the importance of valuing workplace differences. All staff are encouraged to attend training programs held on Diversity Awareness while managers are encouraged to attend programs on Managing Diversity in the Workplace. The training content is designed to assist people in the workplace to have a greater knowledge and understanding of cultural diversity in Australia, and to understand the key issues for servicing a culturally diverse community. It is expected that these sessions will be held every six months.
and that in time all staff will attend the relevant session.

**Report on performance in implementing the Commonwealth Disability Strategy**

The National Gallery is covered by the categories of provider and employer under the Commonwealth Disability Strategy Performance Reporting Framework. The following report addresses the performance criteria for both categories.

Programs specially designed for people with disabilities are regularly incorporated into the public programs calendar.

The National Gallery currently has a Service Charter that specifies the roles of the Gallery and its customers. While this does not refer to the needs of people with disabilities, considerable information is available on the website which details accessibility to the building, and special programs for people with disabilities.

Comments and complaints received through the Service Charter and Visitor Book are responded to and addressed as appropriate. The Guidelines for Handling Complaints are available on the website. Feedback on services is also sought in the Service Charter.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. All recruitment information is dispatched within 48 hours of request.

Information on reasonable adjustment has been incorporated into the Staff Selection Guidelines. Grievance procedures are provided for in the Gallery’s Certified Agreement.

Davidson Trahaire has been engaged to provide counselling and support services to staff and their families. No complaints were received during the year relating to disability issues.

**Industrial democracy**

The National Gallery is committed to consulting and communicating about workplace issues with employees and employees’ representatives. The Gallery Consultative Committee, established under the Gallery’s Certified Agreement, provides a forum for discussions between management, staff, and union representatives. The committee met on 6 occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. The committee forum enables employees and their representatives to receive information on workplace issues that affect them, and provides an opportunity for them to contribute and have their views taken into account.

**Statistics on staffing**

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2003 the Gallery employed 278 staff, made up of 171 permanent staff (70 male and 101 female), 61 temporary staff (18 male and 43 female) and 46 casual employees (25 male and 21 female). The 171 permanent staff comprised 158 full time and 13 part time employees. The average staffing level during the year was 225 full time equivalent staff, which includes additional staff engaged to service major exhibitions. There were 171 permanent employees on 30 June 2003, compared to 188 in the previous year.

Staff at the Gallery celebrating their 20th year in October 2002
Complaints
The Gallery implemented revised complaints handling procedures in February 2002, with a view to ensuring that both staff and members of the public had access to a system whereby they could confidently lodge a complaint about any aspect of the Gallery’s operations. These procedures are in addition to the existing system encouraging visitors to provide feedback in relation to the Gallery’s Service Charter (see page 12). One formal complaint was received from a staff member, and one from a member of the public.

Indemnities and Insurance Premiums for Gallery Staff
Comcover, the Gallery’s insurer provides, on a fee basis, Professional Indemnity Cover for the Council, Director and staff to a limit of $100 million on any one claim and in the aggregate.
NEW ACQUISITION

Neil Dawson

Diamonds

2000 aluminium extrusion and mesh painted with synthetic polymer automotive paints, stainless steel fittings and cables

previous page: detail
GOAL

7 Refurbish and enhance the National Gallery building

To refurbish and enhance the National Gallery’s building to better display, maintain and protect works of art and to improve facilities for visitors and staff.

KEY STRATEGIES

>> IMPLEMENT STAGE 1 OF THE AGREED BUILDING PROGRAM WITH REGARD TO GALLERY PROGRAMS AND RESOURCES

>> DEVELOP AND DELIVER A PUBLIC RELATIONS AND COMMUNICATIONS STRATEGY TO INFORM THE STAFF AND THE PUBLIC ABOUT THE BUILDING PROGRAM

>> IMPLEMENT THE STRATEGIC FACILITIES MANAGEMENT AND MAINTENANCE PLAN

>> SECURE FUNDING FOR THE BUILDING PROGRAM BEYOND STAGE 1

National Gallery Building

Work on refurbishing the building continued throughout the year with the refurbishment of public spaces to coincide with the October 2002 celebration of the twentieth anniversary of opening to the public being the most noticeable. The introduction of more daylight and the removal of accretions to the building revealed many original architectural features that had been obscured or had partially had their impact impaired. Visitors to the building at the time of the twentieth-anniversary celebrations were
most complimentary of the changes made and of the renewed display spaces.

In addition to the work undertaken to restore public gallery spaces, the Gallery’s heating, ventilation and air-conditioning system continued to be upgraded and work on improvements to other building infrastructure was undertaken.

Towards the end of the year the Gallery appointed a Managing Services Engineer to achieve further improvements to the Gallery’s electrical, fire, mechanical and hydraulic services. This work is expected to be undertaken over an extended period ending October 2004 with limited disruption to public spaces expected from November 2003 to May 2004.

The original architect of the Gallery building, Mr Colin Madigan AO, provided advice on design principles for the building, which will assist future development of the building including the planned improved entry and approach to the Gallery. The Gallery also contributed to the development of conservation management plans for the High Court of Australia and National Gallery of Australia precinct as well as the Gallery itself. These plans are expected to be available to the public later in 2003.

A Development Manager has been engaged to assist the Gallery with the planning and construction of the improved front entrance and approaches to the Gallery. The planning, approval, documentation and construction of this critical improvement to the Gallery is expected to take a number of years to achieve with the project planned to be completed by the end of 2006.

Ecologically Sustainable Development and Environmental Performance

Ecologically Sustainable Development and Environmental Performance remains a key objective for the Gallery and is being applied to the development of plans for the enhancement of the Gallery building. The Gallery’s enhanced air conditioning system delivers a range of ongoing benefits to the Gallery including significant improvements in energy efficiency.

Funding of building refurbishment and enhancement program

An expenditure budget of $42.9 million was approved by the Government in 2000–2001 for the refurbishment and enhancement of the building. Funds to meet this obligation must be found from Government funding of the Gallery’s ongoing operations. At the time of approving the project budget the Government also agreed that a sum of $20.7 million would be provided as a loan to meet the funds flow obligations of the project. This loan is expected to be repaid, together with interest, over a period of eight years following the loan being fully drawn. To 30 June 2003 expenditure on building refurbishment and enhancement totalled $9.4 million.

I WAS CHATTING TO A MEMBER OF THE PUBLIC AFTER A TOUR ON SUNDAY AND SHE REMARKED ON THE ATMOSPHERE IN THE GALLERY. SHE SAID SHE’D BEEN IN CANBERRA FOR 11 YEARS AND WHEN SHE ARRIVED THE GALLERY WAS A FORMAL, RATHER COLD PLACE AND ALTHOUGH SHE DIDN’T COME OFTEN SHE’D OBSERVED A BIG CHANGE. WHAT SHE SAW NOW WAS A LESS ELITE, MORE WELCOMING TO ORDINARY PEOPLE PLACE, JUST GENERALLY MORE FRIENDLY.

Helen Campbell, Voluntary Guide
NEW ACQUISITION

Fiona Hall

Leaf Litter: Adiantum raddianum—maidenhair fern
gouache on banknotes

previous page: detail
GOAL

8 Increase and broaden our revenue base

To secure additional financial and other resources from the public and private sectors of the community to assist the National Gallery of Australia in achieving its goals.

KEY STRATEGIES

>> SEEK INCREASED OPERATING FUNDS FROM GOVERNMENT TO SUPPORT THE GROWING NATIONAL COLLECTION AND INCREASED SERVICE DELIVERY

>> INCREASE PRIVATE SECTOR SUPPORT FOR THE GALLERY

>> INCREASE MERCHANDISING AND COMMERCIAL REVENUE

>> INCREASE THE PUBLIC SECTOR CAPITAL FUNDING BASE

>> SECURE GOVERNMENT SUPPORT AND FUNDING FOR FURTHER BUILDING REFURBISHMENT AND ENHANCEMENT

Financial operations

Financial statements for the year are included on pages 71–102.

Revenue from operations totalled $230.421 million or $42.216 million excluding funding provided to meet the capital use charge compared to $42.564 million the previous year. $31.865 million (75%) was provided by the Australian Government and $10.351 million (25%) from other sources, compared to $29.819 million (70%) and $12.745 million (30%) respectively in the previous year.

Expenditure excluding the capital use charge totalled $37.028 million compared to $38.579 million the previous year.

The net change in equity after payment of the capital use charge was $7.398 million. This includes an increase in the building revaluation reserve, $2.191 million and donations for the purchase of works of art of $4.534 million. The surplus is applied to the purchase of works of art and the refurbishment of the Gallery building.

In addition an equity injection of $4 million was received from the Australian Government to fund the purchase of works of art.

Capital expenditure in the year included $2.462 million on property, plant and equipment including expenditure on the refurbishment and enhancement of the building and $6.175 million on the purchase of works of art and additions to the Research Library collection. The Capital expenditure was funded from Australian Government appropriations and from donations for the purchase of works of art.

Asset management

The Gallery’s collection assets include works of art, $1.575 billion and the library collection, $18.294 million. Works of art over $1.0 million are valued individually and other items are valued using sampling techniques. The Gallery revalues its collection every 3 years. The Gallery’s performance in developing and maintaining the collection is reported elsewhere in this report.

The Gallery’s land and buildings are valued at $116.515 million. The building is currently undergoing a major refurbishment and enhancement program that will increase the value of the building. Infrastructure plant and equipment assets are valued at $1.609 million.
Consultancy services
22 consultants received more than $10,000 to undertake consultancy work for the Gallery during the year. The total cost of these consultancies was $2,265,426. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required. Particulars of these consultants are provided at Appendix 13.

Competitive tendering and contracting
The Gallery remains committed to investigating outsourcing options in cases where this is beneficial. Services outsourced are cleaning, legal, internal audit and other services secured by the engagement of consultants as detailed in Appendix 13.

Commercial operations
The Gallery seeks to broaden and sustain its revenue base through Commercial operations which supplement the core funding of the Gallery. Commercial activities include retail, wholesale and e-commerce operations, revenue from the worldwide distribution of Gallery publications including royalty and copyright fees. Commercial contracts include revenue collected for the grant of a licence to a catering contractor.

The catering licence, now in its fourth year of operation with Juniperberry Food Art at the Gallery, generated revenue for the Gallery totalling $125,000 for the 2002–2003 financial year.

During the year exhibition shops were established for The Art of Collaboration (Big Americans), Jackson Pollock’s Blue Poles and Pierre Bonnard: Observing Nature exhibitions. An outpost was operated for Seeing the Centre: The Art of Albert Namatjira 1902–1959 exhibition. Both publications and merchandise were developed for the exhibition shop, and supplemented with other products relevant to the exhibition themes. Total merchandise sales for 2002–2003 was $2,104,000, compared with $3,308,000 in the 2001–2002 financial year. The lower revenue is primarily due to lower levels of visitation to the Gallery in line with the overall decline in the number of visitors to institutions in Canberra. The decline in visitors is assumed to be the combined result of the Canberra bushfires in January 2003, the SARS epidemic in early 2003, the global economic downturn, the war in Iraq, and related levels of concern about international travel.

The Gallery’s commercial operations are at the forefront of museum publishing and merchandising, including the exclusive products designed and produced by the Gallery. The wide range of distribution activity enables Gallery products and publications to be accessible to audiences locally, regionally, nationally and internationally. The products are created to extend the experience of a visit to the Gallery and its programs and assist with increasing understanding, interpretation and enjoyment of the visual arts.

Venues at the Gallery are available for hire to individuals, groups and corporates to stage events, functions, workshops and symposia. The venues range from theatres, restaurants and catering spaces to conference and function spaces. The revenue for venue hire during the 2002–2003 financial year was $69,000 compared with $61,262 in the 2001–2002 financial year.

Government funding
The Australian Government appropriations to the Gallery in the year totalled $224.070 million comprising $220.070 million for operations, including $188.205 million for the capital use charge and $4 million as an equity injection for the purchase of works of art.

Private funding
The Gallery’s program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the Foundation, and sponsorship of the Gallery’s activities totalled $5.584 million in 2002–2003 compared to $1.819 million in the previous year.
In July 2002 the Treasure a Textile program, developed in the lead up to the major exhibition Sari to Sarong: 500 years of Indian and Indonesian textile exchange, addressed growing interest in the Gallery's collection of Asian textiles and their conservation. 38 textiles were conserved with the support of donors to this program and included in the exhibition Sari to Sarong.

Response has been extremely positive from Members, Foundation Donors and the 1982 Founding Donors to the Masterpieces for the Nation annual appeal launched in May 2003. Most donors requested their gifts be directed to the acquisition of works of art.

As well as continuing to build on long-term partnerships, new partnerships were established during the year. The National Gallery acknowledges the following sponsors for their generous financial and in-kind support throughout the 2002–2003 year:

- **ActewAGL** as principal sponsor for the Jackson Pollock's Blue Poles exhibition and Neil Dawson's sculpture Diamonds 2002.
- **Macquarie Bank** as principal sponsor for the National Sculpture Prize and Exhibition 2003.
- **Marsh Australia** as principal sponsor for the travelling exhibition Seeing the Centre: the art of Albert Namatjira 1902–1959 and the Ntaria Choir.
- **Visions of Australia** for funding Out and About: The National Gallery tours Australia.
- **Wolfensohn Family Foundation** for supporting The Elaine and Jim Wolfensohn Gift Suitcase Kits.
- **The Gordon Darling Australasian Print Fund** for continuing support of the development and promotion of the Australasian print collection.
- **Sony Foundation** for lead sponsorship of the Summer Scholarship Program.
- **Art Indemnity Australia** for providing indemnity for Pierre Bonnard: Observing Nature and Out and About: The National Gallery tours Australia
- **The Seven Network** for assisting with the advertising of Pierre Bonnard: Observing Nature.
- **Qantas Airways Ltd** for providing air flights for Tales of the Unexpected artists’ lecture series, the Ntaria Choir and the sponsorship of the National Gallery’s Birthday Lecture.
- **Steven Cornwell – Cornwell Design** for 20th Birthday Celebration designs.
- **Farrell Family Foundation, Graham and Charlene Bradley, Nikon Maxwell and Joseph Lebovic Gallery, Sydney** for supporting the photography exhibition David Moore: The Spread of Time.
- **Saville Park Suites, Canberra** for providing accommodation for guests of the Gallery throughout the year.
- **Dr T T Tsui** for sponsoring the exhibition Life in the Emperor’s Tomb.
- **Interium** for supplying showcases for the tour of Life in the Emperor’s Tomb.
- **Embassy of France in Australia and The Humanities Research Centre, Australian National University** for assisting with Pierre Bonnard: Observing Nature symposium.
- **Honeywell, Manteena, Page Kirkland Lorimer, Rose Cleaning Service, Steenssen Varming (Australia), Taylor Thompson Whitting, Tonkin Zulaikha Greer, Bligh Voller Nield** for supporting the exhibition Crystal Clear: The Architecture of the National Gallery of Australia.
providing wine, food and support for the 20th Birthday Celebrations.

- The Belconnen Rotary Club and The Hotel Kurrajong for supporting the Summer Scholarship Program.
- Hotel Griffin for supporting the Sites of Communication symposium.
- Canberra School of Art for providing facilities for the Ken Tyler workshop associated with the exhibition The Big Americans.
- Perpetual Trustees Australia Pty Ltd for supporting the publication At Home in Australia by Peter Conrad.
- Rio Tinto Aboriginal Foundation, Myer Foundation and the Australia Council for supporting an internship in the Aboriginal and Torres Strait Islander Art Department.
- Australia Indonesia Institute for assisting with the digitisation of the Asian Textile Collection.
- Pirie Printers Pty Ltd, Heidelberg Australia and CPI Papers for printing and supplying paper for the catalogue and poster of the exhibition Tales of the unexpected.
- Lamb Print and Dalton Fine Paper for publishing a promotional brochure for the exhibition French Paintings from the Musée Fabre, Montpellier.
- Australian Air Express for its ongoing support of the Gallery’s Travelling Exhibition Program.
- Ken and Marabeth Tyler for their sponsorship of an internship over four years for the Department of International Prints, Drawings and Illustrated Books.

National Gallery of Australia Foundation

The Foundation is a non-profit organisation established to support the National Gallery. It is a company limited by guarantee under the Corporations Law. The Gallery controls the Foundation through its appointment of the Foundation’s board, and the Gallery’s Director, Council Chairman, and nominated Council members are directors of the Foundation. The Gallery’s Financial Report incorporates the financial activities of the Foundation.

In 2002–2003 the Foundation received significant support for the development of the Gallery’s collection through donations and pledges of cash or donations of works of art. The National Gallery of Australia Foundation Annual Report 2002-2003 details its operations and activities and lists all members. Donors to the Treasure a Textile and Masterpieces for the Nation funds are listed in the Foundation’s Annual Report report. Further information may be obtained from our Development Office, telephone (02) 6240 6454.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia (AFANG) is a charitable foundation established in the United States of America to enable taxpayers in that country to support the National Gallery of Australia and to receive tax deductions in the USA for such support. AFANG facilitates gifts and bequests of cash, works of art, and other property to the Gallery from American taxpayers.

New York based Trustees Philip C Jessup Jr (Chairman), Diane Ackerman (President), Helen Ibbitson Jessup and Susan Talbot attended the Gallery’s 20th Birthday Celebrations in Canberra in October 2002. At that time Australian Trustees Tony Berg, Penelope Evatt-Seidler, Henry Gillespie, Gavan Griffith, Naomi Kaldor, Dr Brian Kennedy, Ann Lewis and Roslyn Packer joined the American Friends in Canberra for an AFANG meeting.
INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

Scope

I have audited the financial statements of the National Gallery of Australia for the year ended 30 June 2003. The financial statements include the consolidated financial statements of the consolidated entity comprising the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year. The financial statements comprise:

- Statement by Directors;
- Statements of Financial Performance, Financial Position and Cash Flows;
- Schedules of Commitments, Contingencies; and
- Notes to and forming part of the Financial Statements.

The directors of the Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia and statutory requirements so as to present a view which is consistent with my understanding of the National Gallery of Australia's financial position, its financial performance and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.
Audit Opinion

In my opinion the financial statements:

(i) have been prepared in accordance with Finance Minister’s Orders made under the Commonwealth Authorities and Companies Act 1997; and

(ii) give a true and fair view, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Finance Minister’s Orders, of the financial position of the National Gallery of Australia and the consolidated entity as at 30 June 2003, and its financial performance and cash flows for the year then ended.

Australian National Audit Office

Mashelle Parrett
Executive Director

Delegate of the Auditor-General

Canberra
20 August 2003
In our opinion, the attached financial statements for the year ended 30 June 2003 give a true and fair view of the matters required by the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Gallery of Australia will be able to pay its debts as and when they become due and payable.

Signed ________________
Harold Mitchell
Chairman
National Gallery of Australia Council
15 August 2003

Signed ________________
Brian Kennedy
Director
National Gallery of Australia
15 August 2003
### Statement of Financial Performance

#### For the Period Ended 30 June 2003

<table>
<thead>
<tr>
<th>Consolidated</th>
<th>NGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Revenues from ordinary activities</strong></td>
<td></td>
</tr>
<tr>
<td>Revenues from Government</td>
<td>2</td>
</tr>
<tr>
<td>Sales of Goods and Services</td>
<td>3</td>
</tr>
<tr>
<td>Contributions</td>
<td>4(a)</td>
</tr>
<tr>
<td>Art acquisitions - gifts</td>
<td>4(b)</td>
</tr>
<tr>
<td>Interest</td>
<td>4(c)</td>
</tr>
<tr>
<td>Net gain from sales of investments</td>
<td>4(d)</td>
</tr>
<tr>
<td>Other</td>
<td>4(e)</td>
</tr>
<tr>
<td>Revenue from assets sold</td>
<td>5(e)</td>
</tr>
<tr>
<td><strong>Total revenues from ordinary activities</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>231,071</td>
</tr>
<tr>
<td><strong>Expenses from ordinary activities</strong></td>
<td></td>
</tr>
<tr>
<td>Suppliers</td>
<td>5(a)</td>
</tr>
<tr>
<td>Employees</td>
<td>5(b)</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>5(c)</td>
</tr>
<tr>
<td>Write-down of assets</td>
<td>5(d)</td>
</tr>
<tr>
<td>Value of assets sold</td>
<td>5(e)</td>
</tr>
<tr>
<td><strong>Total expenses from ordinary activities</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>37,136</td>
</tr>
<tr>
<td><strong>Operating surplus from ordinary activities</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>193,935</td>
</tr>
<tr>
<td><strong>Net surplus</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>193,935</td>
</tr>
<tr>
<td><strong>Net credit (debit) to asset revaluation reserve</strong></td>
<td>16</td>
</tr>
<tr>
<td><strong>Total revenues, expenses and valuation adjustments attributable to the Commonwealth recognised directly in equity</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2,191</td>
</tr>
<tr>
<td><strong>Total changes in equity other than those resulting from transactions with owners as owners</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>195,126</td>
</tr>
</tbody>
</table>

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

### Statement of Distribution

#### For the Period Ended 30 June 2003

<table>
<thead>
<tr>
<th>Consolidated</th>
<th>NGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Net Surplus</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>193,935</td>
</tr>
<tr>
<td><strong>Capital use charge</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>188,186</td>
</tr>
<tr>
<td><strong>Contribution to Accumulated Results</strong></td>
<td>16</td>
</tr>
<tr>
<td>ASSETS</td>
<td>Consolidated</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>Notes</td>
<td>$'000</td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>16,352</td>
</tr>
<tr>
<td>Investments</td>
<td>1,358</td>
</tr>
<tr>
<td>Receivables</td>
<td>1,731</td>
</tr>
<tr>
<td>Other</td>
<td>62</td>
</tr>
<tr>
<td><strong>Total financial assets</strong></td>
<td>19,503</td>
</tr>
<tr>
<td>Non-financial assets</td>
<td></td>
</tr>
<tr>
<td>Land and Buildings (a)</td>
<td>116,515</td>
</tr>
<tr>
<td>Infrastructure, plant and equipment (b)</td>
<td>1,609</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>1,593,505</td>
</tr>
<tr>
<td>Intangibles</td>
<td>451</td>
</tr>
<tr>
<td>Inventories</td>
<td>1,146</td>
</tr>
<tr>
<td>Other</td>
<td>126</td>
</tr>
<tr>
<td><strong>Total non-financial assets</strong></td>
<td>1,713,352</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>1,732,855</td>
</tr>
<tr>
<td>LIABILITIES</td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>4,087</td>
</tr>
<tr>
<td><strong>Total provisions</strong></td>
<td>4,087</td>
</tr>
<tr>
<td>Payables</td>
<td></td>
</tr>
<tr>
<td>Suppliers</td>
<td>7,616</td>
</tr>
<tr>
<td><strong>Total Payables</strong></td>
<td>7,616</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>11,703</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td>1,721,152</td>
</tr>
<tr>
<td>EQUITY</td>
<td></td>
</tr>
<tr>
<td>Parent entity interest</td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td>80,712</td>
</tr>
<tr>
<td>Reserves</td>
<td>1,010,711</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>629,729</td>
</tr>
<tr>
<td><strong>Total parent entity interest</strong></td>
<td>1,721,152</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td>1,721,152</td>
</tr>
<tr>
<td>Current liabilities</td>
<td>6,483</td>
</tr>
<tr>
<td>Non-current liabilities</td>
<td>5,220</td>
</tr>
<tr>
<td>Current assets</td>
<td>20,775</td>
</tr>
<tr>
<td>Non-current assets</td>
<td>1,712,080</td>
</tr>
</tbody>
</table>

The above statement should be read in conjunction with the accompanying notes.
<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated $'000</th>
<th>NGA $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash received:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government</td>
<td>327</td>
<td>223</td>
</tr>
<tr>
<td>Non-government</td>
<td>9,738</td>
<td>7,964</td>
</tr>
<tr>
<td>Parliamentary appropriations</td>
<td>218,911</td>
<td>157,638</td>
</tr>
<tr>
<td>Interest</td>
<td>670</td>
<td>750</td>
</tr>
<tr>
<td>GST Recovered from Taxation Authority</td>
<td>2,093</td>
<td>1,654</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>231,738</td>
<td>168,229</td>
</tr>
<tr>
<td>Cash used:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>(13,976)</td>
<td>(14,316)</td>
</tr>
<tr>
<td>Suppliers</td>
<td>(18,119)</td>
<td>(18,641)</td>
</tr>
<tr>
<td>Borrowing costs</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(32,095)</td>
<td>(32,957)</td>
</tr>
<tr>
<td>Net Cash flow from Operating Activities</td>
<td>189,643</td>
<td>135,272</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash received:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of property, plant &amp; equipment</td>
<td>4</td>
<td>26</td>
</tr>
<tr>
<td>Proceeds from sale of shares</td>
<td>532</td>
<td>675</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>536</td>
<td>705</td>
</tr>
<tr>
<td>Cash used:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments for property, plant &amp; equipment</td>
<td>(2,546)</td>
<td>(5,022)</td>
</tr>
<tr>
<td>Payments for collection assets</td>
<td>(13,336)</td>
<td>(13,298)</td>
</tr>
<tr>
<td>Payments for Shares</td>
<td>(236)</td>
<td>(522)</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(15,118)</td>
<td>(18,842)</td>
</tr>
<tr>
<td>Net Cash Flow used in Investing Activities</td>
<td>(15,882)</td>
<td>(18,842)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM FINANCING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash Received:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity injection</td>
<td>4,000</td>
<td>4,000</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>4,000</td>
<td>4,000</td>
</tr>
<tr>
<td>Cash Used:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital Use Charge Paid</td>
<td>(188,098)</td>
<td>(127,956)</td>
</tr>
<tr>
<td>Repayments of Debt</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(188,098)</td>
<td>(127,956)</td>
</tr>
<tr>
<td>Net Cash Flow from Financing Activities</td>
<td>(184,098)</td>
<td>(123,956)</td>
</tr>
<tr>
<td>Net increase (decrease) in cash held</td>
<td>(37)</td>
<td>(6,822)</td>
</tr>
<tr>
<td>Cash at the beginning of the financial year</td>
<td>16,390</td>
<td>23,212</td>
</tr>
<tr>
<td>Cash at the end of the financial year</td>
<td>16,352</td>
<td>16,390</td>
</tr>
</tbody>
</table>

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

* Included in cash at the beginning of the 2001-02 financial year is an amount of $30,000 representing the cash holdings of the Gordon Darling Australian Print Fund. The Fund has been recognised as a subsidiary and has been consolidated for the first time in the economic entity's financial statements for the year ended 30 June 2002 (refer note 1c).
THE NATIONAL GALLERY OF AUSTRALIA
SCHEDULE OF COMMITMENTS
As at 30 June 2003

<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated</th>
<th>NGA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BY TYPE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CAPITAL COMMITMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Building</td>
<td>418</td>
<td>400</td>
</tr>
<tr>
<td>2 Plant and Equipment</td>
<td>239</td>
<td>102</td>
</tr>
<tr>
<td><strong>Total capital commitments</strong></td>
<td>657</td>
<td>502</td>
</tr>
<tr>
<td><strong>OTHER COMMITMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Operating leases</td>
<td>169</td>
<td>409</td>
</tr>
<tr>
<td>4 Other</td>
<td>209</td>
<td>346</td>
</tr>
<tr>
<td><strong>Total other commitments</strong></td>
<td>378</td>
<td>755</td>
</tr>
<tr>
<td><strong>COMMITMENTS RECEIVABLE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(94)</td>
<td>(114)</td>
</tr>
<tr>
<td><strong>Net commitments</strong></td>
<td>941</td>
<td>1,143</td>
</tr>
</tbody>
</table>

| **BY MATURITY** | | | | |
| **Capital commitments** | | | | |
| One year or less | 557 | 502 | 557 | 502 |
| From one to five years | 0 | 0 | 0 | 0 |
| Over five years | 0 | 0 | 0 | 0 |
| **Operating Lease commitments** | | | | |
| One year or less | 120 | 290 | 120 | 290 |
| From one to five years | 48 | 119 | 48 | 119 |
| Over five years | 0 | 0 | 0 | 0 |

NB: Commitments are GST inclusive where relevant.

1. Outstanding contractual payments for the Gallery building enhancement project.
2. Plant and Equipment commitments are primarily purchase orders for the purchase of furniture, equipment and building works which are outside the scope of the building enhancement project.
3. Operating leases included are effectively non-cancellable and comprise:

<table>
<thead>
<tr>
<th>Nature of Lease</th>
<th>General description of leasing arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leases for computer equipment</td>
<td>* The lessor provides all computer equipment and software designated as necessary in supply contracts. Contracts are normally 3 years. As more equipment is required additional 3 year contracts are signed. The Gallery plans to purchase rather than lease computer equipment in the next financial year.</td>
</tr>
<tr>
<td>Vehicle Leases</td>
<td>* Purchase options are available</td>
</tr>
<tr>
<td>Forklift and stock picker leases</td>
<td>* Renewal options are available</td>
</tr>
<tr>
<td>Printer Lease</td>
<td>* Lease for 5 years. Additional costs if 991 or more copies produced per quarter</td>
</tr>
<tr>
<td>Photocopier lease</td>
<td>* No renewal available. Additional costs for every sheet photo-copied</td>
</tr>
<tr>
<td>Fax lease</td>
<td>* No renewal available or contingent leasing costs</td>
</tr>
<tr>
<td>Network Switch</td>
<td>* No renewal available or contingent leasing costs</td>
</tr>
</tbody>
</table>

4. Other commitments include licence fees for computer software and purchase orders raised as at 30 June 2003 where the good or service had not been provided.

The above schedule should be read in conjunction with the accompanying notes.
THE NATIONAL GALLERY OF AUSTRALIA
SCHEDULE OF CONTINGENCIES
As at 30 June 2003

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th></th>
<th>NGA</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>CONTINGENT LOSSES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claims for damages/costs *</td>
<td>-</td>
<td>120</td>
<td>-</td>
<td>120</td>
</tr>
<tr>
<td>Total contingent losses</td>
<td>-</td>
<td>120</td>
<td>-</td>
<td>120</td>
</tr>
</tbody>
</table>

* The amount represents an estimate of the Gallery's liability based on precedent cases.

The above schedule should be read in conjunction with the accompanying notes.
### Note Description

1. Summary of Significant Accounting Policies
2. Revenues from Government
3. Sale of Goods and Services
4. Operating Revenue
5. Operating Expenses
6. Cash
7. Investments
8. Financial Assets - Receivables
9. Financial Assets - Other
10. Property Plant and Equipment
11. Collection Assets
12. Intangible Assets
13. Non-Financial Assets - Inventory
14. Non-Financial Assets - Other
15. Provision and Payables
16. Equity
17. Analysis of Works of Art, Property Plant & Equipment and Intangibles
18. Cash Flow Reconciliation
19. National Gallery of Australia Fund
20. Remuneration of Executives
21. Auditors' Remuneration
22. Controlled Entity - Gordon Darling Australasian Print Fund
23. Controlled Entity - National Gallery of Australia Foundation
24. Financial Reporting by Segments
25. Remuneration of Council Members
26. Related Parties
27. Economic Dependency
28. Payables Denominated in Foreign Currency
29. Events Occurring After Reporting Date
30. Average Staffing Levels
31. Appropriations
32. Financial Instruments
33. Reporting of Outcomes
1. Summary of Significant Accounting Policies

(a) Basis of Accounting

The consolidated financial statements of the National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are required by clause 1(b) of Schedule 1 to the Commonwealth Authorities and Companies Act 1997 and are a general-purpose financial report.

They have been prepared in accordance with:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies (Financial statements for reporting periods ending on or after 30 June 2003) Orders);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Standards Boards and;
- the Consensus Views of the Urgent Issues Group.

The National Gallery of Australia Consolidated Statements of Financial Performance and Financial Position have been prepared on an accrual basis and are in accordance with the historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or on the financial position.

Assets and liabilities are recognised in the National Gallery of Australia Consolidated Statements of Financial Position when and only when it is probable that future economic benefits will flow and amounts of the assets or liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionally unperformed are however not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Revenues and expenses are recognised in the National Gallery of Australia Consolidated Statements of Financial Performance when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

(b) Principles of Consolidation

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are prepared for the period 1 July 2002 to 30 June 2003 using accounting policies which are consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

(c) Changes in Accounting Policies

The accounting policies used in the preparation of these financial statements are consistent with those used in 2001--2002, except in respect of:

i. measurement of certain employee benefits at nominal amounts (refer to Note 1.h);
ii. the initial revaluation of land and buildings on a fair value basis (refer to Note 1.m); and
iii. The imposition of an impairment test for non-current assets carried at cost (refer to Note 1.m and 1.p).
The Gordon Darling Australasian Print Fund was recognised as a subsidiary and consolidated in the economic entity’s financial statements the year ended 30 June 2002. In prior years the Gordon Darling Australasian Print Fund was reported as a note to the National Gallery of Australia’s accounts.

(d) Revenue

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

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Dividend revenue and distributions from property trusts are recognised when received.

Revenue from disposal of non-current assets is recognised when control of the asset passed to the buyer.

Revenues from Government – Output Appropriations

The full amount of the appropriation for departmental outputs for the year is recognised as revenue.

Resources Received Free of Charge

Services received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

(e) Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as income in the Statement of Financial Performance in the year of receipt at either curators’ valuation or an average of expert valuations.

(f) Recognition of Major Exhibition Revenue

Revenue

Where revenue is received in advance it is deferred and included in other creditors. The revenue is recognised in the Statement of Financial Performance in the reporting period in which the exhibition is held. Future revenue may include recovery of shared expenses, management fees and sponsorship.

(g) Transactions by the Government as Owner

Equity Injections

Amounts appropriated by the Parliament as equity injections are recognised as ‘contributed equity’ in accordance with the Finance Ministers Orders.

Capital Use Charge

A Capital Use Charge is imposed by the Government on the net assets of the National Gallery of Australia. The Charge is accounted for as a dividend to Government. In accordance with the recommendations of a review of Budget Estimates and Framework, the Government has decided that the Charge will not operate after 30 June 2003. Therefore, the amount of the charge payable in respect of 2003 is the amount appropriated (2002: 11% of adjusted net assets).
(h) Employee Entitlements

Benefits

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

Liabilities for wages and salaries (including non-monetary benefits), annual leave, sick leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of their reporting date are also to be measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability. This is a change in accounting policy from last year required by initial application of a new Accounting Standard AASB 1028 from 1 July 2002.

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

Leave

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

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

The liability for long service leave has been determined by reference to the work of an actuary as at February 2002. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is also made for separation and redundancy payments in circumstances where the National Gallery of Australia has formally identified positions as excess to requirements and a reliable estimate of the amount of the payments can be determined.

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. The liability for their superannuation benefits is recognised in the financial statements of the Commonwealth and is settled by the Commonwealth in due course.

The National Gallery of Australia makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of the National Gallery of Australia’s employees.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

(i) Leases

Operating lease payments are charged to expense on a basis which is representative of the pattern of benefits derived from the leased assets. The National Gallery of Australia has no finance leases.
(j) Cash

Cash means notes and coins held, deposits held at call and commercial bills with a bank or financial institution.

(k) Financial instruments

Accounting policies for financial instruments are stated at note 32.

(l) Acquisition of Assets

Assets are recorded at cost on acquisition. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken.

(m) Collection Assets, Property, Plant and Equipment

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than $2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

Revaluation

Land, buildings, infrastructure, plant and equipment are carried at valuation. Revaluations undertaken up to 30 June 2002 were done on a deprival basis; revaluations since that date are at fair value. This change in accounting policy is required by Australian Accounting Standard AASB 1041 Revaluation of Non-Current Assets.

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

<table>
<thead>
<tr>
<th>Asset Class</th>
<th>Fair Value Measured at:</th>
<th>Deprival Value Measured at:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>Market selling price</td>
<td>Market selling price</td>
</tr>
<tr>
<td>Building</td>
<td>Market selling price</td>
<td>Depreciated replacement cost</td>
</tr>
<tr>
<td>Leasehold Improvements</td>
<td>Depreciated replacement cost</td>
<td>Depreciated replacement cost</td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>Market selling price</td>
<td>Depreciated replacement cost</td>
</tr>
</tbody>
</table>

Under both deprival and fair value, assets which are surplus to requirement are measured at their net realisable value. At the 30 June 2003 the National Gallery of Australia held no surplus assets. (30 June 2002: $0)

Australian Accounting Standard AAS 6 Accounting Policies requires, where practicable, presentation of the information that would have been disclosed in the 2001-02 Statements had the new accounting policy always applied. It is impracticable to present this information.

Frequency

Freehold land and buildings, collection assets, property, plant and equipment are revalued in successive 3-year cycles.

Freehold land and buildings were revalued as at 30 June 2003. Works of art have been revalued as at 30 June 2001. The library collection was valued for the first time as at 30 June 2001. Plant and equipment assets have been revalued as at 30 June 2002.

Assets in each class acquired after the commencement of the progressive revaluation cycle will be reported at cost for the duration of the progressive revaluation then in progress.
Archival material relating to works of art has not been valued. The valuation consultant advised that attempting to value such material would be prohibitively costly in comparison with the assets valued.

Conduct

All valuations are conducted by an independent qualified valuer.

Recoverable Amount Test

From 1 July 2002, Schedule 1 no longer requires the application of the recoverable amount test in AAS 10 Recoverable Amount of Non-Current Assets to the assets of the National Gallery of Australia where the primary purpose of the asset is not the generation of net cash inflows.

No property, plant and equipment assets have been written to recoverable amount per AAS 10. Accordingly the change in policy has had no financial effect.

Depreciation

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to the National Gallery of Australia using, in all cases, the straight line method of depreciation.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

Depreciation and amortisation rates applying to each class of depreciable asset are based on the following useful lives:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>2003</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings on freehold land</td>
<td>25 to 100 years</td>
<td>25 to 100 years</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>3 to 15 years</td>
<td>3 to 15 years</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>50 to 500 years</td>
<td>50 to 500 years</td>
</tr>
</tbody>
</table>

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 5(c).

(n) Inventories

Inventories held for resale are valued at the lower of cost and net realisable value, using the ‘first in first out’ cost method.

Net realisable value is determined on the basis of normal selling patterns. Expenses of marketing, selling and distribution to customers are estimated and are deducted to establish net realisable value.

Provision is made for slow moving and damaged inventory items.

(o) Receivables

Bad debts are written off in the period they are identified.

The collectability of debtors is assessed at year-end and specific provision is made for any doubtful amounts.
(p) Intangible Assets

The National Gallery of Australia’s intangibles comprise internally-developed software for internal use. The asset is carried at cost.

From 1 July 2002, Schedule 1 no longer requires the application of the recoverable amount test in Australian Accounting Standard AAS 10 Recoverable Amount of Non-Current Assets to the assets of the National Gallery of Australia when the primary purpose of the asset is not the generation of net cash inflows.

However Schedule 1 now requires such assets, if carried on the cost basis, to be assessed for indications of impairment. The carrying amount of impaired assets must be written down to the higher of its net market selling price or depreciated replacement cost.

All software assets were assessed for impairment as at 30 June 2003. None were found to be impaired.

Software is amortised on a straight-line basis over their anticipated useful lives. Useful lives are:

<table>
<thead>
<tr>
<th>Software</th>
<th>2003</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 years</td>
<td>5 years</td>
</tr>
</tbody>
</table>

(q) Foreign Currency Transaction

Transactions

Transactions denominated in foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rate current as at balance date. Any exchange differences are brought to account in the Statement of Financial Performance, except where the transaction relates to the purchase of a work of art. In the case of works of art, the exchange differences are capitalised.

Hedges

In the 2000–2001 financial year the Gallery introduced a policy to hedge all major foreign currency work of art purchase commitments expressed in foreign currencies. The work of art purchase value is taken up at the hedged rate. In 2001–2002 the Minister for Finance and Administration announced that agencies are no longer permitted to hedge foreign currency transactions. The National Gallery of Australia has ceased the practice of hedging from the date the Government’s foreign currency policy was issued.

(r) Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are exempt from taxation other than fringe benefits tax and the goods and services tax (GST). Revenues, expenses and assets are recognised net of GST:

- except where the amount of GST incurred is not recoverable from the Australian Taxation Office;
- and
- except for receivables and payables.

(s) Insurance

The National Gallery of Australia has insured for risks through the Government’s insurable risk managed fund, called ‘Comcover’. Workers compensation is insured through Comcare Australia. In the 2002-2003 year the insurance premium more than doubled as a consequence of changes in the international insurance market.
Notes to and forming part of the financial statements

<table>
<thead>
<tr>
<th>Consolidated</th>
<th>NGA</th>
</tr>
</thead>
</table>

2. Revenues from Government

<table>
<thead>
<tr>
<th>Appropriation Act No. 1</th>
<th>220,070</th>
<th>157,638</th>
<th>220,070</th>
<th>157,638</th>
</tr>
</thead>
</table>

In 2002/2003 the Government provided funding based on the cost of the National Gallery of Australia's outputs including $188,205,000 ($127,819,000 in 2001/2002) for the capital usage charge. Insurance premium increase supplementation of $1,229,525 is included.

3. Sale of Goods and Services

<table>
<thead>
<tr>
<th>Admissions</th>
<th>736</th>
<th>2,446</th>
<th>736</th>
<th>2,446</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership</td>
<td>422</td>
<td>468</td>
<td>442</td>
<td>456</td>
</tr>
<tr>
<td>Catering facility</td>
<td>125</td>
<td>171</td>
<td>126</td>
<td>171</td>
</tr>
<tr>
<td>Merchandising</td>
<td>2,103</td>
<td>3,308</td>
<td>2,103</td>
<td>3,308</td>
</tr>
<tr>
<td><strong>Total sales of goods and services</strong></td>
<td><strong>3,406</strong></td>
<td><strong>6,423</strong></td>
<td><strong>3,406</strong></td>
<td><strong>6,423</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Provision of Goods to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Related Entities</td>
</tr>
<tr>
<td>External Entities</td>
</tr>
<tr>
<td><strong>Total Sale of goods</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rendering of services to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Related Entities</td>
</tr>
<tr>
<td>External Entities</td>
</tr>
<tr>
<td><strong>Total rendering of services</strong></td>
</tr>
</tbody>
</table>

| Costs of sales of goods | 1,054 | 1,858 |

4. Operating Revenue

4(a) Contributions

| Donations (excluding Works of Art - in kind) | * | 3,477 | 482 | 2,999 | 3,114 |
| Corporate sponsorship | 524 | 283 | 524 | 333 |
| Dividends and distributions | 101 | 86 | 0 | 0 |
| **Total Contributions** | **4,102** | **851** | **3,523** | **3,447** |

4(b) Art Acquisitions - Gifts

| Works of Art Donations - in kind | * | 1,482 | 968 | 1,555 | 1,010 |
| **Total Art Acquisitions - Gifts** | **1,482** | **968** | **1,555** | **1,010** |

* Donations of works of art or cash for the purchase of works of art totalled $4,938,521 ($1,369,444 in 2001/2002). This sum which is recognised as operating revenue is required to be applied to purchase assets.

4(c) Interest

| Deposits at call | 347 | 476 | 288 | 427 |
| Commercial bills | 193 | 222 | 193 | 164 |
| Term deposits | 88 | 39 | 72 | 16 |
| **Total Interest** | **628** | **737** | **553** | **623** |

4(d) Net Gain from sale of Investments

<table>
<thead>
<tr>
<th>Investments - Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from sale</td>
</tr>
<tr>
<td>Net book value at sale</td>
</tr>
<tr>
<td><strong>Net gain from sale of Investments</strong></td>
</tr>
</tbody>
</table>

4(e) Other

<table>
<thead>
<tr>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants and subsidies</td>
</tr>
<tr>
<td>Exhibition Management</td>
</tr>
<tr>
<td><strong>Total Other</strong></td>
</tr>
</tbody>
</table>

*National Gallery of Australia Annual Report 2002–2003*
5. Operating Expenses

5(a) Suppliers Expenses:
- Insurance
  - 2002/2003: $3,087
  - 2001/2002: $1,213
  - NGA: $3,087
  - 2002/2003: $1,213

- Operating lease expenses
  - 2002/2003: $254
  - 2001/2002: $61
  - NGA: $254
  - 2002/2003: $61

- Other Goods and Services
  - 2002/2003: $11,590
  - 2001/2002: $14,449
  - NGA: $11,531
  - 2002/2003: $14,148

Total Suppliers expenses
- 2002/2003: $14,646
- 2001/2002: $16,304
- NGA: $14,872
- 2002/2003: $15,872

Goods from:
- Related Entities
  - 2002/2003: $0
  - 2001/2002: $0
  - NGA: $0
  - 2002/2003: $0

- External Entities
  - 2002/2003: $2,844
  - 2001/2002: $3,150
  - NGA: $2,844
  - 2002/2003: $3,150

Total goods received
- 2002/2003: $2,844
- 2001/2002: $3,150
- NGA: $2,844
- 2002/2003: $3,150

Services from:
- Related Entities
  - 2002/2003: $327
  - 2001/2002: $223
  - NGA: $327

- External Entities
  - 2002/2003: $11,760
  - 2001/2002: $12,599
  - NGA: $11,701
  - 2002/2003: $12,599

Total services received
- 2002/2003: $12,096
- 2001/2002: $12,822
- NGA: $12,028
- 2002/2003: $12,822

5(b) Employee Expenses
- Salaries
  - 2002/2003: $10,688
  - 2001/2002: $11,156
  - NGA: $10,648
  - 2002/2003: $11,155

- Superannuation
  - 2002/2003: $1,578
  - 2001/2002: $1,583
  - NGA: $1,578
  - 2002/2003: $1,583

- Leave and other entitlements
  - 2002/2003: $1,247
  - 2001/2002: $1,372
  - NGA: $1,247
  - 2002/2003: $1,372

- Separation and redundancy
  - 2002/2003: $116
  - 2001/2002: $40
  - NGA: $116
  - 2002/2003: $40

- Other employee benefits
  - 2002/2003: $301
  - 2001/2002: $298
  - NGA: $301
  - 2002/2003: $299

Total Employee Benefits Expenses
- 2002/2003: $13,930
- 2001/2002: $14,450
- NGA: $13,890
- 2002/2003: $14,450

- Council fees
  - 2001/2002: $123
  - NGA: $108
  - 2002/2003: $123

- Workers Compensation Premiums
  - 2002/2003: $130
  - 2001/2002: $149
  - NGA: $130
  - 2002/2003: $149

Total Employee Expenses
- 2002/2003: $14,168
- 2001/2002: $14,722
- NGA: $14,128

The National Gallery of Australia contributes to the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS) which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 17.5% of salary (CSS) and 10.3% of salary (PSS). An additional 3% is contributed for employer productivity benefits.

5(c) Depreciation and amortisation
- Depreciation of property, plant and equipment
  - 2002/2003: $1,978
  - 2001/2002: $1,717
  - NGA: $1,978
  - 2002/2003: $1,717

- Depreciation of works of art
  - 2002/2003: $5,401
  - 2001/2002: $5,349
  - NGA: $5,401
  - 2002/2003: $5,349

- Depreciation of the Library Collection
  - 2002/2003: $250
  - 2001/2002: $248
  - NGA: $250
  - 2002/2003: $248

- Amortisation of intangible assets
  - 2002/2003: $193
  - 2001/2002: $169
  - NGA: $193
  - 2002/2003: $169

Total Depreciation and Amortisation
- 2002/2003: $7,822
- 2001/2002: $7,483
- NGA: $7,822
- 2002/2003: $7,483

The aggregate amounts of depreciation or amortisation expensed for each class of depreciable assets are as follows:

- Works of Art
  - 2002/2003: $5,401
  - 2001/2002: $5,349
  - NGA: $5,401
  - 2002/2003: $5,349

- Library
  - 2002/2003: $250
  - 2001/2002: $248
  - NGA: $250
  - 2002/2003: $248

- Intangible assets
  - 2002/2003: $193
  - 2001/2002: $169
  - NGA: $193
  - 2002/2003: $169

- Buildings
  - 2002/2003: $1,312
  - 2001/2002: $1,312
  - NGA: $1,312
  - 2002/2003: $1,312

- Capital improvements
  - 2002/2003: $458
  - 2001/2002: $458
  - NGA: $458
  - 2002/2003: $458

- Plant and equipment
  - 2002/2003: $208
  - 2001/2002: $208
  - NGA: $208
  - 2002/2003: $208

Total Allocated
- 2002/2003: $7,822
- 2001/2002: $7,483
- NGA: $7,822
- 2002/2003: $7,483

5(d) Write-down of assets
- Doubtful debts
  - 2002/2003: $48
  - 2001/2002: $5
  - NGA: $48
  - 2002/2003: $0

- Provision for slow moving and obsolete stock
  - 2002/2003: $8
  - 2001/2002: $6
  - NGA: $8
  - 2002/2003: $6

- Inventory written down/off
  - 2002/2003: $96
  - 2001/2002: $174
  - NGA: $96
  - 2002/2003: $174

- Bad debt expense
  - 2002/2003: $3
  - 2001/2002: $5
  - NGA: $3
  - 2002/2003: $6

- Total Allocated
  - 2002/2003: $155
  - 2001/2002: $186
  - NGA: $155
  - 2002/2003: $186
Notes to and forming part of the financial statements

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>NGA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>5(e) Net loss from sale of assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infrastructure, plant and equipment</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>Proceeds from disposal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net book value of assets disposed</td>
<td>(33)</td>
<td>(58)</td>
</tr>
<tr>
<td>Net book value Write-offs</td>
<td>(18)</td>
<td>(157)</td>
</tr>
<tr>
<td>Total (loss) from disposal of assets</td>
<td>(26)</td>
<td>(190)</td>
</tr>
<tr>
<td>Total proceeds from disposals</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>Total value of assets disposed</td>
<td>(51)</td>
<td>(215)</td>
</tr>
<tr>
<td>Total net (loss) from disposal of assets</td>
<td>(26)</td>
<td>(190)</td>
</tr>
</tbody>
</table>

6. Cash

|                          |              |              |              |              |
| Cash at Bank and on Hand | 7,273        | 13,390       | 5,615        | 12,000       |
| Commercial bills         | 9,979        | 3,006        | 8,883        | 3,000        |
| Total cash               | 16,352       | 16,396       | 14,498       | 15,000       |

Balance of cash as at 30 June shown in the Statement of Cash Flows 16,352 16,396 14,498 15,000

7. Investments

| Shares in other companies - listed (at cost) |              |              |              |              |
| Equities                                  | 1,142        | 1,421        | 0            | 0            |
| Units Trusts                              | 88           | 181          | 0            | 0            |
| Managed Funds                             | 128          |              | 0            | 0            |
| Total                                     | 1,358        | 1,602        | 0            | 0            |

The investments are held by the Gordon Darling Australian Print Fund. The Fund has been recognised as a subsidiary and was consolidated for the first time in the economic entity's financial statements for the year ended 30 June 2002 (note 1c).

8. Financial Assets - Receivables

| Goods and services | 416          | 1,216        | 416          | 1,216        |
| Less provision for doubtful debts | (55)        | (8)          | (55)         | (8)          |
| Total receivables | 361          | 1,208        | 361          | 1,208        |

| Goods and services tax receivable | 105          | 52           | 104          | 52           |
| Withholding tax receivable         | 36           | 6            | 0            | 0            |
| Appropriation receivable           | 1,229        | 0            | 1,229        | 0            |
| CUC receivable                     | 0            | 88           | 0            | 88           |
| Total receivables | 1,734        | 1,354        | 1,694        | 1,349        |

Receivables (gross) are aged as follows:

| Not overdue | 1,350        | 242          | 1,344        | 236          |
| Overdue by  |              |              |              |              |
| Less than 30 days | 130          | 916          | 130          | 916          |
| 30 to 60 days   | 73           | 36           | 73           | 36           |
| 60 to 90 days   | 5            | 6            | 5            | 6            |
| More than 90 days | 197        | 162          | 197          | 162          |
| Total receivables overdue | 1,755        | 1,362        | 1,749        | 1,358        |

The provision for doubtful debts is aged as follows:

| Not overdue | 0            | 0            | 0            | 0            |
| Overdue by  |              |              |              |              |
| Less than 30 days | 0            | 0            | 0            | 0            |
| 30 to 60 days   | 0            | 0            | 0            | 0            |
| 60 to 90 days   | 0            | 0            | 0            | 0            |
| More than 90 days | 55          | 8            | 55           | 8            |
| Total provision for doubtful debts | 55          | 8            | 55           | 8            |

9. Financial Assets - Other

| Accrued income | 62           | 112          | 58           | 97           |
| Total          | 62           | 112          | 58           | 97           |


89
Notes to and forming part of the financial statements

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>10. Property, Plant and Equipment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10A. Land and Buildings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freehold Land</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>at valuation 2000 (Deprival)</td>
<td>0</td>
<td>4,450</td>
<td>0</td>
</tr>
<tr>
<td>at valuation 2002 (fair value)</td>
<td>4,750</td>
<td>4,450</td>
<td>4,750</td>
</tr>
<tr>
<td>Total Freehold Land</td>
<td>4,750</td>
<td>4,450</td>
<td>4,750</td>
</tr>
<tr>
<td>Buildings on Freehold Land</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>at valuation 2000 (Deprival)</td>
<td>0</td>
<td>105,800</td>
<td>0</td>
</tr>
<tr>
<td>accumulated depreciation</td>
<td>0</td>
<td>(2,621)</td>
<td>0</td>
</tr>
<tr>
<td>Total Freehold Buildings</td>
<td>108,671</td>
<td>103,179</td>
<td>108,671</td>
</tr>
<tr>
<td>Capital Improvements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>at cost</td>
<td>0</td>
<td>3,957</td>
<td>0</td>
</tr>
<tr>
<td>accumulated depreciation</td>
<td>0</td>
<td>(358)</td>
<td>0</td>
</tr>
<tr>
<td>Total Capital Improvements</td>
<td>0</td>
<td>3,599</td>
<td>0</td>
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<tr>
<td>Capital Improvements in progress</td>
<td>3,094</td>
<td>2,878</td>
<td>3,094</td>
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<tr>
<td>Total Buildings</td>
<td>111,765</td>
<td>106,066</td>
<td>111,765</td>
</tr>
<tr>
<td>Total Land and Buildings (non-current)</td>
<td>116,515</td>
<td>114,105</td>
<td>116,515</td>
</tr>
</tbody>
</table>

The independent valuation of land and buildings in 2003 was carried out as at 30 June by officers from The Australian Valuation Office using the fair value valuation basis.

10B. Infrastructure, Plant and Equipment

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
<tr>
<td>at cost</td>
<td>330</td>
<td>0</td>
<td>330</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(36)</td>
<td>0</td>
<td>(36)</td>
</tr>
<tr>
<td>at 2002 valuation (deprival)</td>
<td>202</td>
<td>1,483</td>
<td>1,483</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(168)</td>
<td>0</td>
<td>(168)</td>
</tr>
<tr>
<td>Total Plant and Equipment (non-current)</td>
<td>1,609</td>
<td>1,483</td>
<td>1,609</td>
</tr>
</tbody>
</table>

The independent valuation of plant and equipment in 2002 was carried out as at 30 June by officers from International Valuation consultants on a deprival valuation basis.

Movement in Asset Revaluation Reserve

increment for land | 300         | 0                         | 300                       | 0                         |
increment for buildings on freehold land | 1,891     | 0                         | 1,891                     | 0                         |
decrement in plant and equipment | 0         | (292)                     | 0                         | (292)                     |

11. Collection Assets

Works of Art

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>at cost</td>
<td>20,815</td>
<td>14,850</td>
<td>20,815</td>
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<tr>
<td>Accumulated Depreciation</td>
<td>(16)</td>
<td>(30)</td>
<td>(16)</td>
</tr>
<tr>
<td>at 2001 valuation (deprival)</td>
<td>15,655,147</td>
<td>15,655,147</td>
<td>15,655,147</td>
</tr>
<tr>
<td>Accumulated Depreciation</td>
<td>(10,734)</td>
<td>(5,319)</td>
<td>(10,734)</td>
</tr>
<tr>
<td>Total Works of Art</td>
<td>1,954,413</td>
<td>1,559,828</td>
<td>1,954,413</td>
</tr>
</tbody>
</table>

Library

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>at cost</td>
<td>408</td>
<td>198</td>
<td>408</td>
</tr>
<tr>
<td>Accumulated Depreciation</td>
<td>(3)</td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td>at 2001 valuation (deprival)</td>
<td>16,383</td>
<td>16,383</td>
<td>16,383</td>
</tr>
<tr>
<td>Accumulated Depreciation</td>
<td>(485)</td>
<td>(245)</td>
<td>(485)</td>
</tr>
<tr>
<td>Total Library</td>
<td>18,293</td>
<td>18,333</td>
<td>18,293</td>
</tr>
</tbody>
</table>

Total Collection (non current) | 1,593,506   | 1,552,381                 | 1,593,506                 | 1,552,381                 |

Collection Assets were independently valued as at 30 June 2001. This included both items purchased and gifted to the National Gallery of Australia at that time. The independent valuation in 2001 was carried out as at 30 June 2001 by Mr Simon Storrie, MAVA on a deprival basis.

Notes to and forming part of the financial statements

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Intangible Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>at cost (software)</td>
<td>1,145</td>
<td>1,055</td>
<td>1,145</td>
<td>1,055</td>
</tr>
<tr>
<td>accumulated amortisation</td>
<td>(694)</td>
<td>(501)</td>
<td>(694)</td>
<td>(501)</td>
</tr>
<tr>
<td>Total Intangible Assets</td>
<td>451</td>
<td>554</td>
<td>451</td>
<td>554</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Finished goods (at cost)</td>
<td>1,273</td>
<td>1,205</td>
<td>1,273</td>
<td>1,205</td>
</tr>
<tr>
<td>Less: provision for slow moving and damaged items</td>
<td>(127)</td>
<td>(120)</td>
<td>(127)</td>
<td>(120)</td>
</tr>
<tr>
<td>Total Inventories</td>
<td>1,146</td>
<td>1,085</td>
<td>1,146</td>
<td>1,085</td>
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</tbody>
</table>

All inventories are current assets.

14. Non-Financial Assets - Other

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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>126</td>
<td>90</td>
<td>126</td>
<td>90</td>
</tr>
<tr>
<td>Total</td>
<td>126</td>
<td>90</td>
<td>126</td>
<td>90</td>
</tr>
</tbody>
</table>

All prepayments are current assets.

15. Provision and Payables

15(a) Employee entitlements

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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued Salaries</td>
<td>398</td>
<td>360</td>
<td>398</td>
<td>360</td>
</tr>
<tr>
<td>Recreation Leave</td>
<td>1,308</td>
<td>1,277</td>
<td>1,308</td>
<td>1,277</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>2,004</td>
<td>1,778</td>
<td>2,004</td>
<td>1,778</td>
</tr>
<tr>
<td>Superannuation</td>
<td>256</td>
<td>214</td>
<td>256</td>
<td>214</td>
</tr>
<tr>
<td>Other</td>
<td>121</td>
<td>4</td>
<td>121</td>
<td>4</td>
</tr>
<tr>
<td>Aggregate employee entitlement liability</td>
<td>4,087</td>
<td>3,633</td>
<td>4,087</td>
<td>3,633</td>
</tr>
</tbody>
</table>

Employee provisions are categorised as follows:

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<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>2,148</td>
<td>1,840</td>
<td>2,148</td>
<td>1,840</td>
</tr>
<tr>
<td>Non-Current</td>
<td>1,939</td>
<td>1,793</td>
<td>1,939</td>
<td>1,793</td>
</tr>
<tr>
<td>Total</td>
<td>4,087</td>
<td>3,633</td>
<td>4,087</td>
<td>3,633</td>
</tr>
</tbody>
</table>

15(b). Suppliers

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors - Art Acquisitions</td>
<td>6,467</td>
<td>15,435</td>
<td>6,467</td>
<td>15,435</td>
</tr>
<tr>
<td>Trade Creditors</td>
<td>236</td>
<td>79</td>
<td>219</td>
<td>79</td>
</tr>
<tr>
<td>Other Creditors</td>
<td>642</td>
<td>1,348</td>
<td>636</td>
<td>1,023</td>
</tr>
<tr>
<td>Unearned Income</td>
<td>271</td>
<td>50</td>
<td>271</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>7,616</td>
<td>16,912</td>
<td>7,583</td>
<td>16,587</td>
</tr>
</tbody>
</table>

Payable - Suppliers are categorised as follows:

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<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>4,335</td>
<td>10,467</td>
<td>4,312</td>
<td>10,142</td>
</tr>
<tr>
<td>Non-Current</td>
<td>3,281</td>
<td>5,445</td>
<td>3,281</td>
<td>6,445</td>
</tr>
<tr>
<td>Total</td>
<td>7,616</td>
<td>16,912</td>
<td>7,583</td>
<td>16,587</td>
</tr>
</tbody>
</table>
### 16. Equity

#### CONSOLIDATED

<table>
<thead>
<tr>
<th>Item</th>
<th>Contributed Equity</th>
<th>Accumulated Results</th>
<th>Asset Revaluation Reserve</th>
<th>TOTAL EQUITY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2003  $000</td>
<td>2002  $000</td>
<td>2003  $000</td>
<td>2002 $000</td>
</tr>
<tr>
<td>Balance 1 July 2002</td>
<td>76,712</td>
<td>72,712</td>
<td>623,980</td>
<td>622,920</td>
</tr>
<tr>
<td>Operating Result</td>
<td>193,935</td>
<td>129,191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increase/(decrease)</td>
<td></td>
<td></td>
<td></td>
<td>2,191</td>
</tr>
<tr>
<td>Equity Injection</td>
<td>4,000</td>
<td>4,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital Use Charge</td>
<td>-188,186</td>
<td>-127,831</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance 30 June 2003</td>
<td>80,712</td>
<td>76,712</td>
<td>629,729</td>
<td>623,980</td>
</tr>
</tbody>
</table>

#### NGA ONLY

<table>
<thead>
<tr>
<th>Item</th>
<th>Contributed Equity</th>
<th>Accumulated Results</th>
<th>Asset Revaluation Reserve</th>
<th>TOTAL EQUITY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2003  $000</td>
<td>2002  $000</td>
<td>2003  $000</td>
<td>2002 $000</td>
</tr>
<tr>
<td>Balance 1 July 2002</td>
<td>76,712</td>
<td>72,712</td>
<td>621,292</td>
<td>617,318</td>
</tr>
<tr>
<td>Operating Result</td>
<td>193,393</td>
<td>131,805</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increase/(decrease)</td>
<td></td>
<td></td>
<td></td>
<td>2,191</td>
</tr>
<tr>
<td>Equity Injection</td>
<td>4,000</td>
<td>4,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital Use Charge</td>
<td>-188,186</td>
<td>-127,831</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance 30 June 2003</td>
<td>80,712</td>
<td>76,712</td>
<td>626,499</td>
<td>621,292</td>
</tr>
</tbody>
</table>

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### TABLE A
Movement summary 2002-2003 for all assets irrespective of valuation basis (Consolidated only)

<table>
<thead>
<tr>
<th>Item</th>
<th>Collection Assets $'000</th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Total land and buildings $'000</th>
<th>Other infrastructure, plant &amp; equipment $'000</th>
<th>Intangibles $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 1 July 2002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross book value</td>
<td>1,598,576</td>
<td>4,450</td>
<td>112,836</td>
<td>117,086</td>
<td>1,483</td>
<td>1,055</td>
<td>1,718,202</td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>5,937</td>
<td>na</td>
<td>2,880</td>
<td>2,880</td>
<td>0</td>
<td>501</td>
<td>3,978</td>
</tr>
<tr>
<td>Net book value</td>
<td>1,592,639</td>
<td>4,450</td>
<td>109,656</td>
<td>114,165</td>
<td>1,483</td>
<td>554</td>
<td>1,709,124</td>
</tr>
<tr>
<td>Additions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>by purchase</td>
<td>6,175</td>
<td>0</td>
<td>1,988</td>
<td>1,988</td>
<td>334</td>
<td>90</td>
<td>8,627</td>
</tr>
<tr>
<td>From acquisition of operations</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Net revaluation increment/decrement</td>
<td>0</td>
<td>300</td>
<td>1,891</td>
<td>2,191</td>
<td>0</td>
<td>0</td>
<td>2,191</td>
</tr>
<tr>
<td>Depreciation/amortisation expense</td>
<td>5,652</td>
<td>na</td>
<td>1,770</td>
<td>1,770</td>
<td>207</td>
<td>193</td>
<td>7,822</td>
</tr>
<tr>
<td>Recoverable amount write-downs</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From disposal of operations</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other disposables</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>51</td>
<td>0</td>
<td>51</td>
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<tr>
<td>As at 30 June 2003</td>
<td>1,604,752</td>
<td>4,750</td>
<td>111,765</td>
<td>116,515</td>
<td>1,816</td>
<td>1,145</td>
<td>1,724,229</td>
</tr>
<tr>
<td>Gross book value</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>11,248</td>
<td>na</td>
<td>0</td>
<td>0</td>
<td>207</td>
<td>694</td>
<td>12,149</td>
</tr>
<tr>
<td>Net book value</td>
<td>1,593,505</td>
<td>4,750</td>
<td>111,765</td>
<td>116,515</td>
<td>1,609</td>
<td>451</td>
<td>1,712,066</td>
</tr>
</tbody>
</table>

### TABLE B
Summary of balances at valuation as at 30 June 2003 (Consolidated only)

<table>
<thead>
<tr>
<th>Item</th>
<th>Collection Assets $'000</th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Total land and buildings $'000</th>
<th>Other infrastructure, plant &amp; equipment $'000</th>
<th>Intangibles $'000</th>
<th>TOTAL $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 30 June 2003</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>1,604,752</td>
<td>4,750</td>
<td>111,765</td>
<td>116,515</td>
<td>1,816</td>
<td>1,145</td>
<td>1,724,229</td>
</tr>
<tr>
<td>Accumulated Depreciation</td>
<td>11,248</td>
<td>na</td>
<td>0</td>
<td>0</td>
<td>207</td>
<td>694</td>
<td>12,149</td>
</tr>
<tr>
<td>Net book value</td>
<td>1,593,505</td>
<td>4,750</td>
<td>111,765</td>
<td>116,515</td>
<td>1,599</td>
<td>451</td>
<td>1,712,066</td>
</tr>
<tr>
<td>As at 30 June 2002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>1,598,576</td>
<td>4,450</td>
<td>112,836</td>
<td>117,086</td>
<td>1,483</td>
<td>1,055</td>
<td>1,718,202</td>
</tr>
<tr>
<td>Accumulated Depreciation</td>
<td>5,597</td>
<td>na</td>
<td>2,980</td>
<td>2,980</td>
<td>0</td>
<td>501</td>
<td>9,078</td>
</tr>
<tr>
<td>Net book value</td>
<td>1,593,981</td>
<td>4,450</td>
<td>109,656</td>
<td>114,146</td>
<td>1,483</td>
<td>564</td>
<td>1,708,134</td>
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</table>
Notes to and forming part of the financial statements

<table>
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<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>18. Cash Flow Reconciliation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reconciliation of operating surplus to net cash from operating activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating Surplus</td>
<td>193,334</td>
<td>129,191</td>
<td>193,393</td>
<td>131,605</td>
</tr>
<tr>
<td>Non Cash Items</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disproportion and amortisation</td>
<td>7,822</td>
<td>7,483</td>
<td>7,822</td>
<td>7,483</td>
</tr>
<tr>
<td>Bad debt expense</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Write down of assets</td>
<td>18</td>
<td>174</td>
<td>18</td>
<td>174</td>
</tr>
<tr>
<td>Gain on sale of shares</td>
<td>(51)</td>
<td>(242)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>By stock share issue</td>
<td>0</td>
<td>(1)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Loss from disposal of non-current assets</td>
<td>9</td>
<td>45</td>
<td>9</td>
<td>45</td>
</tr>
<tr>
<td>Gifts of works of art</td>
<td>(1,555)</td>
<td>(988)</td>
<td>(1,555)</td>
<td>(1,010)</td>
</tr>
<tr>
<td>Gifts of plant and equipment</td>
<td>(2)</td>
<td>0</td>
<td>(2)</td>
<td>0</td>
</tr>
<tr>
<td>Capitalisation of Conservation salary costs</td>
<td>(260)</td>
<td>0</td>
<td>(260)</td>
<td>0</td>
</tr>
<tr>
<td>Recognition of assets purchased in prior years</td>
<td>(10)</td>
<td>(124)</td>
<td>(10)</td>
<td>(124)</td>
</tr>
<tr>
<td>Change in Assets and Liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase)/decrease in receivables</td>
<td>(465)</td>
<td>(595)</td>
<td>(434)</td>
<td>(581)</td>
</tr>
<tr>
<td>(Increase)/decrease in inventories</td>
<td>(61)</td>
<td>(52)</td>
<td>(51)</td>
<td>(52)</td>
</tr>
<tr>
<td>(Increase)/decrease in other assets</td>
<td>14</td>
<td>52</td>
<td>3</td>
<td>52</td>
</tr>
<tr>
<td>Increase/(decrease) in creditors</td>
<td>(207)</td>
<td>(111)</td>
<td>95</td>
<td>(388)</td>
</tr>
<tr>
<td>Increase/(decrease) in provisions for employee entitlements</td>
<td>453</td>
<td>415</td>
<td>453</td>
<td>415</td>
</tr>
<tr>
<td>Net cash from/(used by) operating activities</td>
<td>195,642</td>
<td>135,272</td>
<td>199,474</td>
<td>137,625</td>
</tr>
</tbody>
</table>

19. National Gallery of Australia Fund
The National Gallery of Australia Fund was established by sub-section 36(1) of the National Gallery Act 1975 to receive gifts and bequests of money other than on trust and for the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Statement of Financial Performance.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 July</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Income</td>
<td>2,426</td>
<td>4,312</td>
</tr>
<tr>
<td>Donations</td>
<td>2,989</td>
<td>3,006</td>
</tr>
<tr>
<td>Interest</td>
<td>123</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>5,538</td>
<td>7,409</td>
</tr>
<tr>
<td>Expenditure</td>
<td>2,661</td>
<td>4,959</td>
</tr>
<tr>
<td>Acquisition of works of art</td>
<td>283</td>
<td>24</td>
</tr>
<tr>
<td>Touring Exhibition Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2,394</td>
<td>2,426</td>
</tr>
</tbody>
</table>

20. Remuneration of Executive Officers
The aggregate amount of total remuneration of officers shown below:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>The number of executive officers included in these figures are shown in the specified bands as follows:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$100,000 - $110,000</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>$110,001 - $120,000</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>$120,001 - $130,000</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>$130,001 - $140,000</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$140,001 - $150,000</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>$150,001 - $160,000</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$160,001 - $170,000</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$170,001 - $180,000</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>

The executive officers' remuneration includes officers who received remuneration of $100,000 or more in the year who were concerned with or took part in the management of the Gallery during 2002-2003 except the Director. Details in relation to the Director have been incorporated into Note 25.
Notes to and forming part of the financial statements

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>21. Remuneration of Auditors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amounts received or due and receivable by the Australian National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation</td>
<td>55,500</td>
<td>53,000</td>
</tr>
<tr>
<td>Total</td>
<td>55,500</td>
<td>53,000</td>
</tr>
</tbody>
</table>

RSM Bird Cameron partners have been contracted by ANAO to provide audit services on the ANAO’s behalf. Fees for these services are included above. No other services were provided by RSM Bird Cameron during the reporting period.

No other services were provided by the ANAO during the reporting period.

22. Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund is a trust established in 1988. The National Gallery of Australia is the Trustee of the trust. The Gallery as Trustee holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AAS 24 - Consolidated Financial Statements.

23. Controlled Entity - National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a company incorporated under the Corporations Act as a company limited by guarantee and not having share capital.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AAS 24 - Consolidated Financial Statements.

The Foundation’s statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

24. Financial Reporting by Segments

The National Gallery of Australia and the economic entity are based in the Australian Capital Territory and operate predominantly to:

- develop and maintain a national collection of works of art;
- increase awareness, appreciation and understanding of the visual arts;
- present a range of programs including travelling exhibitions of works of art; and
- provide facilities to properly house the national collection of works of art.

25. Remuneration of Council Members including the Director

Remuneration received or due and receivable by council members

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>$10,000 - $20,000</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>$20,001 - $30,000</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>$30,001 - $50,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$50,001 - $100,000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$100,001 - $200,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>$200,001 - $250,000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$250,001 - $270,000</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10,000 - $20,000</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>$20,001 - $30,000</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>$30,001 - $50,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$50,001 - $100,000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$100,001 - $200,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>$200,001 - $250,000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$250,001 - $270,000</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

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

Notes to and forming part of the financial statements

26. Related Party Disclosures

(a) Controlled Entity - National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation. The National Gallery of Australia has waived the remainder of this expenditure, $211,351 ($203,387 in 2001/2002) which constitutes resources provided to the Foundation.

The Foundation has also received services from the National Gallery of Australia free of charge for which a monetary value has not been determined. These services were generally administrative in nature and include staff, accommodation, telephones, heat, light and power and the use of furniture and equipment.

The Foundation donated $1,425,856 ($3,045,823 in 2001/2002) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

(b) Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund has received services from the National Gallery of Australia free of charge for which a monetary value has not been determined. These services were generally administrative in nature and include staff, accommodation, telephones, heat, light and power and the use of furniture and equipment.

The Gordon Darling Australasian Print Fund donated $98,938 to the National Gallery of Australia during the year. Donations consisted of works of art and payment of expenses associated with promoting the print collection.

26. Related Party Disclosures (continued)

(c) Council Members

Members of the National Gallery of Australia Council during the financial year were:

<table>
<thead>
<tr>
<th>Name</th>
<th>Date commenced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr P Bacon AM (retired 7/3/03)</td>
<td>04.12.96</td>
</tr>
<tr>
<td>Dr A Berg AM</td>
<td>20.08.97</td>
</tr>
<tr>
<td>Mr Robert Champion de Crempigny AC</td>
<td>31.05.02</td>
</tr>
<tr>
<td>Mr M Chaney</td>
<td>13.12.00</td>
</tr>
<tr>
<td>Dr P Farrell</td>
<td>06.02.01</td>
</tr>
<tr>
<td>Dr B Kennedy (Director)</td>
<td>08.09.97</td>
</tr>
<tr>
<td>Ms A Lewis AM</td>
<td>24.11.98</td>
</tr>
<tr>
<td>Mr H Mitchell (Chairman from 1/1/01)</td>
<td>24.11.98</td>
</tr>
<tr>
<td>Mrs R Packer</td>
<td>26.06.02</td>
</tr>
<tr>
<td>Ms L Williams AM</td>
<td>20.08.97</td>
</tr>
</tbody>
</table>

No council member has received or become entitled to receive a benefit by reason of contract made by the National Gallery of Australia with the council member or with a related entity of the council member.

Council members are paid in accordance with Remuneration Tribunal determinations as provided by section 16 of the National Gallery Act 1975.

27. Economic Dependency

The National Gallery of Australia was established by the National Gallery Act 1975 and is controlled by the Commonwealth of Australia.

The National Gallery of Australia is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

28. Payables Denominated in Foreign Currency

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$900</td>
<td>$900</td>
<td>$900</td>
<td>$900</td>
</tr>
<tr>
<td>Due within one year US Dollars</td>
<td>1,680</td>
<td>3,680</td>
<td>1,680</td>
<td>3,680</td>
</tr>
</tbody>
</table>

29. Events Occurring After Reporting Date

There are no events that occurred after balance date that have an impact on the 2002-2003 financial statements.

30. Average Staffing Levels

The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>226</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>226</td>
<td>240</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation Acts 1 and 3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Appropriation Acts 2 and 4</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Available for payment of CRF</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4,000</td>
<td>0</td>
</tr>
<tr>
<td>Payments made out of CRF</td>
<td>220,070</td>
<td>220,070</td>
<td>157,638</td>
<td>157,638</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Balance carried forward to next year</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1,229</td>
<td>1,229</td>
</tr>
<tr>
<td>Appropriations Receivable represented by</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Note 31: Appropriations
### 32. Financial Instruments

#### a) Terms, conditions and accounting policies

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Notes</th>
<th>Accounting Policies and Methods (including recognition criteria and measurement basis)</th>
<th>Nature of underlying instrument (including significant terms and conditions affecting the amount, timing and certainty of cash flows)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits at call</td>
<td>6</td>
<td>Deposits are recognised at their nominal amounts. Interest is credited as it accrues.</td>
<td>Interest is earned on the daily balance at the prevailing daily rate and is paid monthly on the first working day of the next month.</td>
</tr>
<tr>
<td>Commercial Bills</td>
<td>6</td>
<td>The bills are recognised at cost. Interest is accrued as it is earned.</td>
<td>The Commercial Bills are held with UBBA, WBC and NAB and will mature in July and August 2003. An effective interest rate of 4.8% will be paid at the time each bill matures.</td>
</tr>
<tr>
<td>Shares in listed companies</td>
<td>7</td>
<td>Shares are carried at cost. Dividend income is recognised when receivable.</td>
<td>Shares held are ordinary shares.</td>
</tr>
<tr>
<td>Receivables for goods and services</td>
<td>8</td>
<td>These receivables are recognised at their nominal amounts due less any provision for bad and doubtful debts. Provisions are made when the collection of the debt is judged to be less rather than more likely.</td>
<td>Credit terms are net 30 days. (2001-2002: 30 days)</td>
</tr>
<tr>
<td>Appropriation Receivable</td>
<td>8</td>
<td>This receivable is recognised at the nominal amount due.</td>
<td>Additional appropriation made by Parliament for insurance supplement which has not been drawn down at the reporting date.</td>
</tr>
</tbody>
</table>

#### Financial Liabilities

Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.

#### Payables - Suppliers

Creditors and debtors are recognised at their nominal amounts. Settlement is usually net 30 days. (2001-2002: 30 days).

### (b) Interest Rate Risk

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Notes</th>
<th>Floating Interest Rate 02-03</th>
<th>Floating Interest Rate 01-02</th>
<th>Fixed Interest Rate 02-03</th>
<th>Fixed Interest Rate 01-02</th>
<th>Non-Interest Bearing 02-03</th>
<th>Non-Interest Bearing 01-02</th>
<th>Total 02-03</th>
<th>Total 01-02</th>
<th>Weighted Average Effective Interest Rate 02-03</th>
<th>Weighted Average Effective Interest Rate 01-02</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial Assets (Recognised)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>6</td>
<td>7,267</td>
<td>13,384</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash on Hand</td>
<td>6</td>
<td>9,096</td>
<td>3,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commercial Bills</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shares in listed companies</td>
<td>8</td>
<td>1,388</td>
<td>1,602</td>
<td>1,388</td>
<td>1,602</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation receivable</td>
<td>8</td>
<td>1,226</td>
<td>1,226</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Financial Assets (Recognised)</td>
<td></td>
<td>7,267</td>
<td>13,384</td>
<td>9,096</td>
<td>3,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables - Suppliers</td>
<td>18b</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### (c) Net Fair Values of Financial Assets and Liabilities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total carrying amount</td>
<td>Aggregate net fair value</td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>7,267</td>
<td>7,267</td>
</tr>
<tr>
<td>Cash on Hand</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Commercial Bills</td>
<td>9,079</td>
<td>9,079</td>
</tr>
<tr>
<td>Shares in listed companies</td>
<td>1,358</td>
<td>1,553</td>
</tr>
<tr>
<td>Debtors</td>
<td>502</td>
<td>502</td>
</tr>
<tr>
<td>Appropriation Receivable</td>
<td>1,229</td>
<td>1,229</td>
</tr>
<tr>
<td>Other</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td><strong>Total Financial Assets</strong></td>
<td><strong>19,503</strong></td>
<td><strong>19,698</strong></td>
</tr>
</tbody>
</table>

**Financial Liabilities (Recognised)**

| Payables - Suppliers | 15b | 7,616 | 7,616 | 16,911 | 16,911 |

**Total Financial Liabilities (Recognised)**

| 7,616 | 7,616 | 16,911 | 16,911 |
Financial Assets

The net fair values of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

The net fair values of shares in listed companies is the quoted market price at reporting date, adjusted for the transaction costs necessary for realisation.

Financial Liabilities

The net fair values for creditors and accrued which are short-term in nature, are approximated by their carrying amounts.

(d) Credit Risk Exposure

The economic entity's maximum exposures to credit risk at reporting date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the Statement of Financial Position.

The economic entity has no significant exposures to any concentrations of credit risk.

(e) Foreign Exchange Risk

The consolidated entity enters into forward exchange contracts to hedge actual and certain anticipated purchase commitments denominated in foreign currencies (principally US dollars).

The value of the foreign currency commitments at their hedged rate is $8,450,431. The value of the foreign currency commitments at the 30 June 2003 exchange rate is $5,039,478.
Note 33. Reporting by Outcomes

33 (a) Outcomes of the National Gallery of Australia

The National Gallery is structured to meet one outcome:

Outcome 1: Encourage understanding, knowledge and enjoyment of the visual arts by providing access to and information about work of art locally, nationally and internationally.

There are three outputs identified for the above outcome: Collection development, Collection Management and Access to and promotion of Works of Art.

33 (b) Net Cost of Outcome Delivery

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2002</th>
<th>2003</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Administered expenses</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Departmental outputs</td>
<td>37,028</td>
<td>36,578</td>
<td>37,028</td>
<td>36,578</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>37,028</td>
<td>36,578</td>
<td>37,028</td>
<td>36,578</td>
</tr>
<tr>
<td>Cost recovered from provision of goods and services to the non-government sector</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Administered expenses</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Departmental outputs</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total costs recovered</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other external revenues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Departmental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services - to related entities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>3,523</td>
<td>3,447</td>
<td>3,523</td>
<td>3,447</td>
</tr>
<tr>
<td>Art acquisitions - gifts</td>
<td>1,555</td>
<td>1,010</td>
<td>1,555</td>
<td>1,010</td>
</tr>
<tr>
<td>Interest</td>
<td>553</td>
<td>623</td>
<td>553</td>
<td>623</td>
</tr>
<tr>
<td>Other</td>
<td>1,289</td>
<td>1,217</td>
<td>1,289</td>
<td>1,217</td>
</tr>
<tr>
<td>Revenue from sale of assets</td>
<td>25</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td><strong>Total Departmental</strong></td>
<td>6,945</td>
<td>6,322</td>
<td>6,945</td>
<td>6,322</td>
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<tr>
<td><strong>Total other external revenues</strong></td>
<td>6,945</td>
<td>6,322</td>
<td>6,945</td>
<td>6,322</td>
</tr>
<tr>
<td><strong>Net cost/(contribution) of outcome</strong></td>
<td>-30,083</td>
<td>-32,256</td>
<td>-30,083</td>
<td>-32,256</td>
</tr>
</tbody>
</table>

The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.
The Capital Usage Charge is not included in any of the Net cost/(contribution) of outcomes as it is not an operating expense.
### Departmental Revenues and Expenses by Outputs

<table>
<thead>
<tr>
<th></th>
<th>Output 1.1</th>
<th>Output 1.2</th>
<th>Output 1.3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2003 $'000</td>
<td>2002 $'000</td>
<td>2003 $'000</td>
<td>2002 $'000</td>
</tr>
<tr>
<td><strong>Operating Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>959</td>
<td>936</td>
<td>3,348</td>
<td>3,352</td>
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<tr>
<td>Suppliers</td>
<td>473</td>
<td>509</td>
<td>2,010</td>
<td>1,453</td>
</tr>
<tr>
<td>Depreciation and Amortisation</td>
<td>2,084</td>
<td>2,063</td>
<td>2,334</td>
<td>2,267</td>
</tr>
<tr>
<td>Write down of assets</td>
<td>2</td>
<td>0</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Value of assets sold</td>
<td>0</td>
<td>60</td>
<td>6</td>
<td>85</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td>3,518</td>
<td>3,568</td>
<td>7,705</td>
<td>7,138</td>
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<tr>
<td>Funded by:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenues from Government</td>
<td>61,387</td>
<td>14,030</td>
<td>66,071</td>
<td>28,532</td>
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<tr>
<td>Sale of Goods and Services</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Contributions</td>
<td>2,197</td>
<td>3,018</td>
<td>795</td>
<td>20</td>
</tr>
<tr>
<td>Art acquisitions - gifts</td>
<td>1,555</td>
<td>1,010</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest</td>
<td>184</td>
<td>55</td>
<td>90</td>
<td>113</td>
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<tr>
<td>Other</td>
<td>51</td>
<td>32</td>
<td>68</td>
<td>39</td>
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<tr>
<td><strong>Total Operating Revenue</strong></td>
<td>65,334</td>
<td>18,152</td>
<td>67,027</td>
<td>28,712</td>
</tr>
</tbody>
</table>

The National Gallery's outcomes and outputs are described in note 33A.
The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.
The Capital Usage Charge is not included in any of the Net cost(contribution) of outcomes as it is not an operating expense.

### Major Classes of Administered Revenues and Expenses by Outcomes

The National Gallery of Australia does not have any administered revenues or expenses
APPENDIX

1 Council of the National Gallery of Australia 2002–2003

The following members served on the Council and on Council Committees during the year ending 30 June 2003. The Council met on six occasions in the year, the Risk Management and Audit Committee on four occasions, and the Development and Marketing Committee on two occasions with the Committee being disbanded in October 2002. Since that time issues previously addressed by the Development and Marketing Committee have been considered by the full Council. In addition an Acquisitions Committee contributed to decisions taken by the Council with regard to the acquisition of works of art and a Building Committee assisted the management of the Gallery Refurbishment and Enhancement Project until it was disbanded in December 2002.

<table>
<thead>
<tr>
<th>APPOINTMENT TERMS</th>
<th>COUNCIL MEETINGS</th>
<th>COUNCIL COMMITTEE MEETINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ELIGIBLE TO ATTEND</td>
<td>ATTENDED</td>
</tr>
<tr>
<td>Mr Harold Mitchell¹</td>
<td>24/11/98 – 23/11/01</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>20/12/01 – 19/12/04</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>20/12/01 – 19/12/04</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Dr Brian Kennedy (Director)</td>
<td>8/9/97 – 31/8/02</td>
</tr>
<tr>
<td></td>
<td>1/9/02 – 31/8/04</td>
<td>6</td>
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<tr>
<td></td>
<td>1/9/02 – 31/8/04</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Mr Phillip Bacon AM</td>
<td>4/12/96 – 3/12/99</td>
</tr>
<tr>
<td></td>
<td>4/12/99 – 7/3/03</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>4/12/99 – 7/3/03</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Mr Anthony Berg AM²</td>
<td>20/8/97 – 19/08/00</td>
</tr>
<tr>
<td></td>
<td>20/8/00 – 26/9/03</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>20/8/00 – 26/9/03</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Mr Michael Chaney</td>
<td>13/12/00 – 12/12/03</td>
</tr>
<tr>
<td></td>
<td>13/12/00 – 12/12/03</td>
<td>6</td>
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<tr>
<td></td>
<td>13/12/00 – 12/12/03</td>
<td>5</td>
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<tr>
<td></td>
<td>Dr Peter Farrell</td>
<td>6/2/01 – 5/2/04</td>
</tr>
<tr>
<td></td>
<td>6/2/01 – 5/2/04</td>
<td>6</td>
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<tr>
<td></td>
<td>6/2/01 – 5/2/04</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Mrs Ann Lewis AM</td>
<td>24/11/98 – 23/11/01</td>
</tr>
<tr>
<td></td>
<td>27/3/02 – 26/3/05</td>
<td>6</td>
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<tr>
<td></td>
<td>27/3/02 – 26/3/05</td>
<td>5</td>
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<tr>
<td></td>
<td>27/3/02 – 26/3/05</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Ms Lyn Williams AM</td>
<td>20/8/97 – 19/8/00</td>
</tr>
<tr>
<td></td>
<td>20/8/00 – 26/9/03</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>20/8/00 – 26/9/03</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>20/8/00 – 26/9/03</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Mr Robert Champion de Crespigny AC</td>
<td>16/5/02 – 15/5/05</td>
</tr>
<tr>
<td></td>
<td>16/5/02 – 15/5/05</td>
<td>6</td>
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<tr>
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<td>16/5/02 – 15/5/05</td>
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<td></td>
<td>16/5/02 – 15/5/05</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Mrs Roslyn Packer</td>
<td>26/6/02 – 25/6/05</td>
</tr>
<tr>
<td></td>
<td>26/6/02 – 25/6/05</td>
<td>6</td>
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<td>26/6/02 – 25/6/05</td>
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<td></td>
<td>26/6/02 – 25/6/05</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>26/6/02 – 25/6/05</td>
<td>2</td>
</tr>
</tbody>
</table>

¹Chairman from 01/01/01
²Chairman of the National Gallery of Australia Foundation
Council Committees

Risk Management and Audit Committee
Mr Michael Chaney (Chair)
Mr Robert Champion de Crespigny

Acquisitions Committee
Mr Philip Bacon, AM (Chair to 7.3.03)
Ms Lyn Williams AM
Mrs Ann Lewis AM
Mrs Roslyn Packer

Development and Marketing Committee
Mr Harold Mitchell (Chair)
Dr Brian Kennedy
Mr Philip Bacon AM
Ms Lyn Williams AM
Mrs Ann Lewis AM
Mrs Roslyn Packer

Building Committee
Mr Tony Berg AM
Mrs Lyn Williams AM
Mr Michael Chaney
APPENDIX

3 Staff of the National Gallery of Australia at 30 June 2003

Executive
Brian Kennedy, Director
Mary-Lou Lyon, Personal Assistant to the Director
Elizabeth Campbell, Executive Assistant
Alan Froud, Deputy Director
Kirsti Partridge, Personal Assistant to the Deputy Director/Council Secretary

Australian Art
Anna Gray, Assistant Director, Australian Art
Roger Butler, Senior Curator, Australian Prints and Drawings
Anne McDonald, Curator, Australian Prints and Drawings
Deborah Hart, Senior Curator, Australian Painting and Sculpture
Elena Taylor, Curator, Australian Painting and Sculpture
Rebecca Chandler, Curatorial Assistant, Australian Painting and Sculpture
Brenda Croft, Senior Curator, Aboriginal and Torres Strait Islander Art
Susan Jenkins, Assistant Curator, Aboriginal and Torres Strait Islander Art
Anne Chivas, Administrative Assistant
Emma Fowler-Thomason, Gordon Darling Graduate Intern
Stephen Gilchrist, Trainee Assistant Curator, Aboriginal and Torres Strait Islander Art

International Art
Jorg Zutter, Assistant Director, International Art
Andrea Cross, Executive Assistant
Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books
Mark Henshaw, Curator, International Prints, Drawings and Illustrated Books
Lucina Ward, Assistant Curator, International Paintings and Sculpture
Robyn Maxwell, Senior Curator, Asian Art
Charlotte Galloway, Assistant Curator, Asian Art
Carol Cains, Assistant Curator, Asian Art
Madeleine McClelland, Assistant Curator, Asian Art
Caroline Davies, Research Assistant, Asian Art
Jane Marsden, Administrative Assistant
Anne O’Hehir, Assistant Curator, International and Australian Photography
Christine Dixon, Senior Curator, Research
Steve Tonkin, Assistant Curator, Research
Robert Bell, Senior Curator, International and Australian Decorative Arts and Design

Collection Services
Erica Persak, Assistant Director, Collection Services
Lesley Arjonilla, Administrative Assistant

Conservation
Janet Hughes, Head of Conservation
Allan Byrne, Senior Conservator, Painting
Kim Brunoro, Conservator, Painting
Sheridan Roberts, Conservator, Painting
Andrea Wise, Senior Conservator, Paper, Photographs and Moving Images
Fiona Kemp, Conservator, Paper, Photographs and Moving Images
James Ward, Conservator, Paper, Photographs and Moving Images
Debbie Ward, Senior Conservator, Textiles
Micheline Ford, Conservator, Textiles
Charis Tyrrel, Conservator, Textiles
Solitaire Sani, Conservator, Textiles
Jane Wild, Conservator, Textiles
Jael Muspratt, Conservation Assistant, Textiles
Helen Hanley, Conservation Assistant, Textiles
Benita Johnson, Acting Senior Conservator, Objects
Gloria Morales, Conservator, Objects (on long term leave)
Victoria Gill, Conservator, Objects
Stefanie Woodruff, Conservator, Loans & Exhibitions (on long term leave)
Jaishree Srinivasav, Conservator, Loans & Exhibitions
Lisa Addison, Preventive Conservator
Nicola Hall, Conservator
Jessie Firth, Conservation Assistant
Caroline Whitely, Conservation Assistant
Greg Howard, Conservation Technician, Framing
Shulan Birch, Senior Mountcutter
John Wayte, Mountcutter
Cheree Martin, Administrative Assistant

Research Library
Margaret Shaw, Chief Librarian
Gillian Currie, Acquisitions Librarian
Helen Hyland, Bibliographic Services Librarian
Vicki Marsh, Cataloguer/Reference Librarian
Kathleen Collins, Reference Librarian
Samantha Pym, Acquisitions Officer
Cheng Phillips, Serials Officer
Kate Brennand, Inter-Library Loans / Exchange Officer
Caitlin Perriman, Documentation / Cataloguing Officer
Anna Reidy, Documentation Filer / Shelver
Kelly Sturgiss, Documentation Filer / Shelver

Registration
Ren Pryor, Acting Registrar, Collections
Pam Bailey, Administrative Assistant
Adrian Finney, Associate Registrar, Documentation and Storage
Maree Darrell, Assistant Registrar, Documentation and Storage Coordination
Teresita Cashmore, Senior Registration Officer, Documentation
Rebecca Corbell, Assistant Registrar, Loans
David Nugent, Registration Officer
Valerie Alfonzi, Senior Registration Officer, Collections Storage
Fiona Hinton, Registration Officer
Rose Montebello, Registration Officer
Jane Saker, Registration Officer
Jeremy Russell, Registration Officer
Sam Bottari, Registration Officer
Katrina Power, Assistant Registrar, Exhibitions
Bruce Egan, Registration Officer
Peter Hendricks, Senior Registration Officer, Loans and Documentation
Adam Mann, Registration Officer
Sarah Millgate, Registration Officer

Imaging Resource Unit
Bruce Moore, Manager, Imaging Resources
Eleni Kypridis, Photographer
Steve Nebauer, Photographer
Barry Le Lievre, Photographer
Roger Booth, Visual Resources Librarian
Wilhelmina Kemperman, Imaging Coordinator

Access Services
Ron Ramsey, Assistant Director, Access Services
Claudia Hyles, Acting Administrative Assistant

Education and Public Programs
Susan Herbert, Head of Education and Public Programs

Education
Jenny Manning, Project Coordinator
Phillipa Winn, Project Officer
Jo-Anne Walsh, Administrative Officer, Bookings
Joanna Krabman, Project Officer
Juliet Flook, Administrative Officer, Voluntary Guides

Public Programs
Greg Marginson, Acting Manager, Public Programs
Michael Fensom-Lavender, Acting Project Officer
Ben Divall, Acting Project Coordinator
Egidio Ossato, Audio Visual Technician

Multimedia
Jose Robertson, Multimedia Coordinator
Andrew Powrie, Designer / Developer
Nicole Ryan, Project Officer

Exhibitions
Adam Worrall, Head of Exhibitions and Travelling Exhibitions
Mark Bayly, Manager Exhibitions
David Turnbull, Project Officer
Beatrice Graulton, Project Officer
Patrice Riboust, Senior Exhibitions Designer
Isobel Trundle, Exhibition Designer
Lloyd Hurrell, Art Handler
Ben Taylor, Art Handler
Peter Vandermark, Art Handler
Derek O’Connor, Art Handler
Joel Bliss, Art Handler

Workshop
Brett Redfern, Carpenter
Charles Summerell, Carpenter
Darren Houlihan, Fitter
David Sharrock, Carpenter
Helmut Rudolf, Painter

Travelling Exhibitions
Belinda Cotton, Manager, Travelling Exhibitions
Maryanne Voyazis, Acting Project Officer
Helene Hayes, Project Officer
Melanie Douglas, Project Officer

Visitor Services
Piera Bigna, Visitor Services Officer
Evelyn Dyball, Visitor Services Officer
Christine Nicholas, Visitor Services Officer
Janet Matson, Visitor Services Officer

Membership
Sylvia Jordan, Coordinator, Membership
Peita Cockram, Administrative Officer, Membership
Helen Kennett, Administrative Assistant, Membership

Marketing and Merchandising
Ruth Patterson, Assistant Director, Marketing and Merchandising

Public Affairs
Helen Power, Public Affairs Officer
Ken Hunt, Public Affairs Officer

Marketing
Elizabeth Malone, Marketing Manager
Lyn Brown, Events Coordinator
Publications and Design
Kirsty Morrison, Acting Publications Manager
Carla Da Silva Pastrello, Graphic Designer
Sarah Robinson, Graphic Designer
Alexandra Payne, Editor
Eve Sullivan, Editor
Leanne Handreck, Rights and Permissions Officer
Alix Fiveash, Publishing Administrative Officer
Gyongyi Smee, Administrative Officer

Commercial Operations
Raymond Callan, Business Manager
Amy Mallett, Trade and Mail Order Sales Officer
Claudia Wilkinson, Shop Manager
Annette Stefanou, Assistant Manager
Susie Greentree, Shop Supervisor
Daniel Bigna, Shop Assistant
Ali Mackay-Sim, Shop Assistant

Development
Lyn Conybeare, Head of Development
Jennifer Wright, Sponsorship and Development Officer
Silvana Colucciello, Administrative Assistant

Finance
Margaret Baird, Head of Finance
Karyn Cooper, Manager, Finance
John Kearns, Assistant Manager
Trinh Poonpol, Finance Officer
Barbara Reinstadler, Finance Officer
Roberto Thomas, Finance Officer

Human Resource Management
Tony Rhynehart, Head of Human Resource Management
Helen Gee, Manager
Melinda Carlisle, Acting Manager, Human Resource Management
Debra Luck, Acting Assistant Manager, Human Resource Management
Manolina Ramsey, Assistant Personnel Officer
Lee Colvin, Salaries Clerk
Lisa Cargill, Recruitment Officer
Veselka Koneska, Administrative Assistant

Planning and Facilities
Phil Rees, Head of Planning and Facilities
Garry Cox, Manager Facilities Buildings
Joy Pensko, Planning and Facilities Support Officer
Tava Sitauti, Assistant Manager Facilities
Mathew Hogan, Electrician
Tui Tahi, Electrician
Michael Sultana, Airconditioning Service Officer
John Gryniwicz, General Maintenance Officer
Zora Santrac, Administrative Assistant
Josip Rukavina, General Maintenance Officer

Security
Pam McGilvary, Manager Planning and Security
Michael Hansen, Assistant Manager, Security
Gail McAllister, Assistant Manager, Security
Gale Millwood, Security Administrative Officer
John O’Malley, Senior Security Officer
Zek Stefek, Senior Security Officer
William Taylor, Senior Security Officer
Jose Campuzano, Senior Security Officer
Peter Duckworth, Senior Security Officer
Michael Lawrence, Senior Security Officer

Information Technology
Tony Bray, Acting Manager IT
Lorraine Jovanovic, Client Support Officer

Records Management
Rory McQuinn, Acting Manager
Margaret Stack, RMU Officer
Joanne Sultana, RMU Officer

Purchasing and Stores
Frank Navarro, Acting Supplies Manager
Philip Murphy, Acting Warehouse Manager
Annie Connor, Stores Officer
### Aboriginal and Torres Strait Islander Art

**Bell, Richard**  
Australia born 1953  
Kamilaroi people  
*A casual observation* 2002  
synthetic polymer paint, glue and gravel on canvas  
101.0 x 130.0 cm  
2002.519

*Delusional Grandeur* 2002  
synthetic polymer paint, glue and gravel on canvas  
183.0 x 92.0 cm  
2002.518

**Benn Kemerre, Billy**  
Australia born 1943  
Anmatyerr people  
*Harts Range/Alice Range* pre 1997  
synthetic polymer paint on fibreboard panel  
42.0 x 48.8 cm  
2002.326

*Rock Hill Bore–Near Harts Range* 2001  
synthetic polymer paint on fibreboard panel with Estapol  
39.5 x 50.0 cm  
2002.327

*Ching Spring–Harts Range Way* 2001  
synthetic polymer paint on fibreboard with Estapol  
27.7 x 40.5 cm  
2002.328

*Willy Bore* 2002  
synthetic polymer paint on linen  
10.4 x 30.2 cm  
2002.329

*Untitled/Alice Springs* unknown (pre 1999)  
synthetic polymer paint on fibreboard with Estapol  
34.8 x 62.9 cm  
2002.330

**Men's Corroboree* 2001  
synthetic polymer paint on linen  
10.6 x 42.7 cm  
2002.331

**Mud Place North Road** unknown  
synthetic polymer paint on timber with Estapol  
32.0 x 49.4 cm  
2002.332

**Bent, Hughie**  
Walmajarri people  
*Mankarnpatu* 2000  
synthetic polymer paint on canvas  
90.0 x 60.0 cm  
2002.382

**Bent, Jinny Ngarta**  
Walmajarri people  
*Wirrikarijartu—living waterhole* 2001  
synthetic polymer paint on canvas  
76.0 x 101.0 cm  
2002.383

**Dowling, Julie**  
Perth born 1969  
Yamatji people  
*Self portrait in our country* 2002  
synthetic polymer paint, oil and red ochre on canvas  
120.0 x 100.0 cm  
2002.377

**Entata, Irene Mbitjana**  
Australia born 1946  
Luritja people  
*Imanka (Mission times)* 2002  
hand-built terracotta pot, painted with overglazes  
31.0 x 21.0 cm  
2002.379

**Entata, Irene Mbitjana**  
Australia born 1946  
Luritja people  
*Imanka (Mission times)* 2002  
hand-built terracotta pot, painted with overglazes  
31.0 x 21.0 cm  
2002.511.A-B

**Entata, Irene Mbitjana**  
Australia born 1946  
Luritja people  
*Imanka (Mission times)* 2002  
hand-built terracotta pot, painted with overglazes  
31.0 x 21.0 cm  
2002.511.A-B

**Entata, Irene Mbitjana**  
Australia born 1946  
Luritja people  
*Imanka (Mission times)* 2002  
hand-built terracotta pot, painted with overglazes  
31.0 x 21.0 cm  
2002.511.A-B

**Hermannsburg Potters**  
Western Aranda (Arrente)  
*Imankinyanga Lyatinga Unah [Our History]* 2001  
synthetic polymer paint on canvas  
370.0 x 270.0 cm  
2002.507

**Huddleston, Michelle**  
Ngandi people  
*Runaway Wife* 2002  
synthetic polymer paint on canvas  
55.0 x 55.0 cm  
2002.311

**Inkamala, Judith**  
Australia born 1948  
*Nturte* 2002  
hand-built terracotta pot, painted with overglazes  
41.0 x 33.0 cm  
2002.508.A-B

**Iynu, James**  
Australia born 1959  
Burarrá, Anbarra people  
*Buluwuna* 2002  
natural pigments on eucalyptus bark  
144.0 x 66.0 cm  
2003.11

**Jadbalag, Mary**  
Australia born 1938  
Burarra, Anbarra people  
*Fish fence* 2001  
sand palm fibre, bush string  
107.0 x 332.6 cm  
2002.379

**Jin.Guwaraba, Mary**  
Australia born 1933  
Burarra, Anbarra people  
*Fish trap* 2002  
pandanu, bush string  
152.0 x 47 cm, 44.0 cm  
2002.378
JONES, Dianne
Australia born 1966
Balardung/Nyoongar people
Aboriginal dot painting series #1
2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.501

Aboriginal dot painting series #4
2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.502

Aboriginal dot painting series #5
2001
Inkjet on photo paper
60.0 x 60.0 cm
2002.503

LHOOQ ERE! 2001
Inkjet on canvas
114.0 x 91.0 cm
2002.504

Shearing the rams 2001
Inkjet on canvas
121.9 x 182.6 cm
2002.505

Jones picnic 2001
Inkjet on canvas
73.7 x 113.0 cm
2002.506

MALANGI, David
Mulanga, Central Arnhem Land, Northern Territory Australia born 1927–Yathalamarra, Central Arnhem Land, Northern Territory, Australia 1999
Manyarrngu people
Manbarrngu Mortuary Rites 1960s
2002.325

MARABAMBA, Mary
Australia born 1938
Eastern Kunwinjku people
Fish trap 2001
jungle vine, bush string interlacing
96.4 x 52.0 x 56.0 cm
2002.326

MAYNARD, Muriel
Australia born 1930
Tasmanian Aboriginal people
Shell necklace 2002
rye shells, stripy button shells, thread
circumference 80.0 cm
2002.333

Shell necklace 2002
rye shells, toothy shells, thread
circumference 193.0 cm
2002.334

Shell necklace 2002
toothy shells, black crow shells, thread
circumference 220.0 cm
2002.335

NAMBITJIN, Eubena
Australia born c. 1922
Purtitjarra, Mantjilytjarra, Wangkajungka and Kukatja people
Wati Kutjarra 2002
synthetic polymer paint on linen
150.0 x 100.0 cm
2002.390

Mindiki Karu 2002
synthetic polymer paint on linen
180.0 x 120.0 cm
2002.391

NAMBITJINPA, Alice
Australia born c. 1945
Pintupi people
Tali at Taliatapi 2002
synthetic polymer paint on canvas
299.0 x 158.0 cm
2002.515

NAMBITJINPA, Nyurapayia
Australia born c. 1935
Pintupi people
Untitled 2002
synthetic polymer paint on canvas
168.0 x 46.0 cm
2002.514

NAPANTJARRI, Tjunkiya
Australia born c. 1930
Pintupi people
The rockhole site of Umari, in Sandhill Country East of Mt Webb 2002
synthetic polymer paint on canvas
153.0 x 122.0 cm
2002.513

NAPANNANGKA
Purtitjarra, Mantjilytjarra, Wangkajungka and Kukatja people
Tjiuwljarra 2002
synthetic polymer paint on canvas
120.0 x 80.0 cm
2002.376

NAPARRULA, Ningura
Australia born c. 1938
Pintupi people
Untitled 2002
synthetic polymer paint on canvas
152.0 x 91.0 cm
2002.512

NERRIMAH, Jimmy
Australia born c.1923
Walmajarri people
Nyirtiwarnti 2002
synthetic polymer paint on canvas
91.0 x 76.0 cm
2002.384

NEWSON, Lennah
Australia born 1940
Tasmanian Aboriginal people
River reed basket 1 2002
river reed
without handle 18.6 x 20.6
2003.20

River reed basket 2 2002
river reed
without handle 17.4 x 25.0
2003.21

River reed basket 3 2002
river reed
Twining
without handle 19.0 x 26.8
2003.22

River reed basket 4 2003
river reed
without handle 25.0 x 35.0
2003.23

NGAMANDARA, Terry
Australia born 1950
Burarra, Gun-nartpa people
Gulach spike rush 2001
natural pigments on eucalyptus bark
120.0 x 65.0 cm
2003.12
NJIMINJUMA, Jimmy
Australia born 1945
Kuninjku (Eastern Kunwinjku) people
_Ngaloyd (Rainbow Serpent) 2001_
natural pigments on eucalyptus bark
241.0 x 73.0 cm
2003.10

NYUMI, Elizabeth
Australia born c.1947
Pintupi, Nungurrayi people
_Parwalla 2001_
synthetic polymer paint on linen
180.0 x 120.0 cm
2002.312

PRINCE OF WALES
Australia born c. 1935
– Australia, 2002
Dangbala, Larrakia people
_Body Marks 2002_
synthetic polymer paint on canvas
203.0 x 120.0 cm
2002.309

_Richardson, Eva_
Australia born c. 1939
Tasmanian Aboriginal people
_Kelp water carrier 2002_
bull kelp, tea-tree sticks, bush string
11.6 x 19.8 x 9.8 cm
2003.14

RUNGGIWANGA, Laura
Australia born 1954
Kunwinjku people
_Fish trap 2002_
pandanus, natural dyes, bush string interlacing
77.0 x 33.0 x 76.0 cm
2002.380

SIWES, Darren
Australia born 1968
Church 1 2000
cibachrome print
100.0 x 120.0 cm
2002.313

No Entry 2000
cibachrome print
100.0 x 120.0 cm
2002.314

TJUNGURRAYI, Helicopter
Australia born 1947
Kukatja people
_Water Story 2001_
synthetic polymer paint on linen
92.0 x 137.0 cm
2002.324

TOLESON TJUPURRULA, Turkey
Australia born 1938
– Australia, 2001
_Two Sites 2001_
screenprint
47.5 x 30.0 cm
2002.296.1

_Water Story 2001_
screenprint
47.0 x 30.0 cm
2002.296.2

_Wilikinkurna 2001_
screenprint
60.0 x 45.0 cm
2002.296.3

not titled 2001
screenprint
60.0 x 45.0 cm
2002.296.4

Straightening spears 2001
screenprint
60.0 x 90.0 cm
2002.296.5

Straightening spears 2001
screenprint
60.0 x 90.0 cm
2002.296.6

_Bush potato 2002_
screenprint
2002.296.7

Two Sites (woodblock) 2001
woodblock
2002.296.8

_Water Story (woodblock) 2001_
woodblock
2002.296.9

Wilikinkurna (woodblock) 2001
woodblock
2002.296.10

_Bush potato (woodblock) 2001_
woodblock
2002.296.11

UGLE, Primus
Nyoongar people
_Two-up on the Native Reserve camp 2002_
synthetic polymer paint on canvas
Aboriginal prisoners on Rottnest Island (Wadjemup) 2002
synthetic polymer paint on canvas
61.0 x 91.5 cm
2002.387

Policeman serving summons at South-West fringe camp 2002
synthetic polymer paint on canvas
50.5 x 61.0 cm
2002.388

Potato picking in the South-West 2002
synthetic polymer paint on canvas
45.7 x 55.9 cm
2002.389

UNGWANAKA, Rahel Kngwarria
Australia born 1946
Luritja people
Arra (kangaroo) 2002
hand-built terracotta pot, painted with overglazes
36.0 x 38.0 cm
2002.509

Kunaburra 2002
hand-built terracotta pot, painted with overglazes
34.0 x 26.0 cm
2002.510.A-B

UNKNOWN, Artist
Tasmanian Aboriginal people
Shell necklace c. 1920
rice (rye) shells, black crow shells, thread
circumference 152.0 cm
2003.15

Shell necklace c. 1920
green maireener shells, thread
circumference 140.0 cm
2003.16

Shell necklace c. 1920
mauve maireener shells, thread
circumference 100.0 cm
2003.17

Shell necklace c. 1920
deep mauve maireener shells, thread
circumference 126.0 cm
2003.18

WANAMBI, Wolpa
Australia born 1970
Marrakulu people
Yanawal ga Gurkawiuyu 2002
natural pigments on eucalyptus bark
166.0 x 90.0 cm
2002.516

Marrakulu Larrakitj 2002
natural pigments on wood
237.0 cm
2002.517

AUSTRALIAN DECORATIVE ARTS AND DESIGN

AITKEN-KUHNEN, Helen
Australia born 1952
Sculptural glass light 1993
Cast lead glass, enamel and anodised aluminium with inner fluorescent lamp fitting
34.0 x 29.0 x 29.0 cm
Purchased 2002
2002.520

Armring and embossed print of armring 1989
Armring: Sterling silver and champlevé enamel.
Print: Embossed paper
10.5 x 8.0 x 0.4 cm
Purchased 2002
2002.521.1-2

Pendant 2001
Stainless steel and pâte-de-verre glass with fused metallic dichroic glass inclusions
3.0 x 6.0 x 1.0 cm
Purchased 2002
2002.522

BOSCACCI, Louise
Australia born 1960
Flask for dew 2002
Stoneware with porcelain terra sigillata and bone china inlay
29.0 cm x 20.0 cm (diam)
Purchased 2002
2002.523

Holding place 2002
Porcelain with bone china inlay and Limoges porcelain slip
15.5 cm x 24.0 cm (diam)
Purchased 2002
2002.524

Another wet season missed 2002
Stoneware with porcelain terra sigillata and bone china inlay
15.0 cm, 28.0 cm (diam)
Purchased 2002
2002.525

KENNEDY, Sheridan
Australia born 1964
Crustaceous Chain–corallatus cauda
2001
Sterling silver and coral
70.0 x 4.0 x 2.0 cm
Purchased 2002
2002.526

Boa Twirler–avolare viperidae 2001
Sterling silver and feathers
40.0 x 25.0 x 10.0 cm
Purchased 2002
2002.527

KONISHI, Junji
Japan born 1953
Australia from 1990-2000
Tea service (teapot, sugar bowl and milk jug) 1992–3
925 silver and 18 carat gold
Raised, fabricated and polished
Teapot 15.5 x 22.5 x 17.5 cm
Sugar bowl 9.0 x 8.5 x 7.0 cm
Milk jug 9.0 x 10.0 x 7.0 cm
Purchased 2002
2002.534.1-3

LESSLIE, Mabel
Australia 1881–1961
Bowl with gumnut decoration 1929
earthenware
7.5 x 22.0 x 22.0 cm
Gift of Russell Lesslie 2002
2002.468

Vase 1928
glazed earthenware
14.0 x 8.5 x 8.5 cm
2002.469
**Pair of bookends with frog motif**
c. 1930
glazed earthenware
12.0 x 9.5 x 1.0 cm
12.3 x 10.5 x 9.5 cm
2002.470.A-B

**Asparagus plate** c.1930
glazed earthenware
8.5 x 29.5 x 14.4 cm
2002.471

**Coffee service**, comprising: coffeepot, bowl, jug, sugarbowl with lid, cup and two saucers
1914–1917
bone china with overglaze gilt painted decoration
coffee pot 18 x 13 x 11 cm
sugar bowl 9 x 9 x 13 cm
bowl 6 cm, 13.3 cm (diam)
jug 10.5 x 6 x 13.3 cm
tea cup 7.5 x 7.3 x 9.2 cm
tea cup 7.5 x 7.3 x 9.2 cm
saucer 2.5 cm x 13.7 cm (diam)
Gift of David Lesslie

**LINTON, James Walter Robert**
Great Britain born 1869–Australia 1947
Australia from 1896
Armchair 1915
Jarrah, leather and brass
102.0 x 56.0 x 55.0 cm
Purchased 2002
2002.528

**Hall table** c.1928
Jarrah
73.5 x 46.0 x 46.0 cm
Purchased 2002
2002.529

**Stool** 1918
Jarrah
47.0 x 47.0 x 33.0 cm
Purchased 2002
2002.530

**MATTHEWS, Leslie**
Puerto Rico, USA born 1964
Australia from 1967
Wall object 2002
bronze, blackened
16.0 x 13.0 cm x 6.0 cm
Purchased 2002
2002.531

**Triple curved necklace** 2002
sterling silver and steel cable
8.0 x 6.0 x 3.0 cm
Purchased 2002
2002.532

**ORNHAARD, Jenny**
Turkey born 1951
Australia from 1976
Triumphant Trillionth Rabbit Princess 2002
glazed earthenware, painted wood base
66.0 x 30.0 x 20.0 cm
Purchased 2002
2002.533

**PEASCOD, Alan**
Great Britain born 1943
Australia from 1952
Gulgong landscape – Munn’s place 2002
Earthenware, glazed over painted underglaze decoration
6.7 x 32.0 cm, 32.0 cm (diam)
Purchased 2002
2002.535

**Large jar** 2002
Glazed stoneware
33.5 x 23.0 cm (diam)
Purchased 2002
2002.536

**STANIFORTH, Amy Susanna**
Wales born 1790 – Australia 1868
Australia from 1853
Quilt 1860 c
Patchworked and quilted silk and cotton, with metal threads
160.0 x 117.6 cm
Purchased 2002
2002.452

**VENABLES, Prue**
Australia born 1954
to Great Britain 1981–1989
White oval pierced spoon, black oval bowl, white oval bottle 2002
Glazed porcelain, wheel-thrown and pierced
spoon 25.0 x 4.0 cm x 3.5 cm
bowl 10.0 x 22.0 cm x 19.5 cm
bottle 18.0 x 9.0 cm x 6.5 cm
Purchased 2002
2002.537.1-3

**AUSTRALIAN DRAWINGS**

**ANNAND, Douglas**
Australia 1903–1976
Collection of drawings, sketchbooks, posters, textiles, objects and ephemera
1930–1976
various media
various
Gift of Tony and Suzanne Annand 2002
2002.582

**BAYLISS, Clifford**
Australia 1916–1989
England from 1935
Eastern man 1945
black conte, pastel paper
image 76.0 x 50.5 cm
sheet 76.0 x 50.5
2003.28

Nude woman clasping hands [recto]; not titled [Man’s head and arm] [verso] (1940s)
ink and pen
paper
sheet 28.1 x 21.5 cm
2003.29.AB

**BERGNER, Yosl**
Austria born 1920
Australia 1937–48; France 1948–50; Israel from 1950
not titled [sleeping Jew; cloaked woman] [recto]; not titled [seated man] [verso] (early 1940s)
pencil
paper
sheet 23.4 x 17.4 cm
2002.420.A-B

not titled [seated man with arms folded] c.1943
charcoal
paper
sheet 7.2 x 7.0 cm
2002.422

not titled [woman and baby] c.1943
pencil
paper
sheet 12.0 x 8.3 cm
2002.423

not titled [standing woman] c.1943
ink, pen and brush
paper
sheet 11.2 x 5.4 cm
2002.424
not titled [two sketches of violinist] c.1943
ink, pen and brush paper
sheet 12.9 x 8.1 cm 2002.425

not titled [dying man and woman attending] c.1943
charcoal paper
sheet 8.5 x 12.6 cm 2002.426

not titled [man in cap and spectacles] c.1943
pencil, charcoal paper
sheet 11.4 x 7.3 cm 2002.427

not titled [man drinking from cup] c.1943
pencil cardboard
sheet 8.9 x 9.5 cm 2002.428

not titled [man and woman] c.1943
ink and reed pen, pencil paper
sheet 12.1 x 17.2 cm 2002.429

not titled [two men] c.1943
pencil paper
sheet 8.2 x 9.8 cm 2002.430

not titled [two figures] [recto]; [two hanged men] [verso] (early 1940s)
ink, pen and brush, pencil [recto]; pencil [verso]
paper
image A 18.4 x 13.8 cm sheet 31.2 x 24.4 cm 2002.421.A-B

CANT, James
Australia 1911–1982
not titled [abstract line drawing] c.1936
pen and ink white wove paper on card image 23.6 x 29.8 cm sheet 25.4 x 20.2 cm 2002.551

not titled [foetus with collar] c.1936
pen and ink white wove paper on card image 20.4 x 19.0 cm sheet 28.2 x 22.6 cm 2002.554

not titled [grimacing head with hat] 1936
pen and ink thin white wove paper on card image 15.2 x 11.6 cm sheet 25.6 x 20.4 cm 2002.547

not titled [head with foot] c.1936
pen and ink white wove paper on card image 26.0 x 20.2 cm sheet 28.2 x 22.6 cm 2002.548

not titled [tall man standing in front of buildings] c.1936
pen and ink white wove paper on card image 27.8 x 17.8 cm sheet 28.4 x 22.6 cm 2002.550

not titled [three cows with chicken leg] c.1936
pen and ink white wove paper on card image 9.8 x 19.8 cm sheet 20.4 x 25.6 cm 2002.553

not titled [three floating torsos with chair] c.1936
pen and ink white wove Bond paper on card image 20.0 x 16.6 cm sheet 25.4 x 20.2 cm 2002.552

not titled [volcano erupting] c.1936
pen and ink white wove Bond paper on card image 12.0 x 14.0 cm sheet 25.4 x 20.2 cm 2002.549

not titled [woman in front of building] c.1936
pen and ink white wove paper on card image 20.8 x 29.4 cm sheet 26.5 x 22.6 cm 2002.555

DALGARNO, Roy
Australia born 1910–2001
Europe 1949–56; India 1956-76; New Zealand from 1976
The wharfie c.1945
pen and ink, ink wash paper
sheet (sight) 25.8 x 31.0 cm Gift of Penny Lockwood 2003 2003.230

Wind drivers c.1945
pen and ink paper
sheet (sight) 25.0 x 34.0 cm Gift of Penny Lockwood 2003 2003.229

not titled [wharf workers loading a ship] 1945
pen and ink, watercolour wash, gouache, pastel paper
sheet (sight) 31.4 x 45.2 cm Gift of Penny Lockwood 2003 2003.232

not titled [wharf workers loading bags inside] c.1945
storage sheds] pen and ink, ink wash, pastel paper
sheet (sight) 32.4 x 37.4 cm Gift of Penny Lockwood 2003 2003.231

de MEDICI, eX
Australia born 1959
Species # 38 2001
watercolour and white gouache paper
image 21.6 x 21.0 cm sheet 38.4 x 28.6 cm 2002.568

Species # 37 2001
watercolour and white gouache paper
image 15.0 x 26.0 cm sheet 38.4 x 28.6 cm 2002.569

JOLLY, David
Australia born 1972
Interior Schweppes I
Interior Schweppes I 2000
watercolour, ink and pen, pencil paper
sheet (each) 38.6 x 56.9 cm 2002.336.A-E
KAHAN, Louis
Collins St. 1951
pen and ink, ink wash paper
sheet (sight) 46.0 x 29.4 cm
Gift of Penny Lockwood 2003
2003.228

LYMBURNER, Francis
Australia 1916–1972
England 1952-63
The Sketchbook of Francis Lymburner. Book 1
ink, pen and brush paper
sheet 27.3 x 37.3 cm
cover 28.0 x 37.6 cm
2003.226.1-39

McCRAE, Georgiana
England 1804 – Australia 1890
Australia from 1841
Portrait of Dr Farquhar McCrae 1832
pencil and watercolour paper
image oval 14.0 x 11.0 cm
sheet 14.0 x 11.0 cm
2002.299

Self portrait c.1830
pencil and watercolour paper
image 10.5 cm (diam)
sheet 10.5 cm (diam)
2002.298

O’CONNOR, Vic
Australia born 1918
United Kingdom, Europe 1973–74
The blue vase (1937–38)
watercolour, ink, pen and brush paper
image 30.6 x 24.5 cm
sheet 30.6 x 24.5 cm
2002.579

PAYNE, Patsy
England born 1955
Australia from 1960
Aftersimage V 2001
graphite drafting film
image 187.0 x 66.0 cm
sheet 187.0 x 66.0 cm
2002.573

STOKES, Constance
Australia 1906–1991
England, France 1930–33
Margaret 1951
ink, pen and wash paper
sheet 28.6 x 26.0 cm
2003.26

STUART, Guy
Australia born 1942
Japan 1956, 1958
Coppabella Hills sequence
Coppabella Hills sequence 1995
brush and ink, ink wash
Aquarelle Arches paper
sheet (each) 77.0 x 57.2 cm
overall 77.0 x 228.8 cm
2002.337.A-D

Serious night smokers 1984
pastel
Aquarelle Arches paper
image and sheet 104.4 x 66.4 cm
2002.338

Self portrait 1982
brush and ink
Aquarelle Arches paper
image and sheet 66.0 x 104.0 cm
2002.339

TAYLOR, Ben
Australia born 1960
Bonecrusher 2001
charcoal paper
image 77.0 x 112.0 cm
sheet 77.0 x 112.0 cm
2003.27

TAYLOR, Howard
Australia 1918–2001
United Kingdom 1938-49; United Kingdom, Europe 1961-62
Forest River 1990
charcoal and chalk brown paper
sheet 46.6 x 34.4 cm
2002.404

TUCKSON, Tony
Egypt 1921–Australia 1973
Australia from 1946; Europe, USA 1967-68
not titled [abstract no.16] c.1963
gouache and collage paper
image 56.0 x 76.1 cm
sheet 56.0 x 76.1 cm
Gift of Margaret Tuckson 2003
2003.149

not titled [black gestural abstract] c.1970–73
indian ink and pencil
cream wove paper
image 127.5 x 78.8 cm
sheet 127.5 x 78.8 cm
Gift of Margaret Tuckson 2003
2003.150

VONGPOOTHORN, Savanhdary
Laos born 1971
Australia from 1979
Moonlight 1 2001
acrylic paint and perforations
Japanese paper
image 44.5 x 37.5 cm
sheet 44.5 x 37.5 cm
2002.544

Bindi bindu (untitled II) 2002
mixed media paper
image 19.0 x 19.0 cm
sheet 19.0 x 19.0 cm
2002.545

Bindi bindu (untitled IX) 2002
mixed media paper
image 19.0 x 19.0 cm
sheet 19.0 x 19.0 cm
2002.546

WAINEWRIGHT, Thomas Griffiths
Richmond, England 1794 – Australia 1847
Australia from 1837
Portrait of Jane Scott c.1843
watercolour over pencil paper
sheet 50.0 x 30.0 cm
2002.455
AUSTRALIAN PAINTINGS AND SCULPTURE

BLANCHFLOWER, Brian
England born 1939
Australia from 1972; UK, Europe 1984
Canopy LVI 2001
micaceous acrylic, oils, wax medium, acrylic gesso on laminated hessian and linen (collage)
overall 209.0 x 594.0 cm
2003.8.A-C

BLANCHFLOWER, Cathy
England born 1971
Australia from 1972
Orbital (Atlas XV) 1999
synthetic polymer paint on canvas
182.0 x 290.0 cm
2002.394

BRACK, John
Australia 1920–1999
The Yarra at Studley Park 1947
oil on canvas
72.2 x 91.2 cm
Gift of John Stephens 2002
2003.6

Portrait of John Stephens 1947
oil on composition board
30.9 x 25.3 cm
Gift of John Stephens 2002
2003.7

BROOME-NORTON, Jean
Australia born 1911
Woman with horses 1936
bronze relief
131.0 x 115.0 x 19.0 cm
Gift of Philip Bacon, AM, 2003
2003.227

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India, Mexico, USA, Canada
1960–70
Coochin flood 1983
oil on canvas on board
172.5 x 152.0 cm
2002.454

DICKERSON, Robert
Australia born 1924
USA 1979; Japan 1984
Sunday stroll 1960
oil on board
136.0 x 180.0 cm
Ruth Komon Bequest 2002
2002.303

DOBELL, William
Australia 1899–1970
England, Europe 1929–38
Onion seller 1931
oil on board
19.0 x 22.0 cm
Ruth Komon Bequest 2002
2002.306

Self portrait 1931
oil on panel
21.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.307

Ruth c 1960
oil on board
15.0 x 15.0 cm
Ruth Komon Bequest 2002
2002.308

FRIEND, Donald
Australia 1915–1989
travels Europe, Africa, SE Asia from 1936 for most of life;
Australia 1940–67; Bali 1967–80;
Australia from 1980
Boy 1941
oil on board
30.0 x 22.0 cm
Ruth Komon Bequest 2002
2002.304

HAGERTY, Marie
Australia born 1964
Model for an orator II 2002
oil on canvas
167.0 x 152.0 cm
2002.393

HALL, Fiona
Australia born 1953
England, Europe 1976–78;
USA 1979–82
Leaf Litter 2000–2002
gouache on international currency dimensions variable
2003.1

HEYSON, Nora
Australia born 1911
England, Italy 1934–37
Ruth 1933
oil on canvas
61.0 x 51.0 cm
2002.297

HINDER, Frank
Australia 1906–1992
USA 1927–34
Over the bridge 1957
oil on composition board
95.0 x 74.0 cm
framed 122.0 x 99.7
2002.432

HUNTER, Philip
Australia born 1958
Night Wimmera X 2001
oil on canvas
152.0 x 121.0 cm
2002.539

JOHNSON, Michael
Australia born 1938
Europe, England 1960–67; USA 1969–75; Thailand undated
Cadmium Red 1998
oil on canvas
244.0 x 213.5 cm
2002.453

PRESTON, Margaret
Australia 1875–1963
Europe 1904–07; England, Europe 1912–19;
New Caledonia, New Hebrides 1923;
SE Asia, China 1927;
Ceylon, India, Africa 1956–58
The studio window 1906
oil on canvas
81.5 x 60.0 cm
framed 97.5 x 76.0
2002.433

SMART, Sally
Australia born 1960
Family Tree House (Shadows and Symptoms) 1999–2002
synthetic polymer paint on felt and canvas with collage elements
dimensions variable
2003.2
VONGPOOTHORN, Savanhdary
Laos born 1971
Australia from 1979
Various levels 2002
synthetic polymer paint on perforated canvas
170.0 x 170.0 cm
2002.538

WILLIAMS, Fred
Australia 1927–1982
London 1951–56
Landscape with smoke 1969
oil on canvas
112.0 x 127.0 cm
Ruth Komon Bequest 2002
2002.305

WOLFHAGEN, Philip
Australia born 1963
high ground 2001
oil and beeswax on linen
each 214.0 x 226.0 cm
overall 214.0 x 452.0 cm
2002.300.A-B

AUSTRALIAN PHOTOGRAPHY

BROWN, Lyndell
Melbourne born 1961
GREEN, Charles
Melbourne born 1953
Archive 2000–2001
digitally printed photograph on Duraclear film
104.0 x 104.0 cm
2002.396

DOMBROVSKIS, Peter
Latvia 1946 – Australia 1996
Australia from 1950
King Island penguins near Sandy Bay,
Macquarie Island 1984
Type C colour photograph
image 64.2 x 51.4 cm
sheet 67.6 x 54.4 cm
2002.397

Macquarie Island, Tasmania 1984
Type C colour photograph
image 51.3 x 64.1 cm
sheet 54.0 x 76.8 cm
2002.398

FOX, Alexander
United Kingdom 1830 – Australia 1858
Australia from c.1853
High-Street, Sandhurst 1857
salted paper photographic print
on gilt-printed card
30.5 x 37.5 cm
2002.395

FROESE, Joachim
Canada born 1963
Australia from c. 1993
Rhopography #8 1999
gelatin silver photographs
each photograph 40.0 x 50.0 cm
overall size 160.0 x 50.0 cm
2002.540.A-D

Rhopography #15 2000
gelatin silver photographs
each photograph 40.0 x 50.0 cm
overall size 120.0 x 50.0 cm
2002.541.A-C

SPURLING III, Stephen
Australia 1876–1962
Solitude (Lake St Clair, Tasmania) c.1920
gelatin silver photograph
42.0 x 59.0 cm
Donated by Christine Burgess, on behalf of the descendants of
Stephen Spurling III
2002.302

AUSTRALIAN PRINTS

ALLAN, Ailsa
Australia 1899–1943
The invalid 1932
relief
linocut, printed in black ink, from
one block
white fibrous laid paper
printed image 21.0 x 21.0 cm
sheet 30.4 x 27.0 cm
3/50
2002.542

ANDREWS, Daisy
Australia born 1934
Australian Print Workshop print
workshop
not titled
intaglio
etching, printed in black ink, from
one plate
cream wove paper
plate-mark 18.0 x 20.4 cm
sheet 30.4 x 33.8 cm
14/20
Gordon Darling Australasian Print Fund 2002
2002.415

ASENG, Wokeng
Papua New Guinea born 1956
Meri panuk c.1977
stencil
screenprint, printed in black ink, from one stencil
white wove paper
printed image 52.4 x 51.4 cm
sheet 70.0 x 63.2 cm
24/30
Gordon Darling Australasian Print Fund 2003
2003.123

Tupela Marit 1977
stencil
screenprint, printed in colour, from multiple stencils
white wove medium-weight paper
printed image 43.0 x 57.2 cm
sheet 56.0 x 76.0 cm
proof
Gordon Darling Australasian Print Fund 2002
2002.345

BIRD PETYARR, Ada
Australia born 1930
Wild honey flower 1990
stencil
screenprint, printed in colour, from four stencils
black wove paper
printed image 59.4 x 42.4 cm
sheet 76.4 x 56.6 cm
25/40
Gordon Darling Australasian Print Fund 2002
2002.410

<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Birth Year(s)</th>
<th>Title/Description</th>
<th>Medium</th>
<th>Details</th>
<th>Fund/Year</th>
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<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>plate-mark 37.4 x 27.6 cm</td>
<td>printed image 30.2 x 20.0 cm</td>
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<td></td>
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<td></td>
<td>sheet (deckle-edged) 42.0 x 31.1 cm</td>
<td>sheet 37.6 x 27.4 cm</td>
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<td></td>
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<td></td>
<td>Mask 1994</td>
<td>Relief, woodcut, printed in black ink, from one block</td>
<td>tan hand-made paper</td>
<td>1/1</td>
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<td></td>
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<td></td>
<td></td>
<td>printed image 29.6 x 19.7 cm</td>
<td>sheet 60.0 x 50.2 cm</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Sun scream 1995</td>
<td>Intaglio, collograph, printed in colour, from one plate</td>
<td>thick white wove paper</td>
<td>1/1</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>plate-mark 37.4 x 28.0 cm</td>
<td>printed image 44.9 x 30.0 cm</td>
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<td></td>
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<td></td>
<td>printed image 44.8 x 30.0 cm</td>
<td>sheet 60.0 x 50.2 cm</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>sheet (each) 77.0 x 58.0 cm</td>
<td>Gordon Darling Australasian Print Fund 2003 2003.30</td>
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<tr>
<td>CHUGUNA, Mona</td>
<td>Australia</td>
<td>1933</td>
<td>not titled</td>
<td>Intaglio, etching and drypoint, printed in black ink, from one plate</td>
<td>cream wove paper</td>
<td>1/10</td>
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<tr>
<td></td>
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<td></td>
<td>plate-mark 50.8 x 72.3 cm</td>
<td>printed image 63.2 x 85.6 cm</td>
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<td></td>
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<td></td>
<td>plate-mark 42.5 x 55.6 cm</td>
<td>printed image (each) 77.0 x 58.0 cm</td>
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<td></td>
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<td></td>
<td>wove Arches 88, French BFK and Japanese paper</td>
<td>sheet (each) 77.0 x 58.0 cm</td>
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<td></td>
<td>Dream castle</td>
<td>relief</td>
<td>intaglio, woodcut, printed in black ink, from one block</td>
<td>thin white wove paper</td>
</tr>
</tbody>
</table>

Oh my Omiai 1993
relief
woodcut, printed in colour, from multiple blocks
cream wove Japanese Washi paper
printed image 76.0 x 41.6 cm
sheet 76.0 x 57.0 cm
7/12
Gordon Darling Australasian Print Fund 2002
2002.557

DAO, The
Vietnam born 1920
Ten Ac My 1953
planographic
lithograph, printed in black ink, from one stone/plate;
hand-coloured in gouache and watercolour
brown wove paper
printed image 42.5 x 26.5 cm
sheet 47.2 x 33.2 cm
Gordon Darling Australasian Print Fund 2002
2002.368

Ong Thien Lien Xo 1953
planographic
lithograph, printed in black ink, from one stone/plate;
hand-coloured in gouache and watercolour
brown wove paper
printed image 44.0 x 27.2 cm
sheet 56.0 x 40.6 cm
Gordon Darling Australasian Print Fund 2002
2002.367

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India, Mexico, USA, Canada 1960-70
Ian Fairweather 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 8.4 x 8.7 cm
sheet 29.7 x 24.0 cm
8/25
Gift of the artist 2003
2003.177

Sculler 1974
stencil
screenprint, printed in colour, from multiple stencils
thick white wove paper
printed image 41.0 x 51.0 cm
sheet 52.0 x 78.8 cm
65/75
Gift of the artist 2003
2003.152

Fern palm 1977
stencil
screenprint, printed in colour, from multiple stencils
white wove Montgolfier paper
printed image 102.0 x 75.0 cm
sheet 102.0 x 75.0 cm
5/30
Gift of the artist 2003
2003.151

Girl sewing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.6 x 10.2 cm
sheet 25.8 x 25.8 cm
1/40
Gift of the artist 2003
2003.158

The sapphire miners 1968
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 17.2 x 16.5 cm
sheet 25.2 x 23.8 cm
2/5
Gift of the artist 2003
2003.162

Knot in sky 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 18.8 x 24.8 cm
sheet (deckle-edged) 33.0 x 34.9 cm
7/40
Gift of the artist 2003
2003.167

Neville Matthews 1977
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 12.2 x 12.2 cm
sheet (deckle-edged) 36.0 x 35.8 cm
7/40
Gift of the artist 2003
2003.169

Cage and running figures 1973
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 10.0 x 10.0 cm
sheet 23.8 x 20.8 cm
1/40
Gift of the artist 2003
2003.160

Mandala landscape 1968
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 16.4 x 17.2 cm
sheet (deckle-edged) 35.8 x 35.7 cm
4/40
Gift of the artist 2003
2003.166

Pacific eye with Brighton Pier 1973
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.9 cm
sheet (deckle-edged) 32.1 x 34.7 cm
2/40
Gift of the artist 2003
2003.172

Edit sewing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 18.8 x 24.8 cm
sheet 33.0 x 34.9 cm
7/40
Gift of the artist 2003
2003.173
Moroccan window 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.8 x 60.6 cm
sheet 70.2 x 73.8 cm
24/40
Gift of the artist 2003
2003.154

Cedar’s mirror 1977
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.4 x 9.8 cm
sheet 24.0 x 23.4 cm
26/40
Gift of the artist 2003
2003.161

Mine head frame 1968
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 19.1 x 16.0 cm
sheet (irregular) 27.8 x 25.0 cm
2/40
Gift of the artist 2003
2003.165

Small mountain 1973
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.4 x 10.0 cm
sheet 23.4 x 24.0 cm
15/40
Gift of the artist 2003
2003.178

Sculler 1973
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 8.7 x 8.8 cm
sheet 27.3 x 76.7 cm
1/40
Gift of the artist 2003
2003.159

Moroccan interior 1974–1988
stencil
screenprint, printed in blue ink, from one stencil
white wove paper
printed image 58.0 x 68.6 cm
sheet 64.2 x 87.0 cm
15/70
Gift of the artist 2003
2003.156

Net and running figures 1973
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 12.5 x 15.0 cm
sheet 22.0 x 21.6 cm
1/40
Gift of the artist 2003
2003.171

Pacific eye I 1973
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 7.4 x 7.5 cm
sheet 22.5 x 19.8 cm
1/40
Gift of the artist 2003
2003.163

Glasshouse Mountains 1974–1988
stencil
screenprint, printed in colour, from multiple stencils
stiff white wove Fabriano paper
printed image 45.0 x 60.6 cm
sheet 56.0 x 76.0 cm
artist’s proof II/IV
Gift of the artist 2003
2003.180

Self-portrait 1977
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 12.4 x 9.9 cm
sheet (deckle-edged) 35.3 x 27.5 cm
9/40
Gift of the artist 2003
2003.179

Pacific eye II 1973
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 8.5 x 8.7 cm
sheet 27.1 x 24.3 cm
1/40
Gift of the artist 2003
2003.164

Interior – Owl Creek 1986
stencil
screenprint, printed in dark purple ink, from one stencil
thick white wove Fabriano paper
printed image 60.2 x 57.0 cm
sheet 88.8 x 70.0 cm
printer’s proof II/IV
Gift of the artist 2003
2003.176

Incident at Anakie I–VI 1965
stencil
screenprint, printed in colour, from multiple stencils
cream wove paper
printed image 58.0 x 52.4 cm
sheet 76.0 x 61.0 cm
7/50
Gift of the artist 2003
2003.153.1-7

DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India, Mexico, USA, Canada 1960-70
GRIFFITH ARTWORKS print workshop
Dog 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 24.8 x 22.4 cm
sheet (deckle-edged) 43.0 x 35.2 cm
4/40
Gift of the artist 2003
2003.170

Small terrace 1977
intaglio
etching, printed in black ink, from one plate
plate-mark 24.8 x 22.4 cm
sheet (deckle-edged) 43.0 x 35.2 cm
4/40
Gift of the artist 2003
2003.204
Night trader 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 25.2 x 27.4 cm
sheet (deckle-edged) 33.8 x 35.6 cm
32/40
Gift of the artist 2003
2003.201

Lily pool 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove paper
plate-mark 49.6 x 60.0 cm
sheet 59.3 x 72.5 cm
9/40
Gift of the artist 2003
2003.200

Girl sewing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.4 x 50.2 cm
sheet (deckle-edged) 70.5 x 63.7 cm
3/40
Gift of the artist 2003
2003.190

Girl sewing II 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.2 x 59.6 cm
sheet 70.0 x 82.0 cm
8/40
Gift of the artist 2003
2003.199

Painter and model 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.8 x 50.2 cm
sheet (deckle-edged) 70.2 x 64.0 cm
14/40
Gift of the artist 2003
2003.188

Eye over cube 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.6 x 50.2 cm
sheet 70.2 x 63.9 cm
8/40
Gift of the artist 2003
2003.191

Boyhood of Raleigh 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
printed image 48.8 x 48.4 cm
plate-mark 49.8 x 50.2 cm
sheet 70.6 x 63.6 cm
8/40
Gift of the artist 2003
2003.197

Tibrogargan 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.6 x 50.2 cm
sheet (deckle-edged) 41.9 x 35.3 cm
2/40
Gift of the artist 2003
2003.202

The Italian poet 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.6 x 50.2 cm
sheet 70.2 x 63.9 cm
8/40
Gift of the artist 2003
2003.191
Interior – ‘Owl Creek’ 1977–1978
intaglio
etching, printed in black ink, from one plate
white wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet 70.4 x 66.8 cm
9/40
Gift of the artist 2003
2003.196

Richard Blundell 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.0 x 25.0 cm
sheet (deckle-edged) 28.6 x 35.3 cm
2/40
Gift of the artist 2003
2003.207

Night bathing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 25.3 x 24.9 cm
sheet 41.6 x 35.4 cm
2/40
Gift of the artist 2003
2003.206

View of the Himalayas from the Glasshouse Mountains 1977–1978
intaglio
etchings, printed in black ink, each from one plate
two sheets white wove paper
plate-mark (a) 100.0 x 50.0 cm
plate-mark (b) 100.0 x 50.0 cm
sheet (a) 122.4 x 72.6 cm
sheet (b) 122.4 x 61.8 cm
sheet (overall) 122.4 x 121.6 cm
artist’s proof I/II
Gift of the artist 2003

Summer 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.8 cm
sheet 33.1 x 35.4 cm
7/40
Gift of the artist 2003
2003.184

Interior/Owl Creek–with formal visitor 1977–1978
intaglio
etchings and aquatints, printed in black ink, each from one plate
two sheets white wove paper
plate-mark (a) 100.0 x 50.0 cm
plate-mark (b) 100.0 x 50.0 cm
sheet (a) 120.2 x 71.6 cm
sheet (b) 120.2 x 62.6 cm
sheet (overall) 120.2 x 121.8 cm
artist’s proof
Gift of the artist 2003
2003.209.A-B

Brett Whiteley at ‘Owl Creek’ 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet (deckle-edged) 70.7 x 67.6 cm
34/40
Gift of the artist 2003
2003.192

Girl writing 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet (deckle-edged) 70.7 x 67.6 cm
3/40
Gift of the artist 2003
2003.183

Girl on a sofa 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.4 x 50.2 cm
sheet (deckle-edged) 70.7 x 66.7 cm
8/40
Gift of the artist 2003
2003.186

Figures on the beach 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 49.8 x 50.2 cm
sheet 70.3 x 64.0 cm
2/40
Gift of the artist 2003
2003.193

Landscape/Beerwah 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.8 x 50.4 cm
sheet (deckle-edged) 70.2 x 64.0 cm
2/40
Gift of the artist 2003
2003.195

The bathroom 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 49.7 x 50.4 cm
sheet 64.6 x 63.6 cm
1/40
Gift of the artist 2003
2003.182

Trial plate 1977–1978
intaglio
etching, printed in black ink, from one plate
thick white wove Fabriano paper
plate-mark 20.0 x 24.8 cm
sheet (deckle-edged) 35.2 x 40.0 cm
2/40
Gift of the artist 2003
2003.181

Boxed figure and angel 1977–1978
intaglio
etching, printed in black ink, from one plate
thick cream wove Fabriano paper
plate-mark 20.0 x 25.1 cm
sheet 34.6 x 35.3 cm
2/40
Gift of the artist 2003
2003.185
DAWS, Lawrence
Australia born 1927
Europe, England, Russia, India, Mexico, USA, Canada 1960-70
PRATER, Chris printer
KELPRA STUDIO LIMITED
print workshop
In Omens, by Lawrence Daws.
Big Pacific eye 1970–1972
stencil
screenprint, printed in colour, from multiple stencils
thick cream wove paper
printed image 60.4 x 60.8 cm
sheet (deckle-edged) 83.6 x 68.6 cm
68/75
Gift of the artist 2003
2003.175

DEEAGGADDITT PHILLIPS, Denn
Australia born 1959
The Boy with one eye: the Fight 1986
relief
linocut, printed in dark blue ink, from one block
white wove paper
printed image 23.6 x 18.2 cm
sheet 42.0 x 29.8 cm
3/30
Gordon Darling Australasian Print Fund 2002
2002.405

EDMONDSTONE, Kevin
Turtle and eel 2002
relief
linocut, printed in colour, from one block
cream wove paper
printed image 45.0 x 57.4 cm
sheet 56.2 x 76.2 cm
1/10
Gordon Darling Australasian Print Fund 2003
2003.34

F OG W E L L, Dianne
Australia born 1958
The leaving of Braidwood 1993
intaglio
etching and aquatint, printed in black ink from one plate
cream wove paper
plate-mark 45.2 x 49.0 cm
sheet 65.0 x 59.2 cm
8/10
Gordon Darling Australasian Print Fund 2002
2002.559

DONALDSON, A D S
Australia born 1961
PESTORINS, David publisher
PRINTING OFFICE printer
Orange 2001, 24
August
planographic offset lithograph, printed in colour, each from two plates
glossy wove paper
printed image 42.0 x 42.0 cm
sheet 42.0 x 42.0 cm
1/10
Gordon Darling Australasian Print Fund 2002
2002.403.1-5

DUDIN, Mary
Kenya, East Africa born 1953
Australia from 1976
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 4
Element (Project 4) 1998
relief
woodcut, printed in colour, from multiple blocks
BFB Rives 250 gsm paper
sheet 65.5 x 50.0 cm
20/50
Gordon Darling Australasian Print Fund 2003
2003.76.A-J
Winter’s harvest 1994
intaglio
etching, printed in black ink, from one plate
cream wove paper
plate-mark 45.0 x 40.0 cm
sheet 70.4 x 53.6 cm
2/10
Gordon Darling Australasian Print Fund 2002
2002.560

Her nature 1997
relief
woodcut, printed in black ink, from one block
grey wove paper
printed image 93.6 x 63.6 cm
sheet 110.2 x 73.0 cm
5/20
Gordon Darling Australasian Print Fund 2002
2002.562

Feeding Jack 1997
intaglio
etching, drypoint and aquatint, printed in warm black ink with plate tone, from one plate
white wove BHK Rives paper
plate-mark 53.4 x 45.4 cm
sheet 61.2 x 50.2 cm
2/5
Gordon Darling Australasian Print Fund 2002
2002.561

GRIFFIN, Murray
Australia 1903–1992
Malaya 1941–43
Enchanted wood c.1929
relief
linocut, printed in black ink, from one block
white unsized paper; (verso) ruled lines with margin
printed image 17.0 x 22.0 cm
sheet 20.4 x 25.8 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.47

Poor wandering one 1932
relief
linocut, printed in black ink, from one block
cream laid paper
printed image 16.2 x 21.7 cm
sheet 24.5 x 28.2 cm
3/50
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.45

The fossicker 1932
relief
linocut, printed in black ink, from one block
thin cream laid paper
printed image 16.2 x 21.5 cm
sheet 25.0 x 27.4 cm
10/50
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.49

Home is the sailor 1974
relief; stencil
linocut, printed in colour, from multiple blocks; screenprint
thin hot-pressed white wove paper
printed image 33.7 x 45.6 cm
sheet 38.0 x 51.0 cm
27/27
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.60

The old lodge–Banyule 1922
relief
linocut, printed in black ink, from one block
cream wove paper
printed image 10.7 x 13.1 cm
sheet 13.4 x 17.4 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.46

Waltzing Matilda c.1952–1958
relief
linocut, printed in colour, from multiple blocks
cream Byronic laid paper
printed image 35.5 x 27.7 cm
sheet 39.3 x 32.0 cm
18/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.53

Woodcutter 1929
relief
linocut, printed in black ink, from one block
thin cream laid paper
printed image 21.4 x 16.1 cm
sheet (irregular) 27.7 x 26.0 cm
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.48

The Journey No. 1 1966
relief; stencil?
linocut, printed in colour, from multiple blocks; screenprint?
cream Byronic laid paper
printed image 29.4 x 46.0 cm
sheet (irregular) 32.0 x 48.4 cm
7/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.51

The Journey No. 2 1969
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 35.0 x 46.3 cm
sheet 38.1 x 51.0 cm
26/27
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.52

The Journey No. 3 1969
relief
linocut, printed in colour, from multiple blocks
cream Byronic laid paper
printed image 34.7 x 45.8 cm
sheet (irregular) 38.4 x 48.4 cm
6/25
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.53

The Journey No. 5 1969
relief
linocut, printed in colour, from multiple blocks
cream laid Bryonic paper
printed image 45.9 x 34.7 cm
sheet 48.4 x 38.4 cm
15/20
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.55

The Journey No. 7 1966
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 46.0 x 35.0 cm
sheet 50.6 x 38.2 cm
5/30
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.56

The Journey No. 12 1968
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 34.5 x 45.7 cm
sheet 38.0 x 51.0 cm
12/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.58

The Journey No. 14 1969
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed cream wove paper
printed image 45.8 x 34.5 cm
sheet 51.0 x 38.0 cm
22/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.59

Poplars 1936
relief
linocut, printed in colour, from multiple blocks
cream wove paper
printed image 35.2 x 27.8 cm
sheet 46.4 x 32.0 cm
1/13
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.61

End of day 1934
relief
linocut, printed in colour, from multiple blocks
cream wove paper, adhered to backing paper.
printed image 27.7 x 35.3 cm
sheet 34.0 x 39.4 cm
backing sheet 36.8 x 42.4 cm
1/11
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.62

Promenade 1974
relief; stencil
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 45.6 x 33.8 cm
sheet 50.4 x 38.4 cm
7/25
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.63

God is on our side 1974
relief; stencil
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 45.6 x 34.0 cm
sheet 51.0 x 37.4 cm
7/25
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.64

The wave 1934
relief
linocut, printed in colour, from multiple blocks
buff wove paper on cream wove paper
printed image 27.7 x 35.5 cm
sheet 34.4 x 39.4 cm
backing sheet 36.2 x 41.0 cm
14/14
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.50

The Journey No. 11 1969
relief
linocut, printed in colour, from multiple blocks
thin hot-pressed white wove paper
printed image 34.4 x 46.1 cm
sheet 38.0 x 51.0 cm
3/28
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.57

End of the journey 1974
relief; stencil
linocut, printed in colour, from multiple blocks
cream Byronic laid paper
printed image 33.6 x 45.2 cm
sheet 37.8 x 48.2 cm
5/20
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.65

The Journey No. 4 1969
relief
linocut, printed in colour, from multiple blocks
cream wove paper
printed image 45.7 x 34.7 cm
sheet 50.6 x 38.2 cm
1/20
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.54

Old wood 1932
relief
linocut, printed in black ink, from one block
cream wove paper
printed image 21.6 x 16.3 cm
sheet 25.4 x 19.0 cm
1/20
Purchased with assistance from the Gordon Darling Australasian Print Fund 2003
2003.148

HAYNES, George
Kenya born 1938
England 1958–62; Australia from 1962
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 1
The draughtsman’s contract (Project 1) 1995
planographic
offset lithograph, printed in black ink, from one plate
satine Arche 180 gsm paper
sheet 57.0 x 76.0 cm
1/50
Gordon Darling Australasian Print Fund 2003
2003.73.A-T

HAYWARD POOARAAR, Bevan
Australia born 1939
Through the mists of time 1990
planographic
lithograph, printed in black ink, from one stone
white wove paper
printed image 58.0 x 39.0 cm
sheet 73.6 x 56.0 cm
34/100
Gordon Darling Australasian Print Fund 2002
2002.409

HOHNEN, Giles
Australia born 1947
CASTLEDEN, Susanna printer
HOHNEN, Gemma printer
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 2
Harvest Road (Project 2) 1996
relief
linocut
DHM 11 Koso Misumi paper
sheet 42.0 x 59.0 cm
49/50
Gordon Darling Australasian Print Fund 2003
2003.74.A-H

JANYKA NIXON, Ivy
Australia born 1935
Australian Print Workshop print workshop
not titled
intaglio
etching, printed in black ink, from one plate
white wove Rives paper
plate-mark 20.0 x 18.0 cm
sheet 33.6 x 30.0 cm
9/10
Gordon Darling Australasian Print Fund 2002
2002.414

JONES, Stephanie
Australia born 1968
McConchie, Barbara printer
Australia born 1967
1km from home (across the street) 2002
relief
linocut, printed in pink ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 32.0 cm
1/6
Gordon Darling Australasian Print Fund 2003
2003.79

1km from home (1:9) 2002
relief
linocut, printed in blue, from nine blocks
thick white wove BFK Rives paper
printed image 4.0 x 92.4 cm
sheet 26.0 x 93.0 cm
3/6
Gordon Darling Australasian Print Fund 2003
2003.78

1km from home (for Toni) 2002
relief
linocut, printed in green and pink ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 32.0 cm
Artists proof
Gordon Darling Australasian Print Fund 2003
2003.82

1km from home (around the corner) 2002
relief
linocut, printed in blue and green ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 31.5 cm
1/6
Gordon Darling Australasian Print Fund 2003
2003.81

1km from home (along Ross Rd) 2002
relief
linocut, printed in blue, green and pink ink, from nine blocks
thick white wove BFK Rives paper
printed image 4.0 x 92.4 cm
sheet 26.0 x 93.0 cm
artist’s proof
Gordon Darling Australasian Print Fund 2003
2003.79
Australia born 1967
1km from home (down the hill)
2002
relief
linocut, printed in green ink, from three blocks
thick white wove paper
printed image 4.0 x 30.6 cm
sheet 26.0 x 31.5 cm
artist's proof
Gordon Darling Australasian Print Fund 2003
2003.80

JORDAN, Allan
Australia 1898–1982
Brownout, Brisbane 1942
relief
wood engraving, printed in black ink, from one block
white paper
printed image 17.9 x 14.8 cm
2002.563

KAUAGE, Mathias
Papua New Guinea 1944–2003
Independence plane 1977
stencil
screenprint, printed in colour, from five stencils
white wove hot-pressed paper
printed image 53.0 x 38.0 cm
sheet 78.0 x 62.8 cm
Gordon Darling Australasian Print Fund 2002
2002.344

Barrasut man [Parachute man]
stencil
screenprint, printed in black ink, from one stencil
thin white card
printed image 57.2 x 40.0 cm
sheet 72.3 x 53.0 cm
22/123
Gordon Darling Australasian Print Fund 2003
2003.120

Meri karim pikinini man 1980s
stencil
screenprint, printed black ink, from one stencil
hot-pressed thin white wove paper
printed image 57.4 x 40.6 cm
sheet 63.2 x 51.0 cm
17/83
Gordon Darling Australasian Print Fund 2003
2003.121

KENNEDY, Roy
Australia born 1934
Wiradjuri people
How soon they forget 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 49.2 x 59.6 cm
sheet 56.2 x 66.2 cm
7/20
Gordon Darling Australasian Print Fund 2003
2003.139

Stages in my early childhood 2002
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 13.4 x 17.8 cm
sheet 22.3 x 26.4 cm
1/10
Gordon Darling Australasian Print Fund 2003
2003.128

My mulberry tree at our mission 1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 19.8 x 23.2 cm
sheet 28.6 x 31.0 cm
4/10
Gordon Darling Australasian Print Fund 2003
2003.138

Threeways Aboriginal Reserve at Griffith 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.4 x 22.8 cm
sheet 24.2 x 32.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.126

The young and old culture on our mission 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 28.0 x 41.0 cm
sheet 37.6 x 50.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.136

Days of harmony on our mission 1998
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 22.4 x 40.2 cm
sheet 33.6 x 49.2 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.129

A simple life on a mission 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 11.2 x 13.0 cm
sheet 16.0 x 17.0 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.132

My original mission 2000
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 11.0 x 24.4 cm
sheet 20.6 x 29.0 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.133
Fading memories 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 10.3 x 17.4 cm
sheet 18.5 x 23.0 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.140

Happy little mission 1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 11.4 x 24.0 cm
sheet 24.8 x 30.2 cm
3/10
Gordon Darling Australasian Print Fund 2003
2003.145

Darlington Point in the 1930s and 1950s 1998
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 17.8 x 28.2 cm
sheet 29.0 x 37.3 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.146

Stories of years gone by 1998
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 9.0 x 14.8 cm
sheet 15.6 x 17.6 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.134

Our bridge on the Murrumbidgee 2000
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 14.0 x 17.5 cm
sheet 22.2 x 29.7 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.137

Life style gone 1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.8 x 33.6 cm
sheet 19.0 x 40.7 cm
5/10
Gordon Darling Australasian Print Fund 2003
2003.142

Settling down to mission life 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 16.2 x 19.0 cm
sheet 30.0 x 29.6 cm
2/10
Gordon Darling Australasian Print Fund 2003
2003.143

Mosgiel Weigh Station 1910 to the late 1920s 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 12.0 x 20.0 cm
sheet 30.3 x 32.8 cm
1/10
Gordon Darling Australasian Print Fund 2003
2003.127

Woddi will be forever 1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 22.3 x 30.2 cm
sheet 38.6 x 45.9 cm
4/10
Gordon Darling Australasian Print Fund 2003
2003.130

Pepper tree avenue 1998
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 23.2 x 28.6 cm
sheet 33.2 x 38.4 cm
4/10
Gordon Darling Australasian Print Fund 2003
2003.135

The forgotten missions at Darlington Point and its 2 missions years gone by 1999
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 25.6 x 34.0 cm
sheet 41.6 x 59.6 cm
4/10
Gordon Darling Australasian Print Fund 2003
2003.141

My mission as I liked it 2002
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 5.8 x 37.2 cm
sheet 12.6 x 42.2 cm
1/20
Gordon Darling Australasian Print Fund 2003
2003.144

Warangesda Mission where my mother was born 2002
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 49.2 x 59.6 cm
sheet 56.2 x 66.2 cm
1/20
Gordon Darling Australasian Print Fund 2003
2003.131

Warangesda Mission in the days gone by 2001
intaglio
etching, printed in black ink, from one plate
thick white wove paper
plate-mark 10.0 x 32.0 cm
sheet 14.4 x 32.8 cm
3/20
Gordon Darling Australasian Print Fund 2003
2003.125

KIRWAN-WARD, Jeremy
Australia born 1949
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 3
not titled [Project 3] 1997
stencil
screenprint, printed in colour, from multiple stencils
Stonehenge paper
sheet 56.5 x 76.0 cm
8/35
Gordon Darling Australasian Print Fund 2003
2003.75.A-J

KJAR, Barbie
Australia born 1957
United States 1988
Tattoo 2000
intaglio
drypoint, printed in light blue and dark blue/black ink, from two plates
thick cream wove paper
plate-mark 89.2 x 77.1 cm
sheet 111.1 x 77.1 cm
5/25
Gordon Darling Australasian Print Fund 2003
2003.69

Refejo 2000
intaglio
drypoint, printed in dark blue ink, from one plate
thick cream wove paper
plate-mark 89.2 x 77.1 cm
sheet 111.1 x 77.1 cm
10/25
Gordon Darling Australasian Print Fund 2003
2003.67

Marise with artichoke 1993
intaglio
drypoint, printed in black ink, from one plate
thick cream wove paper
plate-mark 32.2 x 24.4 cm
sheet 49.3 x 39.0 cm
14/25
Gordon Darling Australasian Print Fund 2003
2003.71

Shadow 2000
intaglio
drypoint, printed in light blue ink over dark blue ink, from two plates
thick cream wove paper
plate-mark 33.1 x 26.1 cm
sheet 33.1 x 26.1 cm
13/25
Gordon Darling Australasian Print Fund 2003
2003.68

Marise with fruit 1993
intaglio
drypoint, printed in black ink, from one plate; hand-coloured with pastel
thick cream wove paper
plate-mark 86.3 x 76.4 cm
sheet 118.2 x 86.0 cm
artist's proof
Gordon Darling Australasian Print Fund 2003
2003.72

Hopscotch 1996
intaglio
drypoint, printed in black ink, from one plate; hand-coloured in watercolour
thick cream wove paper
plate-mark 89.2 x 67.1 cm
sheet 111.1 x 77.0 cm
7/20
Gordon Darling Australasian Print Fund 2003
2003.70

LAIFOO, Joey
Kazi Dunalaig (Son’s life), Babba Dunalaig (Father’s life), Ammah Dunalaig (Mother’s life) 2001
Relief
Linocuts, printed in black ink, from three blocks
White wove “Saunders Waterford” paper
printed image (a) 20.0 x 30.0 cm
printed image (b) 20.0 x 30.0 cm
printed image (c) 20.0 x 30.0 cm
printed image (overall) 68.0 x 30.0 cm
sheet 76.0 x 57.0 cm
10/50
Gordon Darling Australasian Print Fund 2003
2003.35

LAMANG, Kambau Namaleu
Papua New Guinea born 1948
Kamuure 1973, 2 April
stencil
screenprint, printed black ink, from one stencil
white wove paper
printed image 37.0 x 27.0 cm
sheet 46.8 x 36.4 cm
4/105
Gordon Darling Australasian Print Fund 2003
2003.124

LANKESTER, Jo
Australia born 1972
Seasonal changes 2002
intaglio
collograph, printed in colour, from one strawboard and carborundum grit plate
thick white wove Hahnemuhle paper
printed image 57.0 x 38.8 cm
sheet (deckle-edged) 57.0 x 38.8 cm
3/5
2003.220.A-B
LASISI, David
Lossu, New Ireland, Papua New Guinea born 1955
Taumirmir 1976
stencil
screenprint, printed in green ink, from one stencil
thin white card
printed image 51.8 x 25.6 cm
sheet 61.6 x 36.6 cm
75/107
Gordon Darling Australasian Print Fund 2003
2003.113

The shark 1976
stencil
screenprint, printed in red ink, from one stencil
thin white card
printed image 47.6 x 51.4 cm
sheet 62.6 x 63.0 cm
9/109
Gordon Darling Australasian Print Fund 2003
2003.108

Taumirmir 1976
stencil
screenprint, printed in brown ink, from one stencil
thin white card
printed image 51.8 x 25.6 cm
sheet 61.6 x 36.6 cm
50/107
Gordon Darling Australasian Print Fund 2003
2003.112

Lam c.1976
stencil
screenprint, printed in colour, from two stencils
thin white card
printed image 48.0 x 23.0 cm
sheet 63.0 x 36.8 cm
55/106
Gordon Darling Australasian Print Fund 2003
2003.109

Sankuila c.1976
stencil
screenprint, printed in yellow-ochre ink, from one stencil
thin white card
printed image 40.8 x 56.2 cm
sheet 51.0 x 63.8 cm
60/115
Gordon Darling Australasian Print Fund 2003
2003.94

not titled [Birds and fish] c.1976
stencil
screenprint, printed in colour, from two stencils
thin white card
printed image 44.8 x 49.0 cm
sheet 59.6 x 62.2 cm
Gordon Darling Australasian Print Fund 2003
2003.110

not titled [Self portrait] c.1976
stencil
screenprint, printed in black ink, from one stencil
thin white card
printed image 44.8 x 49.0 cm
sheet 59.6 x 62.2 cm
Gordon Darling Australasian Print Fund 2003
2003.111

LATIMER, Bruce
Australia born 1951
United States
Lights out 1995
intaglio
etching, printed in blue/black ink, from one plate
cream wove paper
plate-mark 10.2 x 15.0 cm
sheet 20.0 x 27.0 cm
2/16
Gordon Darling Australasian Print Fund 2002
2002.566

Traffic (after Glover) 1996
intaglio
etching, printed in colour, from one plate
cream wove Hannenunle paper
plate-mark 31.6 x 47.0 cm
sheet 53.6 x 66.6 cm
4/23
Gordon Darling Australasian Print Fund 2002
2002.564

Bush carpentry / Fibro in forest 1997
intaglio
etching, printed in colour, from one plate
cream wove paper
plate-mark 50.2 x 30.0 cm
sheet 72.0 x 50.8 cm
16/23
Gordon Darling Australasian Print Fund 2002
2002.565

LYNN, Elwyn
Australia 1917–1997
Hay 1977
planographic lithograph, printed in black and red ink, from two plates
thick cream wove Fabriano cotton paper
printed image 48.8 x 55.5 cm
sheet 51.0 x 65.0 cm
Artists proof
Gordon Darling Australasian Print Fund 2002
2002.360

Sail 1977
planographic lithograph and photo-lithograph, printed in black and blue ink, from two plates
thick cream wove Arches satine paper
printed image 50.0 x 56.0 cm
sheet 50.0 x 56.0 cm
9/50
Gordon Darling Australasian Print Fund 2002
2002.357

Package 1977
planographic lithograph, printed in black, from one plate; collage additions of six wax seals
cream wove paper
printed image 54.5 x 49.4 cm
sheet 58.6 x 78.8 cm
5/17
Gordon Darling Australasian Print Fund 2002
2002.358
MACQUEEN, Mary
Australia 1912–1994
_Madonna and child_ c.1955
planographic lithograph, printed in black ink, from one stone
hand-made Japanese paper
printed image 10.0 x 14.2 cm
sheet (folded in half) 13.0 x 15.0 cm
2002.567

MAN, John
Papua New Guinea born 1953
_Kambakal_ c.1975
stencil screenprint, printed brown ink, from one stencil
white wove litho paper
printed image 30.0 x 59.0 cm
sheet 51.0 x 64.0 cm
16/41
Gordon Darling Australasian Print Fund 2003
2003.98

Kaiul c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 58.2 x 39.6 cm
sheet 64.0 x 51.0 cm
31/45
Gordon Darling Australasian Print Fund 2003
2003.119

_Ambaniban_ c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 38.8 x 48.6 cm
sheet 45.4 x 60.6 cm
6/50
Gordon Darling Australasian Print Fund 2003
2003.104

Kambangen c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 41.0 x 58.0 cm
sheet 51.0 x 64.0 cm
43/43
Gordon Darling Australasian Print Fund 2003
2003.103

_Suarang_ c.1975
stencil screenprint, printed in yellow ink, from one stencil
white wove litho paper
printed image 35.6 x 55.0 cm
sheet 51.2 x 64.0 cm
18/54
Gordon Darling Australasian Print Fund 2003
2003.102

_Alegang_ c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 56.0 x 45.0 cm
sheet 64.0 x 51.4 cm
9/50
Gordon Darling Australasian Print Fund 2003
2003.106

_Amogan_ c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 38.0 x 50.0 cm
sheet 45.8 x 61.0 cm
17/50
Gordon Darling Australasian Print Fund 2003
2003.105

_Kantan_ c.1975
stencil screenprint, printed in black ink, from one stencil
white wove litho paper
printed image 56.6 x 37.2 cm
sheet 64.0 x 51.2 cm
29/48
Gordon Darling Australasian Print Fund 2003
2003.99
**Kaulum**  c.1975
stencil
screenprint, printed in pink ink, from one stencil
white wove litho paper
printed image 52.4 x 38.4 cm
sheet 64.2 x 51.0 cm
30/38
Gordon Darling Australasian Print Fund 2003
2003.100

**not titled**  [Butterfly] 1975
stencil
screenprint, printed in colour, from four stencils
white wove litho paper
printed image 62.0 x 49.0 cm
sheet 76.0 x 56.0 cm
Gordon Darling Australasian Print Fund 2003
2003.107

**MANIOT**
Papua New Guinea born 1959
Careless driving
stencil
screenprint, printed in colour, from six stencils
hot-pressed white wove paper
printed image 55.0 x 83.2 cm
sheet 60.4 x 88.4 cm
Gordon Darling Australasian Print Fund 2003
2003.114

**MAST, Robert**
Australia born 1976
Mutmah 2000
Relief
linocut, printed in colour, from one block
paper
printed image 65.4 x 44.8 cm
sheet 76.6 x 56.8 cm
12/50
Gordon Darling Australasian Print Fund 2003
2003.38

**Zamiyakal (Dancing Gear)** 2000
Relief
linocut, printed in black ink, from one block
printed image 23.6 x 30.0 cm
sheet 38.0 x 57.0 cm
3/50
Gordon Darling Australasian Print Fund 2003
2003.39

**Totemic Cycle** 1997
Relief
linocut, printed in colour, from one block
White wove Saunders “Waterford Series” paper
printed image 71.4 x 47.4 cm
sheet 76.4 x 56.4 cm
5/50
Gordon Darling Australasian Print Fund 2003
2003.40

**MCLEAN, Mary PANTJITI**
Australia born 1935
Wati–man, papa–dog, yupa–goanna, malputair - little quail 2000
intaglio
etching and aquatint, printed in red-brown ink, from one plate
thick white wove paper
plate-mark 49.6 x 39.3 cm
sheet 75.4 x 56.0 cm
28/100
Gordon Darling Australasian Print Fund 2002
2002.408

**MÉRON, Charles**
France 1821–1868
Greniers indigènes et habitations à Akaroa, Presqu’île de Banks 1845 (Native storehouses and dwellings at Akaroa (Banks Peninsula) 1845) 1860
intaglio
etching, printed in black ink, from one plate
thin laid paper
plate-mark 13.8 x 23.8 cm
sheet 51.0 x 64.0 cm
13/50
Gordon Darling Australasian Print Fund 2002
2002.350

**Yausa**
1970s
stencil
screenprint, printed in black ink, from one photographic stencil
thick white wove Arches paper
printed image 34.0 x 50.0 cm
sheet 50.4 x 65.5 cm
23/75
Gordon Darling Australasian Print Fund 2002
2002.353

**Oceanie îlots a Uvea (Wallis) Pêche aux Palmes 1845 1863**
intaglio
etching, printed in warm black ink, from one plate
off-white laid paper
plate-mark 15.4 x 34.0 cm
sheet 22.8 x 40.6 cm
2002.361

**MORUBUBUNA, Martin**
Papua New Guinea born 1957
Woi 1975
planographic
lithograph, printed in red-orange ink, from one lithographic plate
thin white wove hot-pressed paper
printed image 19.5 x 42.8 cm
sheet 45.6 x 58.7 cm
13/50
Gordon Darling Australasian Print Fund 2002
2002.351

**Tokaiatagina 1975**
planographic
lithograph, printed in brown ink, from one photo-lithographic plate
thin white wove hot-pressed paper
printed image 31.5 x 53.5 cm
sheet 51.0 x 64.0 cm
43/49
Gordon Darling Australasian Print Fund 2002
2002.355

**A closed look in the mirror 1977**
planographic
lithograph, printed in black ink, from one plate
thick white wove paper
printed image 46.5 x 39.0 cm
sheet 76.4 x 56.6 cm
13/30
Gordon Darling Australasian Print Fund 2002
2002.362

**Yausa** 1970s
stencil
screenprint, printed in black ink, from one photographic stencil
thick white wove Arches paper
printed image 34.0 x 50.0 cm
sheet 50.4 x 65.5 cm
23/75
Gordon Darling Australasian Print Fund 2002
2002.353
**Bwau (Boat)** c.1981  
stencil  
screenprint, printed in colour, from multiple stencils  
thick white wove BFK Rives paper  
printed image 50.4 x 65.6 cm  
sheet (deckle-edged) 50.4 x 65.6 cm  
12/100  
Gordon Darling Australasian Print Fund 2002  
2002.356

**The legend of Moidakema** c.1970s  
stencil  
screenprint, printed in black ink, from one photo-stencil  
white wove paper  
printed image 38.0 x 35.5 cm  
sheet 55.0 x 49.0 cm  
12/30  
Gordon Darling Australasian Print Fund 2002  
2002.352

**Magieweda** 1975  
planographic  
lithograph, printed in black ink, from one plate  
thin white wove hot-pressed paper  
printed image 25.5 x 51.2 cm  
sheet 45.6 x 60.8 cm  
17/50  
Gordon Darling Australasian Print Fund 2002  
2002.347

**T opinilategila** 1975  
planographic  
lithograph, printed in black ink, from one plate  
thin white wove hot-pressed paper  
printed image 19.2 x 48.2 cm  
sheet 45.6 x 60.8 cm  
26/50  
Gordon Darling Australasian Print Fund 2002  
2002.348

**Udawada** 1975  
stencil  
screenprint, printed in black ink, from one photo-stencil  
thin white wove hot-pressed paper  
printed image 52.0 x 25.0 cm  
sheet 60.9 x 45.6 cm  
40/50  
Gordon Darling Australasian Print Fund 2002  
2002.349

**The death of Touluwa** 1977  
planographic  
lithograph, printed in black ink, from one plate  
thick soft white wove paper  
printed image 49.6 x 32.8 cm  
sheet 76.4 x 56.6 cm  
20/30  
Gordon Darling Australasian Print Fund 2002  
2002.354

**MOYNIHAN, Daniel**  
Australia born 1948  
France 198384  
LYRE BIRD PRESS publisher  
Australia born 1977  
Townsville, QLD, Australia from 1989  
*Men of Ireland* 2001  
intaglio and planographic etchings and lithographs, printed in colour, each from one plate  
white wove BFK Rives 270 gsm paper  
book (closed) 55.4 x 40.8 x 1.6 cm  
4/35  
Gordon Darling Australasian Print Fund 2002  
2002.340

**MUNUNGGURR, Marrnyula** 2  
Australia born 1964  
*Buwakul–Ganguri* 1997  
relief  
linocut, printed in colour (by reduction method), from one block  
white wove BFK Rives 270 gsm paper  
printed image 26.0 x 36.8 cm  
sheet 35.0 x 50.0 cm  
6/10  
Gordon Darling Australasian Print Fund 2002  
2002.412

**NALO, Joe**  
Papua New Guinea  
*not titled [Spoonbill]* 1974  
Relief  
woodcut, printed in colour, from four blocks  
white wove medium-weight paper  
printed image 61.4 x 18.2 cm  
sheet 76.2 x 28.0 cm  
Gordon Darling Australasian Print Fund 2002  
2002.346

**NARBARLAMBARL, Peter**  
Australia  
*Mimi spirit hunting Ngurrudu (emu)* 1998  
planographic  
lithograph, printed in black ink, from one stone  
cream wove BFK Rives paper  
printed image 43.4 x 42.6 cm  
sheet 76.2 x 56.6 cm  
11/60  
Gordon Darling Australasian Print Fund 2002  
2002.411

**NONA, Laurie**  
Australia born 1975  
*Kabau Zamiacl (Traditional Island gear)* 2000  
Relief  
linocut, printed in black ink, from one block  
white wove Arches paper  
printed image 39.0 x 70.8 cm  
sheet 57.0 x 76.8 cm  
artists proof  
Gordon Darling Australasian Print Fund 2003.31

**Aputhathew Ngupai (Parental image)** 2000  
Relief  
linocut, printed in black ink, from one block  
white wove “Saunders Waterford” paper  
printed image 39.0 x 71.0 cm  
sheet 57.2 x 76.4 cm  
5/50  
Gordon Darling Australasian Print Fund 2003.41

**Giegie Rungathd (Day Trip)** 1997  
Relief  
linocut, printed in black ink, from one block  
white wove “Saunders Waterford” paper  
printed image 40.6 x 56.2 cm  
sheet 56.4 x 76.4 cm  
5/35  
Gordon Darling Australasian Print Fund 2003.42
Waru Pau Wakai Au Biberr (The strength of the voice of the drum) 2000
Relief
linocut, printed in black ink, from one block
white wove Arches paper
printed image 72.4 x 43.6 cm
sheet 76.8 x 57.0 cm
2/50
Gordon Darling Australasian Print Fund
2003.43

NUGGETT, Amy
Australia
Australian Print Workshop print workshop
not titled
intaglio
etching, printed in black ink, from one plate
cream wove paper
plate-mark 17.4 x 20.4 cm
sheet 30.0 x 33.6 cm
11/20
Gordon Darling Australasian Print Fund 2002
2002.413

NYUJU BROWN, Stumpy
Australia born 1924
Australian Print Workshop print workshop
not titled
intaglio
etching, printed in black ink, from one plate
cream wove paper
plate-mark 17.6 x 20.4 cm
sheet 28.0 x 26.8 cm
3/20
Gordon Darling Australasian Print Fund 2002
2002.417

O’CONNELL, Michael
Dalton, Lancashire, England born 1898 England
Australia 1920–38
FARROW FALCON PRESS
printer
Arts and Craft Society of Victoria Limited Annual Exhibition, Melbourne Town Hall, October 1932
relief
linocut, printed in black ink, from one block; letterpress
cardboard
printed image 22.4 x 26.6 cm.
sheet 47.1 x 26.6 cm.
Gift of Chris Deutscher 2003
2003.234

O’CONNOR, Vic
Australia born 1918
United Kingdom, Europe 1973–74
Study, anti war series 1948–50
relief
linocut, printed in blue ink, from one block
thin white wove paper
printed image 10.2 x 6.4 cm
sheet 32.0 x 21.0 cm
artist’s proof 2002.580

OMI, Harold
Papua New Guinea
Legend 1982, 1
March
stencil
screenprint, printed in colour, from six stencils
white white card
printed image 54.0 x 42.0 cm
sheet 57.6 x 45.0 cm
3/8
Gordon Darling Australasian Print Fund 2003
2003.115

ORSTO, Reppie
Australia born 1959
GOHIER, Franck printer
St Nazaire, Britanny, France
Australia from 1972
RED HAND PRINTS print workshop
Yilima (Feather design) 2002, September
stencil
screenprint, printed in colour, from multiple stencils
Magnani 300gsm paper
printed image (each) 60.2 x 40.0 cm
sheet (each) 75.8 x 56.0 cm
Artist’s proof 11/11
Gift of Franck Gohier, Red Hand Prints 2003.237.27.1-4

PAYNE, Patsy
Australia from 1960
Still thinking
Still thinking I-VII 2001
stencil; relief
screenprint, printed in black ink, from one stencil;
Japanese Sagami paper
sheet 98.0 x 58.0 cm
Gordon Darling Australasian Print Fund 2002
2002.572.1-7

PIKE, Jimmy
Australia 1940–2002
Falling star
Falling star I-IV 1997
stencil
photoscreenprint from linocut, printed in black ink, from one block
thick white wove paper
75/90
Gordon Darling Australasian Print Fund 2002
2002.407.1-4
PURLTA DOWNS, Maryanne  
Australia born 1945  
not titled  
intaglio  
drypoint, printed in black ink, from one plate  
cream wove paper  
plate-mark 28.0 x 21.4 cm  
sheet 39.8 x 35.4 cm  
6/10  
Gordon Darling Australasian Print Fund 2002  
2002.416

SAKALE, Laben  
Papua New Guinea  
not titled  
Hagen meri 2002  
relief  
linocut, printed in black ink, from one block  
white wove paper  
printed image 7.0 x 6.0 cm  
sheet 16.0 x 12.0 cm  
2/4  
Gordon Darling Australasian Print Fund 2003  
2003.9

REHFISCH, Alison  
Australia 1900–1975  
1934–39 England, Europe  
Park Bench 1934  
relief  
linocut, printed in black ink, from one block  
white wove paper  
printed image 25.5 x 21.5 cm  
sheet 27.2 x 23.0 cm  
2002.543

ROGERS, Molly  
Australia  
not titled  
intaglio  
drypoint, printed in black ink, from one plate  
cream wove paper  
plate-mark 24.6 x 21.0 cm  
sheet 38.0 x 36.0 cm  
6/10  
Gordon Darling Australasian Print Fund 2002  
2002.418

SABATINO, Nino  
Papua New Guinea  
not titled  
Coming of the missionaries, St Joseph Church, Hammond Island c.2002  
Relief  
linocut, printed in black ink, from one block  
printed image 59.8 x 79.8 cm  
sheet 70.2 x 102.0 cm  
4/15  
2003.9

TJAMPTJINPA, Ronnie  
Australia 1943–1997  
not titled [square tingari] 1993  
relief  
woodcut, printed in black ink, from one block  
cream wove paper  
printed image 40.0 x 60.0 cm  
sheet 56.2 x 75.8 cm  
5/20  
Gift of Christopher Hodges 2003  
2003.215

not titled [small site] 1993  
relief  
woodcut, printed in dark brown-red ink, from one block  
thick cream wove paper  
printed image 44.9 x 30.0 cm  
sheet 56.4 x 37.8 cm  
3/20  
Gift of Christopher Hodges 2003  
2003.217

not titled [water and animal tracks] 1993  
relief  
woodcut, printed in dark red ink, from one block  
thick cream wove paper  
printed image 44.8 x 30.0 cm  
sheet 56.0 x 38.0 cm  
2/20  
Gift of Christopher Hodges 2003  
2003.214
TOLSON TJUPURRULA,
Turkey
Australia 1938–2001
not titled [Mitukatjirri warrior] 1993
relief
woodcut, printed in black ink, from one block
white wove paper
printed image 60.0 x 35.0 cm
sheet 76.0 x 56.4 cm
2/25
Gift of Christopher Hodges 2003
2003.212

not titled [straightening the spears] 1993
relief
woodcut, printed in dark brown and yellow ink, from two block
white wove paper
printed image 40.0 x 60.0 cm
sheet 56.4 x 76.0 cm
2/20
Gift of Christopher Hodges 2003
2003.213

UNKNOWN ARTIST
The market 1982, 1 March
stencil screenprint, printed in colour, from six stencils
cream wove paper
printed image 52.0 x 49.0 cm
sheet 62.0 x 56.4 cm
12/23
Gordon Darling Australasian Print Fund 2003
2003.116

UNKNOWN ARTIST
not titled [Fish] 1983
relief
woodcut, printed in black ink, from one block
white wove litho paper
printed image 35.0 x 70.0 cm
sheet 46.0 x 76.0 cm
Gordon Darling Australasian Print Fund 2003
2003.122

VARIOUS ARTISTS
Australia
The Ngukurr Artists Print Project 2000–2002
relief; stencil; intaglio
linocuts, etchings, screenprints
paper
Gordon Darling Australasian Print Fund 2003
2003.44.1-49

VARIOUS ARTISTS
ROCKHAMPTON CITY A
publisher Diversity along the line: A collaborative portfolio by Capricorn artists, Rockhampton, Queensland: Rockhampton Art Gallery, 2003
Diversity along the line: A collaborative portfolio by Capricorn artists 2002–2003
book (closed) 39.0 x 43.0 cm
3/60; individual prints in the book have various edition numbers
Gift of Rockhampton Art Gallery 2003
2003.222.1-20

VARIOUS ARTISTS
PORT JACKSON PRESS
publisher
Australia born 1975
PORT JACKSON PRESS print workshop
Australia born 1975
Lake Eyre and beyond, Fitzroy, Victoria: Deague Family Art Foundation, Ken McGregor and Port Jackson Press, 2002
Lake Eyre and beyond 2001–2002
intaglio
etchings, printed in colour, from one plate
cream wove Magnani crème 300 gms paper
plate-mark 39.3 x 29.3 cm
sheet 56.0 x 76.0 cm
artist’s proof
Gift of Port Jackson Press 2002
2002.467.1-11

VARIOUS ARTISTS
RED HAND PRINTS print workshop
Red Hand Print Archive 2
intaglio; stencil
etchings, screenprints
paper
Gift of Franck Gohier, Red Hand Prints
2003.237.1-77

VICKERS, Trevor
Australia born 1943
GIMSON, Sally printer
HOHNEN, Gemma printer
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 6 Minilya suite (Project 6) 2000
stencil
screenprint, printed in colour, from multiple stencils
Magnani paper
sheet 35.0 x 40.0 cm
32/45
Gordon Darling Australasian Print Fund 2003
2003.77.A-F

VICKERS, Trevor
Australia born 1943
GIMSON, Sally printer
HOHNEN, Gemma printer
MARK HOWLETT FOUNDATION commissioner
Mark Howlett Foundation Project 6 Minilya suite (Project 6) 2000
stencil
screenprint, printed in colour, from multiple stencils
Magnani paper
sheet 35.0 x 40.0 cm
32/45
Gordon Darling Australasian Print Fund 2003
2003.77.A-F
VON GUERARD, Eugene
print after
Vienna, Austria 1811–1901
London, England
Italy 1830–1838 Germany 1838–1852 Australia 1852–1881, Germany 1882–1891
England from 1891
MALONE, Neil
printer
Australia
BALLARAT HISTORICAL SOCIETE publisher
DEUTSCHER ART PUBLICATIONS publisher
Ballarat from the Fire Brigade Tower, looking east.
1870, 1981 reprinted
relief
wood-engraving, printed in black ink, from 32 box-wood blocks bolted together
cream wove 270 gsm Velin Arches paper
printed image 47.8 x 96.4 cm
Gift of Chris Deutscher 2003
2003.233

WHITE, Robin
Rotorua, Aotearoa New Zealand
born 1946
Kiribati 1982-1999
Naareau and the tree of creation series
Naareau and the tree of creation series 1987
monoprint
monotype, printed in black ink, from one plate
white paper
sheet 18.6 x 23.8 cm
Gordon Darling Australasian Print Fund 2003

WISEMAN, Hilda
Aotearoa New Zealand 1894–1984
Morning glories
relief
woodcut, printed in black ink, from one block; hand coloured with watercolour and gouache
dark cream laid paper
printed image 29.0 x 16.0 cm
sheet 33.4 x 17.4 cm
Gordon Darling Australasian Print Fund 2003
2003.575

WARRIOR, Matatia Andrew
Ngölønnu Buaui 2001
Relief
linocut, printed in colour, from one block
White wove “Saunders Waterford” paper
printed image 51.4 x 38.0 cm
sheet 76.2 x 56.4 cm
3/35
Gordon Darling Australasian Print Fund 2003
2003.33

Ngölønnu Gidbal 2001
Relief
Linocut, printed in colour, from one block
paper
printed image 43.4 x 24.0 cm
sheet 56.4 x 38.0 cm
3/20
Gordon Darling Australasian Print Fund 2003
2003.32

WUNGI, Cecil King
Papua New Guinea 1952–1984
For every child a tree c.1981
planographic
offset lithograph, printed in colour, from multiple plates
white wove litho paper
printed image 58.3 x 43.6 cm
sheet 58.3 x 43.6 cm
Gordon Darling Australasian Print Fund 2003
2003.118

not titled [Cassowary, possum, chicken and man] 1981
stencil
screenprint, printed black ink, from one stencil
white wove paper
printed image 76.0 x 56.2 cm
sheet 76.2 x 57.0 cm
15/15
Gordon Darling Australasian Print Fund 2003
2003.95

not titled [Mysterious animal with chicken above] c.1981
stencil
screenprint, printed black ink, from one stencil
white wove paper
printed image 75.4 x 55.6 cm
sheet 76.6 x 57.0 cm
8/18
Gordon Darling Australasian Print Fund 2003
2003.97

not titled [Warrior, spears, fish, cuscus] c.1980
stencil
screenprint, printed black ink, from one stencil
cream wove paper
printed image 75.6 x 56.0 cm
sheet 77.0 x 57.0 cm
Gordon Darling Australasian Print Fund 2003
2003.96
not titled [Wigman and faces]  
c.1981  
stencil  
screenprint, printed in black ink, from one stencil  
white wove paper  
printed image 60.0 x 42.6 cm  
sheet 64.0 x 45.6 cm  
Gordon Darling Australasian Print Fund 2003  
2003.117

YOBALE, Philip  
Papua New Guinea born 1978  
Spirit dance 2000  
relief  
linocut, printed in colour, from three blocks  
textured cream wove paper  
printed image 30.8 x 10.0 cm  
sheet 32.0 x 15.0 cm  
8/50  
Gordon Darling Australasian Print Fund 2003  
2003.87

ASIAN PAINTING

HUANG Banruo  
China 1901–Hong Kong 1968  
China  
Scroll painting of the Great Kowloon fire 1960  
ink, pigments, paper, silk, wood  
overall 246 x 73  
image 94 x 61  
Donated by Catherine and David Harris  
2003.5

CHEN Wen Hsi  
China 1906–Singapore 1991  
China  
Gourds, bamboo fence and chicks 1940-50  
Ink, pigments, paper, silk, wood  
overall 234 x 130 cm  
image 123 x 122 cm  
Donated by Catherine and David Harris  
2003.4

ASIAN SCULPTURE

Burmes e people  
Myanmar (Burma)  
Temple plaque 15th century  
earthware, glaze  
44.0 x 43.0 x 12.5 cm  
The Kuring Vest Bequest 2002  
2002.364

Han dynasty (206 BC–220 AD)  
China  
Watchtower 206 BCE–220 CE  
earthware, glaze  
91 cm  
Gift of Hiroko and Andrew Gwinett 2002  
2002.374

GUJRAT, India  
The Great Goddess Durga  
12th–13th century  
stone  
60 x 37.5 cm  
2002.373

ASIAN TEXTILES

Kashmir, India  
Shawl 1850–1870  
pashmina wool, dyes  
twill tapestry weave, embroidery  
146 x 322 cm  
2002.369

Kashmir, India  
Shawl 1850–1870  
pashmina wool, dyes  
twill tapestry weave, embroidery  
177 x 190 cm  
2002.371

Kashmir, India  
Shawl c.1850  
pashmina wool, dyes  
twill tapestry weave, embroidery  
152 x 365 cm  
2002.363

Kashmir, India  
Shawl 1850–1870  
pashmina wool, dyes  
twill tapestry weave, embroidery  
141 x 366 cm  
2002.370

Abung people  
Lampung, South Sumatra, Indonesia  
Woman's ceremonial skirt [tapis] late 19th–early 20th century  
silk, cotton, gold thread, sequins, mirror pieces  
applique, embroidery  
120 x 126 cm  
Gift of Jeanette Plowright 2003  
2003.225

Malay people
Jambi region, East Sumatra, Indonesia

**Man’s headcloth** [ikat kepala] late 19th century
cotton, natural dyes
batik
92.0 x 93.0 cm
Gift of Thomas Murray 2003
2003.223

Malay people
Palembang, South Sumatra, Indonesia

**Ceremonial textile** late 19th–early 20th century
silk, dyes, gold leaf
gold leaf glue-work, stitch resist
dyeing
79.0 x 217.0 cm
Gift of Jeanette Plowright 2003
2003.224

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**INTERNATIONAL DECORATIVE ARTS AND DESIGN**

**GEORG JENSEN SILVER-SMITHY**
established Denmark 1904

**KOPPEL, Henning**
To Orrefors, Sweden 1940–1945.
**3-piece tea service** (Design no: 1017)
design 1952 manufacture c1960
sterling silver and guaiacan wood
Teapot 11 x 24 x 15 cm
Cream jug 8 x 12.5 x 10 cm
Sugar bowl 4.5 x 10.5 x 10.5 cm
Purchased 2002
2002.301.A-C

**ROHDE, Johan**
born Denmark 1935–1935
**Bowl** (Design no 171) Designed: 1916, Manufacture: 1920
925 silver
14 x 20 x 20 cm
Purchased 2002
2002.365

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**INTERNATIONAL PHOTOGRAPHY**

**BING, Ilse**
Germany 1899–United States 1998
France 1930-1941 United States from 1941
**Tulips** 1939
gelatin silver photograph
19.4 x 27.9 cm
Gift of the Ilse Bing Wolff Estate 2002.480

**Chinese poster with man, Village, New York** 1936
gelatin silver photograph
28.2 x 21.2 cm
Gift of the Ilse Bing Wolff Estate 2002.487

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**SCULPTURE**

**NAUMAN, Bruce**
America 1941
**Office edit II with color shift, flip, flop, & flip/flop (Fat chance John Cage) Mapping the studio** 2001
single-channel video
2002.444

**MUECK, Ron**
Australia 1958
**Pregnant woman** 2002
mixed media
252 cm
Purchased with the assistance of Tony and Carol Berg 2003
2003.5.1-2

**VERNET, Claude-Joseph**
France 1714–France
**Tempête sur la côte méditerranéenne [Storm on Mediterranean coast]** and **Port méditerranéen, temps calme [Mediterranean port, calm weather]** c. 1745
oil on canvas
each 97.8 x 134.7 cm
Purchased 2003
2003.3.1-2

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**INTERNATIONAL PAINTINGS AND SCULPTURE**

**Playground, New York** 1936
gelatin silver photograph
19.2 x 28.3 cm
Gift of the Ilse Bing Wolff Estate 2002.492

**Highwire act, circus, New York** 1936
gelatin silver photograph
22.2 x 28.3 cm
Gift of the Ilse Bing Wolff Estate 2002.494

**Self portrait in mirrors with Leica**
1931 printed 1985
gelatin silver photograph
image 26.5 x 30.2 cm
sheet 27.7 x 35.5 cm
Gift of the Ilse Bing Wolff Estate 2002.496

**Hellerhofriedlung Frankfurt—My shadow and the shadow of the architect Mart Stam on the roof** 1930 printed 1985
gelatin silver photograph
image 22.8 x 34.1 cm
sheet 27.7 x 35.6 cm
Gift of the Ilse Bing Wolff Estate 2002.498

**Self portrait with cable release in hand** 1945 printed c 1985
gelatin silver photograph
image 34.0 x 26.8 cm
sheet 35.3 x 27.9 cm
Gift of the Ilse Bing Wolff Estate 2002.499

**My double reflection in Paris window** 1947 printed later
gelatin silver photograph card
image 34.0 x 26.0 cm
sheet 35.6 x 28.0 cm
Gift of the Ilse Bing Wolff Estate 2002.500

**Chrysler Building, New York** 1936
gelatin silver photograph
18.6 x 28.2 cm
Gift of the Ilse Bing Wolff Estate 2002.488

**Little girl with flowers** 1930
gelatin silver photograph
image 28.2 x 22.3 cm
support 35.0 x 42.0 cm
Gift of the Ilse Bing Wolff Estate 2002.473
Still life 1933
gelatin silver photograph
28.2 x 22.3 cm
Gift of the Ilse Bing Wolff Estate
2002.476

Rue Racine, coin Rue M. Le Prince,
Paris 1952
gelatin silver photograph
image 40.6 x 45.4 cm
sheet 40.6 x 50.6 cm
Gift of the Ilse Bing Wolff Estate
2002.484

Poster, Henry VIII, Paris 1934
gelatin silver photograph
20.5 x 28.2 cm
Gift of the Ilse Bing Wolff Estate
2002.478

Italians playing cards, Village, New York 1936
gelatin silver photograph
20.0 x 28.3 cm
Gift of the Ilse Bing Wolff Estate
2002.486

Self portrait 1945 printed 1980s-90s
gelatin silver photograph
image 21.9 x 32.9 cm
sheet 27.8 x 35.4 cm
Gift of the Ilse Bing Wolff Estate
2002.495

Between France and the USA (2)
1936
gelatin silver photograph
19.2 x 28.4 cm
Gift of the Ilse Bing Wolff Estate
2002.491

Doll heads, fleamarket, Paris 1952
gelatin silver photograph
on card
40.2 x 49.8 cm
Gift of the Ilse Bing Wolff Estate
2002.482

Chalkboard, New York 1953
gelatin silver photograph
image 40.6 x 44.6 cm
sheet 40.6 x 50.5 cm
Gift of the Ilse Bing Wolff Estate
2002.479

Between France and the USA 1936
gelatin silver photograph
19.1 x 28.4 cm
Gift of the Ilse Bing Wolff Estate
2002.485

**INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS**

CAPPIELLO, Leonetto
Italy 1878–1942 France
Nitrolian 1929
colour lithographic poster
160.0 x 120.0 cm
Orde Poynton Fund
2003.24

HIROGAKE, Utagawa
Japan worked 1855-65
Scenes of Tokyo with a humorous twist [Edo Meishi Doke Tui] c.1859
colour woodblock
33.6 x 22 cm; 35.8 x 24.4 cm
Gift in memory of Lady (Louise) Walker.
2002.466
HIROSHIGE, Utagawa
Japan 1797–1858

*Harbour view of anchored boats*
1832–1834
From the series *Views of Edo* [Edo meisho]
colour woodblock
22 x 35 cm; 23.6 x 36 cm
Gift in memory of Lady (Louise) Walker.
2002.459

*Hamamatsu, Winter scene* [Hamamatsu Fuyugare No Zu] 1833–1834
from the series *Fifty-three stations of the Tōkaidō Road* [Tōkaidō gojūsan-tsugi no uchi]
colour woodblock
22.4 x 35.2 cm; 24.4 x 37.8 cm
Gift in memory of Lady (Louise) Walker.
2002.460

*Arai, ferry boat* [Arai, Watashi bune No Zu] 1833–1834
from the series *Fifty-three stations of the Tōkaidō Road* [Tōkaidō gojūsan-tsugi no uchi]
colour woodblock
22.4 x 35.2 cm; 24.4 x 37.8 cm
Gift in memory of Lady (Louise) Walker.
2002.461

*Ishiyakushi Temple* [Ishiyuakushi-ji] 1833–1834
from the series *Fifty-three stations of the Tōkaidō Road* [Tōkaidō gojūsan-tsugi no uchi]
colour woodblock
22.0 x 34.6 cm; 24 x 36.2 cm
Gift in memory of Lady (Louise) Walker.
2002.462

*Women soliciting travellers* [Goyu takihito tome onna] c. 1833–1834
from the series *Fifty-three stations of the Tōkaidō Road* [Tōkaidō gojūsan-tsugi no uchi]
colour woodblock
22.2 x 34.6 cm
Gift in memory of Lady (Louise) Walker.
2002.463

*Shinagawa sunrise* [Shinagawa hinode] c. 1833–1834
from the series *Fifty-three stations of the Tōkaidō Road* [Tōkaidō gojūsan-tsugi no uchi]
colour woodblock
23 x 35.4 cm; 25.6 x 37 cm
Gift in memory of Lady (Louise) Walker.
2002.464

*Onnaya riverbank* [Onnaya gashi] 1856
from the series *One Hundred Famous Views of Edo* [Meisho Edo hyakkkei]
colour woodblock
33.4 x 22 cm; 36 x 23.2 cm
Gift in memory of Lady (Louise) Walker.
2002.465

*Onnaya gashi, Asakusa River Pine of Success* [Asakusa gawa Shubi no matsu Onnaya gashi] 1857
from the series *One Hundred Famous Views of Edo* [Meisho Edo hyakkkei]
colour woodblock
34 x 22.4 cm; 36.4 x 24.8 cm
Gift in memory of Lady (Louise) Walker.
2002.466

HIROSHIGE II, Utagawa
Japan 1829–1869

*Scene of Noge in Yokohama* 1859
from the series *One Hundred Famous Views of Various Provinces* [Shokoku meisho hyakkkei]
colour woodblock
33.6 x 22 cm; 34.0 x 23.6 cm
Gift in memory of Lady (Louise) Walker.
2002.467

*Scene of Zenkoji, Sinano* 1859–1864
from the series *One Hundred Views of Various Provinces* [Shokoku meisho hyakkkei]
colour woodblock
36.8 x 24 cm; 33.4 x 22.2 cm
Gift in memory of Lady (Louise) Walker.
2002.468

HOCKNEY, David
Great Britain 1937 working in the United States of America
Ken Tyler 1978
pen and sepia ink drawing
43.0 x 35.5 cm
Orde Poynton Fund
2002.375

SCULLY, Sean
Ireland 1945
working United States of America and Spain
9.1.02 2002
watercolour
50.8 x 55.9 cm
Orde Poynton Fund
2003.25
### APPENDIX

#### 5 Total Acquisitions Including Purchases and Gifts 1945–2003

2000–2001 (a) Holmgren/Spertus (397 Southeast Asian Textiles)

2001–2002 (b) Tyler Graphics Collection (800 works purchased, 1,300 works gifted), Australian Print Workshop Archive (estimated 3,000 works)

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#### KEY
- Total numbers of purchases
- Total numbers of gifts

0 2,000 4,000 6,000 8,000 10,000

Total number of acquisitions
APPENDIX

6 Exhibitions at the National Gallery of Australia 2002–2003

* denotes new display of permanent collection

Life in the Emperor’s Tomb
23 February – 21 July 2002

Sol LeWitt: drawings, prints, books
13 June – 25 August 2002

International Art* (Gallery 11 and 12)
5 July 2002 – ongoing

Tales of the Unexpected: Aspects of contemporary Australian art
13 July – 22 September 2002

Australian Art* (Gallery 4 and 5)
3 August 2002 – ongoing

Australian Art* (Gallery 6 and 7)
17 August 2002 – ongoing

Asian Art*
23 August 2002 – ongoing

Royal Africa: Kings and Chiefs
3 August 2002 – 12 January 2003

Colour + Concept: International colour photography
7 September – 1 December 2002

International Art* (Gallery 2 and 3)
17 August 2002 – Ongoing

Decorative Arts* (Gallery 11 and 12)
21 September 2002 – Ongoing

Jackson Pollock’s Blue Poles

The Big Americans: Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg, Stella

Seeing the Centre: The Art of Namatjira 1902–1959
5 October – 19 January 2003

Crystal Clear: The architecture of the National Gallery of Australia
5 October 2002 – ongoing

Gary Hill–Bruce Nauman: New International Media Art
14 December 2002 – 21 April 2003

Aboriginal and Torres Strait Islander Art*
21 December 2002 – 27 April 2003

The Spread of Time: The photography of David Moore
25 January – 21 April 2003

National Gallery of Australia and Sony Foundation Australia Summer Scholarship Exhibition
25 January – 2 March 2003

Pierre Bonnard: Observing Nature
7 March – 9 June 2003

The National Sculpture Prize and Exhibition
21 March – 9 June 2003

In the box
28 March – ongoing

Aboriginal and Torres Strait Islander Art*
3 May 2003 – ongoing

First Impressions: The early history of lithography — A comparative survey
3 May 2003 – ongoing

Tactility: Two centuries of Indigenous objects, textiles and fibre
7 June 2003 – ongoing

Crystal Clear: The architecture of the National Gallery of Australia
5 October 2002 – ongoing

Gary Hill–Bruce Nauman: New International Media Art
14 December 2002 – 21 April 2003
### Attendance 1982–2003

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APPENDIX

8 Travelling Exhibitions 2002–2003

Techno craft: the work of Susan Cohn 1980 to 2000
211 works (includes 189 inward loans)
Tour dates: 28 July 2000 – 9 June 2003
The Ian Potter Centre: NGV Australia, Federation Square, Melbourne Vic.
14 March – 9 June 2003

Transparent Things – Expressions in Glass
40 works (including 20 inward loans)
Tour dates: 7 December 2001 – 15 September 2002
Craft ACT, Canberra ACT
8 August – 15 September 2002

Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region
102 works (includes 2 inward loans) – New Zealand
101 works (includes 2 inward loans) – Noumea
Adam Art Gallery, Wellington New Zealand
11 November 2002 – 16 February 2003
Tjibaou Cultural Centre, Noumea
4 June – 27 July 2003

Life in the Emperor’s Tomb: Ceramics from ancient China
17 works (no inward loans)
Tour dates: 31 August 2002 – 23 November 2003
The McClelland Gallery, Langwarrin Vic.
31 August – 12 October 2002
Mosman Art Gallery & Community Centre, Mosman NSW
9 November – 8 December 2002
New England Regional Art Museum, Armidale NSW
20 December 2002 – 22 February 2003
Bendigo Art Gallery, Bendigo Vic.
15 March – 27 April 2003
Tweed River Regional Art Gallery, Murwillumbah NSW
14 June – 3 August 2003

Seeing the Centre: The Art of Albert Namatjira 1902-1959
104 works (including 72 inward loans)
Tour dates: 28 July 2002 – 2 November 2003
Araluen Centre for Arts and Entertainment, Alice Springs NT
28 July – 22 September 2002
Art Gallery of South Australia, Adelaide SA
7 March – 4 May 2003
The Ian Potter Centre: NGV Australia, Federation Square, Melbourne VIC
24 May – 27 July 2003

BY APPOINTMENT: Norman Hartnell’s sample for the Coronation dress of Queen Elizabeth II (Focus Exhibition)
1 work (no inward loans)
Tour dates: 1 June 2002 – 15 December 2002
David Jones Limited, Sydney NSW
13 -25 August 2002
Bathurst Regional Art Gallery, Bathurst NSW
29 August – 15 September 2002
Castlemaine Art Gallery & Historical Museum, Castlemaine Vic.
19 September – 6 October 2002
Gold Treasury Museum, Melbourne Vic.
10 – 27 October 2002
Queen Victoria Museum & Art Gallery, Launceston TAS
1 – 17 November 2002
Tasmanian Museum and Art Gallery, Hobart TAS
21 November – 15 December 2002

Douglas Annand: The Art of Life
95 works (including 6 inward loans)
Tour dates: 17 February– 16 November 2003
Heide Museum of Modern Art, Bulleen Vic.
17 February – 9 June 2003
Queensland Art Gallery, Brisbane QLD
28 June–31 August 2003
The Good, the Great and the Gifted: Camera Portraits by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne
41 works (no inward loans)
Tour dates: 7 February 2003 – 21 March 2004
Monash Gallery of Art, Melbourne Vic.
7 February – 30 March 2003
Gold Coast City Art Gallery, Gold Coast QLD
17 April – 29 June 2003

Rotary Collection of Australian Art – Focus Exhibition
5 works (no inward loans)
Tour dates: 31 May – 2 November 2003
Queensland Art Gallery, Brisbane QLD
31 May – 2 November 2003

The Elaine and Jim Wolfensohn Gift – Suitcase Kits
14 works (no inward loans)
Elonera Montessori School
3 June – 15 July 2002
St Joseph’s Primary School, Springvale Vic.
22 July – 20 September 2002
Royal Blind Society, Enfield Sydney NSW
20 September – 4 October 2002
Lightning Ridge Central School, Lightning Ridge, NSW
11 – 31 October 2002
Broken Hill Regional Art Gallery, Broken Hill NSW
Regional tour dates: 4 November–5 December 2002
The Walter Nicholls Memorial Gallery, Port Lincoln SA
10 March–13 April 2003

Out and About: The National Gallery tours Australia
Special Project to celebrate the NGAs 20th anniversary – a collaboration between NGA Travelling Exhibitions and Partnership Programs.
Willem de Kooning, Woman V
No. of works: 1 (no inward loans)
Tour dates: 10 December 2002 – 9 March 2003

Claude Monet, Meules, milieu du jour [Haystacks, midday] 1890
No. of works: 1 (no inward loans)
Tour dates: 10 January – 14 September 2003

Andy WARHOL, Elvis 1963
No. of works: 1 (no inward loans)
Tour dates: 7 March – 8 September 2003

The Elaine and Jim Wolfensohn Gift
1888 Melbourne Cup
1 work (no inward loans)
Toowoomba Regional Gallery, Toowoomba QLD
5 September – 25 October 2002

The Walter Nicholls Memorial Gallery, Port Lincoln SA
10 March–13 April 2003

Museum & Art Gallery of the Northern Territory, Darwin NT
17 June – 17 August 2003

The Elaine and Jim Wolfensohn Gift
1902 Oil painting, Portrait of Lord North
1 work (no inward loans)
Queen Victoria Museum & Art Gallery, Launceston TAS
15 March – 5 May 2003

Andy WARHOL, Elvis 1963
No. of works: 1 (no inward loans)
Tour dates: 7 March – 8 September 2003

Broken Hill Regional Art Gallery, Broken Hill NSW
7 March–27 April 2003

New England Regional Art Museum, Armidale NSW
16 May – 6 July 2003
Henri MATISSE, *L’Enlevement d’Europe [The abduction of Europa]* 1929
No. of works: 1 (no inward loans)
Tour dates: 14 March – 12 October 2003
Cairns Regional Gallery, Cairns QLD
14 March – 27 April 2003

Sidney NOLAN, *Ned Kelly Series* 1946-47
No. of works: 26 (no inward loans)
Tour dates: 21 March – 12 October 2003
Tasmanian Museum & Art Gallery, Hobart TAS
21 March – 4 May 2003
Araluen Centre for Arts & Entertainment, Alice Springs NT
24 May – 13 July 2003

Peter Paul RUBENS, *Self-portrait* 1623
No. of works: 1 (no inward loans)
Tour dates: 28 March – 11 May 2003
Hamilton Art Gallery, Hamilton Vic.
28 March – 11 May 2003

No. of works: 1 (no inward loans)
Tour dates: 30 March – 18 May 2003
Mornington Peninsula Regional Gallery, Mornington Vic.
30 March – 18 May 2003
Locations visited by Travelling Exhibitions 1988–2003

KEY
• 2002 – 2003 locations visited
• 1988 – 2002 locations visited

ACT
Canberra x 3
Lanyon x 2

NSW
Albury x 5
Armidale x 9
Bathurst x 4
Bourke x 1
Broken Hill x 5
Campbelltown x 6
Dubbo x 2
Eden x 1
Gymea x 1
Lake Macquarie x 1
Mooroo x 1
Mudgee x 1
Murwillumbah x 3
Newcastle x 11
Orange x 5
Parkes x 1
Penrith x 2
Sydney x 29
Tamworth x 3
Wagga Wagga x 5
Wollongong x 4

NT
Alice Springs x 10
Brunette Downs x 1
Darwin x 14
Jabiru x 1
Katherine x 2
Palmerston x 1
Pine Creek x 1
Tennant Creek x 2

QLD
Barcaldine x 1
Blackwater x 1
Brisbane x 19
Bundaberg x 2
Cairns x 8
Charleville x 1
Emerald x 1
Gladstone x 5
Ipswich x 4
Logan x 1
Mackay x 2
Mt Isa x 2
Noosa x 3
Rockhampton x 4
Stanthorpe x 1
Dalby x 1
Surfers Paradise x 7
Tewantin x 2
Toowoomba x 3
Townsville x 9
Winton x 1

SA
Adelaide x 24
Glossop x 1
Goolwa x 1
Kadina x 1
Meningie x 1
Millicent x 3
Mt Gambier x 3
Naracoorte x 1
Port Augusta x 1
Port Pirie x 2
Renmark x 2
Whyalla x 3

TAS
Barnie x 1
Devonport x 1
Hobart x 21
Launceston x 11

VIC
Ararat x 1
Ballarat x 8
Benalla x 2
Bendigo x 8
Castlemaine x 1
Geelong x 6
Hamilton x 3
Langwarrin x 1
Melbourne x 28
Mildura x 1
Mornington x 4
Morwell x 2
Mt Waverley x 4
Sale x 5
Shepparton x 1
Warrnambool x 3

WA
Albany x 1
Broome x 2
Bunbury x 3
Carnarvon x 2
Derby x 1
Geraldton x 9
Kalgoorlie x 3
Karratha x 1
Karratha x 1
Karratha x 1
Kununurra x 1
Perth x 21
Port Hedland x 1
Wyndham x 1

INTERNATIONAL
Auckland NZ x 2
California USA x 1
Christchurch NZ x 1
Gifu Japan x 1
London UK x 1
Papua New Guinea x 1
Wellington NZ x 2
Noumea NC x 1
APPENDIX

9 Loans

(i) Outward loans to exhibitions—Australia

**Australian Capital Territory**

**AUSTRALIAN WAR MEMORIAL**

*Stella Bowen Retrospective*

4 works

Australian War Memorial
14 March–9 June 2002
Art Gallery of South Australia
17 July–29 September 2002
The Ian Potter Museum of Art
12 October–8 December 2002
Mornington Peninsula Regional Gallery
18 December 2002–2 February 2003

Ballarat Fine Art Gallery
7 February–9 March 2003
State Library of New South Wales
18 March–18 May 2003
Brisbane City Gallery
29 May–27 July 2003
Grafton Regional Art Gallery
8 August–28 September 2003
Cairns Regional Gallery
10 October–7 December 2003
Bathurst Regional Art Gallery
16 December 2003–15 February 2004

**NATIONAL CAPITAL AUTHORITY**

*National Capital Exhibition*

1 work
1 September 2000–1 October 2003

**NATIONAL LIBRARY OF AUSTRALIA**

*The Great Masters by Mortimer Menpes*

4 works
25 July–7 October 2002

*Burke and Willi: From Melbourne to Myth*

3 works

National Library of Australia
26 March–2 June 2002
Art Gallery of South Australia
21 June–18 August 2002
State Library of Victoria
13 September–24 November 2002

**The Traveller's Art**

5 works
11 June–21 September 2003

**NATIONAL PORTRAIT GALLERY, CANBERRA**

*So you want to be a rock star: Portraits and rock music in Australia*

24 works
National Portrait Gallery, Canberra
14 December 2001–17 February 2002
Art Gallery of South Australia
3 May–28 June 2002

*Display to celebrate the 90th birthday of Sir William Dargie*

3 works
7 June–27 September 2002

**New South Wales**

**ART GALLERY OF NEW SOUTH WALES, SYDNEY**

*Picaso: The Last Decades*

9 works
9 November 2002–16 February 2003

*New Painting in Australia II "It's a beautiful day"*

1 work
The Ian Potter Museum of Art
6 July–29 September 2002
Art Gallery of New South Wales
23 November 2002–9 February 2003

*Machine Organic: The art of Robert Klippel*

58 works
17 August–13 October 2002

*True Stories: Art of the East Kimberley*

15 works
11 January–27 April 2003
Charles Conder Retrospective

14 works
Art Gallery of New South Wales
14 June–17 August 2003
National Gallery of Victoria
6 September–9 November 2003
Art Gallery of South Australia
21 November 2003–26 January 2004
HISTORIC HOUSES TRUST OF NEW SOUTH WALES, SYDNEY

Sydney by Ferry
4 works
Museum of Sydney
13 April–4 August 2002

King Cross–Bohemian Sydney
5 works
Elizabeth Bay House
30 May–21 September 2003

MANLY ART GALLERY & MUSEUM

Lewers and Larsen Touring Exhibition
4 works
Manly Art Gallery & Museum
11 October–10 November 2002
Maitland City Art Gallery
21 November–15 December 2002
Campbelltown City Bicentennial Art Gallery
7 March–20 April 2003

The Drill Hall Gallery
2 May–8 June 2003
Hamilton Art Gallery
4 July–24 August 2003

Tamworth City Art Gallery
11 October–16 November 2003
Wollongong City Gallery
5 December 2003–25 January 2004
Penrith Regional Gallery and The Lewers Bequest
14 February–28 March 2004
Wagga Wagga Regional Art Gallery
14 May–11 July 2004

New England Regional Art Museum
23 July–29 August 2004
Toowoomba Regional Art Gallery
10 September–31 October 2004

MOSMAN ART GALLERY & COMMUNITY CENTRE

Margaret Preston in Mosman
13 works
7 September–13 October 2002

Presence and Landscape: Guy Warren in Retrospect
2 works
Mosman Art Gallery & Community Centre
2 May–15 June 2003
Goulburn Regional Art Gallery
21 June–12 July 2003

Campbelltown City Bicentennial Art Gallery
12 December 2003–26 January 2004
New England Regional Art Museum
6 February–14 March 2004
Gosford Regional Gallery
27 March–23 May 2004
Wollongong City Gallery
5 June–17 July 2004

CASULA POWERHOUSE ARTS CENTRE

Viet Nam Voices
11 works
Salamanca Arts Centre
30 April–3 May 2001
The Broken Hill City Art Gallery
26 July–14 September 2001
Albury Regional Art Gallery
22 October–13 December 2001
Newcastle Regional Museum
31 December 2001–11 March 2002
Hazelhurst Regional Gallery & Arts Centre
25 March–16 May 2002
Queensland Museum
18 July–29 September 2002
Museum and Art Gallery of the Northern Territory
7 November 2002–13 February 2003

James Gleeson Exhibition
10 works
17 April–15 June 2003
Australian Centre for Photography, Sydney

Redlight
46 works
30 August–29 September 2002

AUSTRALIAN MUSEUM, SYDNEY

Death....The Last Taboo
1 work
Australian Museum
10 May–30 November 2003

AUSTRALIAN NATIONAL MARITIME MUSEUM, SYDNEY

Antarctic Heroes: Triumph and Tragedy
1 work
Bundanlon Trust

Rivers and rocks: select works of Arthur Boyd and Brett Whiteley
1 work
Orange Regional Gallery
8 February–10 March 2002
New England Regional Art Museum
15 March–28 April 2002
Noosa Regional Art Gallery
7 May–12 June 2002
Perc Tucker Regional Gallery, Townsville
21 June–21 July 2002
Penrith Regional Gallery and The Lewers Bequest
3 August–8 September 2002
Mornington Peninsula Regional Gallery
21 September–27 October 2002
Ballarat Fine Art Gallery
1 November–1 December 2002

MANLY ART GALLERY & MUSEUM

Lewers and Larsen Touring Exhibition
4 works
Manly Art Gallery & Museum
11 October–10 November 2002
Maitland City Art Gallery
21 November–15 December 2002
Campbelltown City Bicentennial Art Gallery
7 March–20 April 2003

The Drill Hall Gallery
2 May–8 June 2003
Hamilton Art Gallery
4 July–24 August 2003

Tamworth City Art Gallery
11 October–16 November 2003
Wollongong City Gallery
5 December 2003–25 January 2004
Penrith Regional Gallery and The Lewers Bequest
14 February–28 March 2004
Wagga Wagga Regional Art Gallery
14 May–11 July 2004

New England Regional Art Museum
23 July–29 August 2004
Toowoomba Regional Art Gallery
10 September–31 October 2004

MOSMAN ART GALLERY & COMMUNITY CENTRE

Margaret Preston in Mosman
13 works
7 September–13 October 2002

Presence and Landscape: Guy Warren in Retrospect
2 works
Mosman Art Gallery & Community Centre
2 May–15 June 2003
Goulburn Regional Art Gallery
21 June–12 July 2003

Campbelltown City Bicentennial Art Gallery
12 December 2003–26 January 2004
New England Regional Art Museum
6 February–14 March 2004
Gosford Regional Gallery
27 March–23 May 2004
Wollongong City Gallery
5 June–17 July 2004

151
MUSEUM OF CONTEMPORARY ART, SYDNEY
Meridian: Currents in Australian Art
1 work
28 November 2002–23 February 2003
Arte Povera
2 works
23 August–10 November 2002

NEWCASTLE REGION ART GALLERY
Jon Molvig Exhibition
17 works
Newcastle Region Art Gallery
10 August–22 September 2002
Brisbane City Hall Art Gallery
17 October–15 December 2002
The Drill Hall Gallery
6 February–16 March 2003
Monash Gallery of Art
4 April–11 May 2003

PENRITH REGIONAL GALLERY AND THE LEWERS BEQUEST
Central Street Live
3 works
Penrith Regional Gallery and The Lewers Bequest
16 November 2002–23 February 2003
Macquarie University Art Gallery
7 March–5 May 2003

ST GEORGE REGIONAL MUSEUM, HURSTVILLE
Pella to Petra
13 works
6 May–26 June 2003

THE NICHOLSON MUSEUM, UNIVERSITY OF SYDNEY
From Pella to Petra: The Archaeology of Ancient Jordan
14 works
1 July 2001–29 April 2003

WAGGA WAGGA REGIONAL ART GALLERY
The Big River Show–Murrumbidgee Riverine
6 works
11 October–1 December 2002

WAR MEMORIAL ART GALLERY, UNIVERSITY OF SYDNEY
Beauty and the beast, the art of James Gleeson
2 works
28 August–3 October 2002

CAIRNS REGIONAL GALLERY
Centenary of Federation
2 works
1 April 2001–31 December 2002

GLOBAL ARTS LINK, IPSWICH
"When I was young"…impressions of childhood
11 works
9 November 2002–2 February 2003

MUSEUM OF BRISBANE
Rosemary Laing, Survey Exhibition
1 work
23 January–23 March 2003

QUEENSLAND ART GALLERY, BRISBANE
Story Place: Indigenous Art of Cape York and the Rainforest
6 works
25 July–9 November 2003

QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM, BRISBANE
Architects of Glamour + Masters of Style: Excerpts from a Century of Fashion Photography
22 works
27 June–7 September 2003

UNIVERSITY ART MUSEUM, UNIVERSITY OF QUEENSLAND
Laurence Hope Retrospective
11 works
Heide Museum of Modern Art
8 March–5 May 2002
University of Sydney
18 May–15 June 2002
The Customs House Gallery, University of Queensland
12 July–25 August 2002

South Australia

ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE
Arid Arcadia: Art of the Flinders Ranges
2 works
30 August–3 November 2002

CARRICK HILL, SPRINGFIELD
Early works by William Dobell
1 work
5 March–29 June 2003

Victoria

ASIA SOCIETY/AUSTRALASIA CENTRE, MELBOURNE
Crossing Boundaries–Bali: A window to 20th century Indonesian Art
4 works
RMIT
11 August–29 September 2002
Benalla Regional Art Gallery
11 October–24 November 2002
Ballarat Fine Art Gallery
6 December 2002–13 January 2003
Horsham Art Gallery
23 January–16 March 2003
Wollongong City Gallery
28 March–8 June 2003
Orange Regional Gallery
12 June–3 August 2003
Drill Hall Gallery
15 August–5 October 2003

BALLARAT FINE ART GALLERY
David Larwill: Stuff that matters
1 work
Ballarat Fine Art Gallery
4 January–31 January 2002
Mornington Peninsula Regional Gallery
27 February–14 April 2002
New England Regional Art Museum
28 April–30 May 2002
Queensland University of Technology Art Museum
7 June–28 July 2002
Newcastle Region Art Gallery
9 August–27 September 2002
Shepparton Art Gallery
11 October–25 November 2002
Shepparton Art Gallery
11 October–25 November 2002
Heide Museum of Modern Art
7 December 2002–31 January 2003

BENDIGO ART GALLERY
Songs from a Studio: Arthur Woodward and his Circle
1 work
1 February–9 March 2003

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM
Martin Lewis–Stepping into the Light
2 works
Castlemaine Art Gallery and Historical Museum
6 April–19 May 2002
Heide Museum of Modern Art
15 July–1 September 2002
Queensland Art Gallery
12 September–1 December 2002

GLEN EIRA CITY GALLERY
Elizabeth Gower Survey
1 work
14 October–10 November 2002

MCCLELLAND GALLERY, LANGWARRIN
Works by Vincas Jomantas
4 works
6 July–14 September 2003

MELBOURNE FESTIVAL
Heimlich/UnHeimlich
1 work
RMIT Gallery
14 October–2 November 2002

MELBOURNE MUSEUM
Windows on History
1 work
21 October 2000–20 October 2003

MORNINGTON PENINSULA REGIONAL GALLERY
Nocturne: images of night and darkness from colonial to contemporary
5 works
Mornington Peninsula Regional Gallery
24 April–1 June 2002
Geelong Art Gallery
5 July–1 September 2002

NATIONAL GALLERY OF VICTORIA
Sidney Nolan: Desert and Drought
3 works
6 June–17 August 2003

STATE LIBRARY OF VICTORIA, MELBOURNE
Kelly Culture
2 works
28 February–25 May 2003

THE IAN POTTER MUSEUM OF ART, MELBOURNE
Pat Brassington Exhibition
3 works
13 July–15 September 2002

THE POST MASTER GALLERY, MELBOURNE
Postmark post Mabo
11 works
29 June–29 September 2002

Western Australia

ART GALLERY OF WESTERN AUSTRALIA, PERTH
South West Central Exhibition
7 works
31 January–30 March 2003

HEYTESBURY, PERTH
Rover Thomas: I want to paint
1 work
National Gallery of Victoria
3 June–17 August 2003
Bendigo Art Gallery
13 December 2003–26 January 2004

Art Gallery of New South Wales
21 February–9 May 2004

Art Gallery of South Australia
24 September–28 November 2004

Art Gallery of Western Australia
18 December 2004–6 March 2005
(ii) Outward loans to exhibitions—International

**United Kingdom**

**NATIONAL GALLERY, LONDON**  
*Ron Mueck: Making Sculpture*  
1 work  
National Gallery, London  
19 March–22 June 2003  
Nationalgalerie im Hamburger Bahnhof, Berlin  
10 September–2 November 2003  
Frans Hals Museum, Haarlem, North Holland  
15 November 2003–18 January 2004

**TATE BRITAIN**  
*Lucian Freud*  
1 work  
Tate Gallery  
20 June–15 September 2002

*Bridget Riley*  
2 works  
Tate Britain  
19 June–28 September 2003

**Israel**

**THE ISRAEL MUSEUM, JERUSALEM**  
*Revelation: Representations of Christ in Photography*  
1 work  
Hotel de Sully, Patrimoine Photographique, Paris  
4 October 2002–5 January 2003  
The Israel Museum  
22 May–31 August 2003

**Japan**

**KAWAMURA MEMORIAL MUSEUM OF ART**  
*Monet—Later Works: Homage to Katia Granoff*  
1 work  
Iwate Prefectural Museum of Art  
18 December 2001–11 February 2002  
Kawamura Memorial Museum of Art  
20 February–14 April 2002  
Nagoya City Art Museum  
23 April–16 June 2002

**Netherlands**

**STEDELIJK MUSEUM, AMSTERDAM**  
*Colin McCahon—A Question of Faith*  
1 work  
Stedelijk Museum  
30 August–10 November 2002  
City Art Gallery, Wellington  
7 December 2002–9 March 2003  
Auckland Art Gallery/Toi O Tamaki  
29 March–29 June 2003  
National Gallery of Victoria  
4 July–7 September 2003  
Art Gallery of New South Wales  
15 November 2003–16 January 2004

**United States of America**

**THE ASIA SOCIETY, NEW YORK**  
*Montien Boonma: Temple of the Mind*  
1 work  
The Asia Society  
3 February–11 May 2003  
Asian Art Museum of San Francisco  
25 February–23 May 2004

**MODERN ART MUSEUM OF FORT WORTH**  
*Philip Guston Retrospective*  
2 works  
Modern Art Museum of Fort Worth  
30 March–8 June 2003  
San Francisco Museum of Modern Art  
28 June–28 September 2003  
Metropolitan Museum of Art, New York  
27 October 2003–4 January 2004  
Royal Academy of Arts, London  
24 January–12 April 2004

**SUMMARY OF OUTWARD LOANS**

Loans to Exhibitions–Australia  
404

ACT  
44

NSW  
253

QLD  
57

SA  
3

VIC  
39

WA  
8

Loans to Exhibitions–International  
10

New and continuing loans:  
1,509

NGA Travelling Exhibitions  
& Education Lending Program loans:  
627

Total loans:  
2,550
### Inward Loans

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<td>Museum Name</td>
<td>Public Lenders</td>
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<td>Total Lenders</td>
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| Total Public Lenders (66)                                                   | 46             | 52             | 264           | 424           |
| Total Private Lenders (128)                                                | 60             | 376            | 240           | 614           |
| Grand Total                                                               | 106            | 428            | 504           | 1038          |

Inward Loans: 1,038 works were borrowed from 194 lenders
APPENDIX

10 Outward Loans including Travelling Exhibitions 1976–2003

<table>
<thead>
<tr>
<th>Financial Year</th>
<th>Works of art on loan for Travelling Exhibitions</th>
<th>Works of art on loan other than for Travelling Exhibitions</th>
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KEY
- Works of art on loan for Travelling Exhibitions
- Works of art on loan other than for Travelling Exhibitions
APPENDIX

11 Volunteers at 30 June 2003

**CONSERVATION**
Teresa Duhigg  
Gudrun Genee  
Bill Hamilton  
Kathie Collins  
Eddie Davenport  
Helen Deane  
Sylvia Dicker  
Helen Douglas  
Kay Dunne  
Tony Eastaway  
Mollie Fitzhardinge  
Karen Fyfe  
Margaret Gerathy  
Audrey Harvey  
Tony Hayward  
Isobelle Hayward  
Meredith Hinchcliffe  
Joan Johns  
Beryl Legge-Wilkinson  
Anne Luker  
Doris McCauley  
Heather Mears  
Nigel Neilson  
Estelle Neilson  
Jean Nolan  
Jan O’Connor  
Alison Thomas  
Phyllis Treadgold  
Gene Willsford  
Rita Williams  
Elizabeth Woolston  
Gerda Zietek

**CURATORIAL**

*Aboriginal and Torres Strait Islander Art*
Carolyn Cook (intern)  
James Godfrey (intern)  
Kate Brennand

*Australian Painting and Sculpture*
Sandra McMahon (intern)

*Australian Prints and Drawings*
Keith Avent  
Kim Appleby

*Photography (Australian and International)*
Robert Deane  
Bernard Lilienthal  
Gavan Berger  
Caroline MacGregor  
Shelley Clarke

*Decorative Arts (Australian and International)*
Petronella Wensing  
Jane Herring (intern)  
Laura Webster

*Research*
Damian Ooi (intern)

**MARKETING AND PUBLICATIONS**
Caroline Vero

**MEMBERSHIP**
Dorothy Anderson  
Janet Batho  
Elizabeth Brooks  
Judy Burns  
Doreen Butler  
Betty Campbell  
Maureen Chan  
Barrie Clarke  
Catherine Campbell  
Helen Campbell  
Shelley Clarke  
Sally Collignon  
Bruce Cook  
Neil Cormick  
Rebecca Court  
Kerin Cox  
Shirley Crapp  
Dodie Crichton  
Meridith Crowley  
Judith Dahl Taylor  
Eddie Davenport  
Elizabeth Davies  
Sumie Davies  
Mary De Mestre  
Ruth Dobson  
Heather Duthie  
Bea Duncan  
Roma Elford  
Gloria Ellis  
Margaret Enfield  
Brian England  
Phyllis Evenett  
Miriam Fischer  
Judith Fleming  
Patrick Fleming  
Marcia Fletcher  
Margaret Frey  
Cordelia Gee  
Katharina Goyer  
Pamela Guilfoyle  
Barrie Hadlow  
Fiona Hase  
Clem Hayes  
Brit Helgeby  
Rosanna Hindmarsh  
Margaret Hollis  
Edna Howard  
Mieling Huisken  
Odette Ingram  
Mary Ireland  
Tami Jacobsen  
Rosslyn Jackson  
Marilyn Jessop  
Clara Johns  
Diane Johnson  
Kay Johnston  
Krysia Kitch  
Edith Kuhn  
Meg Lambeck

**RESEARCH LIBRARY**
Elisabeth Angel  
Anne Bonyhady  
Kay Smith  
John Thomson

**VOLUNTARY GUIDES**
Win Abernethy  
Gail Allen  
Elizabeth Allison  
Patricia Back  
Anna Bannan  
Susan Bastian  
Hilary Batten  
Elizabeth Bennett  
Elsien Blackburn  
Lyn Booth  
Betty Browning  
Laurel Brummell
<table>
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<th>Name</th>
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<tr>
<td>Paul Legge-Wilkinson</td>
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<td>Jean Lester</td>
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<td>Donald Nairn</td>
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<td>Jill Woodger</td>
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<td>Bob Worley</td>
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<td>Joseph Yoon</td>
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</tbody>
</table>
APPENDIX


*The Full Dress: An encounter with the National Gallery of Australia*
Les Murray
(soft cover 132pp)

*Australian Art in the National Gallery of Australia*
Anne Gray editor
(hard cover, soft cover 456pp)

*Jackson Pollock’s Blue Poles*
Anthony White editor
(soft cover 120pp)

*The Art of Collaboration: The Big Americans*
Jane Kinsman
(soft cover 164pp)

*Pierre Bonnard: Observing Nature*
Jorg Zutter editor
(soft cover 184pp)

*National Sculpture Prize and Exhibition*
Elena Taylor
(soft cover 64pp)

*Gift of Orde Poynton*
Jane Kinsman
(hard cover 72pp)

*Building the Collection*
Pauline Green editor
(hard cover, soft cover 416pp)

Exhibition room brochures for:
*Colour + concept: international colour photography*
*The good, the great and the gifted:*
*Camera portraits of Yousuf Karsh of Ottawa and Athol Shmith of Melbourne*
*The spread of time: The photography of David Moore*
*First Impressions: The early history of lithography – A comparative survey*

*National Gallery of Australia magazine artonview*
Issue no. 31, spring 2002 80pp
Issue no. 32, summer 2002 68pp
Issue no. 33, autumn 2003 60pp
Issue no. 34, winter 2003 52pp
There were 22 consultants paid more than $10,000 in 2002–2003.

<table>
<thead>
<tr>
<th>NAME</th>
<th>NATURE OF SERVICES</th>
<th>AMOUNT</th>
<th>KEY</th>
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<tr>
<td>AR Guilfoyle</td>
<td>Facilities management advice</td>
<td>16,295.45</td>
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<td>Australian Government Solicitor</td>
<td>Legal</td>
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<td>Conservation</td>
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<td>Deloitte Touche Tohmasu</td>
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<td>Manteena Pty Ltd</td>
<td>Building project management</td>
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<td>Morison &amp; Wall</td>
<td>Touchscreens and website</td>
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<td>Page Kirkland Lorimer Pty Ltd</td>
<td>Cost planning for building enhancement project</td>
<td>108,735.00</td>
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<td>Pauline Green</td>
<td>Editorial</td>
<td>59,364.45</td>
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<td>Rodenvy Pty Ltd</td>
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<td>Steensen Varming (Australia) Pty Ltd</td>
<td>Mechanical and electrical engineering advice</td>
<td>74,231.25</td>
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<td>Susan Hall</td>
<td>Editorial</td>
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<td>Technology One</td>
<td>Information Technology</td>
<td>15,120.00</td>
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<td>Tonkin Zulaikha Greer Pty Ltd</td>
<td>Managing architects for building enhancement project</td>
<td>305,679.05</td>
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<td>Valuesourcing</td>
<td>Information Technology</td>
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<td>Virginia Henderson</td>
<td>Fundraising and operational advice for the National Gallery of Australia Foundation</td>
<td>100,064.01</td>
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Total: 2,265,425.79

Key:  
a) Expertise not available within the Gallery  
b) Resources not available within the Gallery  
c) External scrutiny required or preferred
<table>
<thead>
<tr>
<th>Goal 1</th>
<th>Performance Outcome</th>
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<tbody>
<tr>
<td>• THE ACQUISITION OF PREMIUM WORKS OF ART</td>
<td>• PREMIUM WORKS OF ART WERE ACQUIRED</td>
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<td>• THE DEGREE TO WHICH WORKS ACQUIRED STRENGTHEN THE COLLECTION</td>
<td>• ALL WORKS ACQUIRED STRENGTHENED THE COLLECTION</td>
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<td>• THE DEGREE TO WHICH DISPOSAL OF WORKS REFINES THE COLLECTION</td>
<td>• 7% OF THE COLLECTION WAS REVIEWED WITH 516 WORKS IDENTIFIED FOR DISPOSAL</td>
</tr>
<tr>
<td>• THE PROPORTION OF THE NATIONAL COLLECTION REVIEWED</td>
<td>• SIGNIFICANT POPULAR AND SCHOLARLY USE OF THE COLLECTION WAS ACHIEVED</td>
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<td>• THE EXTENT TO WHICH THE COLLECTION GENERATES POPULAR AND SCHOLARLY USE</td>
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<tr>
<th>Goal 2</th>
<th>Performance Outcome</th>
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<tr>
<td>• THE PROPORTION OF THE NATIONAL COLLECTION THAT IS MAINTAINED AT ACCEPTABLE STANDARDS OF STORAGE, DISPLAY, DOCUMENTATION SAFETY AND SECURITY</td>
<td>• MORE THAN 98% OF THE COLLECTION WAS MAINTAINED AT ACCEPTABLE STANDARDS</td>
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<td>• THE PERCENTAGE OF THE NATIONAL COLLECTION REVIEWED</td>
<td>• 7% OF THE NATIONAL COLLECTION WAS REVIEWED</td>
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<td>• THE NUMBER OF CONSERVATION TREATMENTS</td>
<td>• 1,870 WORKS RECEIVED CONSERVATION TREATMENT</td>
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<th>Goal 3</th>
<th>Performance Outcome</th>
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<td>• THE EXTENT TO WHICH PEOPLE’S EXPERIENCE OF GALLERY EXHIBITIONS AND DISPLAYS ENHANCES THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS</td>
<td>• 96% OF VISITORS BELIEVED THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS WAS ENHANCED THROUGH THEIR VISIT</td>
</tr>
<tr>
<td>• THE SATISFACTION OF VISITORS AND THE ART COMMUNITY WITH GALLERY EXHIBITIONS AND DISPLAYS</td>
<td>• 89% OF VISITORS WERE SATISFIED WITH GALLERY EXHIBITIONS AND DISPLAYS</td>
</tr>
<tr>
<td>• THE NUMBER OF PEOPLE ATTENDING GALLERY EXHIBITIONS AND DISPLAYS</td>
<td>• 1,659,427 PEOPLE ATTENDED GALLERY EXHIBITIONS AND DISPLAYS</td>
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<th>Goal 4</th>
<th>Performance Outcome</th>
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<td>• THE ACQUISITION OF PREMIUM WORKS OF ART</td>
<td>• PREMIUM WORKS OF ART WERE ACQUIRED</td>
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<td>• THE DEGREE TO WHICH WORKS ACQUIRED STRENGTHEN THE COLLECTION</td>
<td>• ALL WORKS ACQUIRED STRENGTHENED THE COLLECTION</td>
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<tr>
<td>• THE DEGREE TO WHICH DISPOSAL OF WORKS REFINES THE COLLECTION</td>
<td>• 7% OF THE COLLECTION WAS REVIEWED WITH 516 WORKS IDENTIFIED FOR DISPOSAL</td>
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<tr>
<td>• THE PROPORTION OF THE NATIONAL COLLECTION REVIEWED</td>
<td>• SIGNIFICANT POPULAR AND SCHOLARLY USE OF THE COLLECTION WAS ACHIEVED</td>
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<td>• THE EXTENT TO WHICH THE COLLECTION GENERATES POPULAR AND SCHOLARLY USE</td>
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<th>Performance Measures and Outcomes</th>
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<td>Key Performance Measure</td>
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<td>PERFORMANCE OUTCOME</td>
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<td><strong>Goal 5</strong></td>
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<td>• THE EXTENT TO WHICH PEOPLE’S EXPERIENCE OF GALLERY PROGRAMS AND ACTIVITIES ENHANCE THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS</td>
<td>• 95% OF PEOPLE WHO ATTENDED THE GALLERY’S PROGRAMS AND ACTIVITIES BELIEVED THEY ENHANCED THEIR UNDERSTANDING AND ENJOYMENT OF THE VISUAL ARTS</td>
</tr>
<tr>
<td>• THE LEVEL OF SATISFACTION OF PEOPLE WHO ACCESS GALLERY PROGRAMS AND ACTIVITIES</td>
<td>• 79% OF PEOPLE WHO ACCESSED THE GALLERY’S PROGRAMS AND ACTIVITIES WERE SATISFIED</td>
</tr>
<tr>
<td>• THE NUMBER OF PEOPLE ACCESSING GALLERY PROGRAMS AND ACTIVITIES</td>
<td>• 1,659,427 PEOPLE ATTENDED NATIONAL GALLERY EXHIBITIONS AND DISPLAYS AND 97,796 ATTENDED GALLERY EVENTS AND ACTIVITIES</td>
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<tr>
<td>• INCREASED AWARENESS OF AND ASSOCIATION WITH THE NATIONAL COLLECTION AND GALLERY PROGRAMS</td>
<td>• 1,154,925 USERS ACCESSED INFORMATION ABOUT THE COLLECTION VIA THE GALLERY’S WEBSITES, RESEARCH LIBRARY AND COLLECTION STUDY ROOM</td>
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<td>• THE NUMBER OF WORKS OF ART FROM THE COLLECTION LOANED</td>
<td>• 2550 WORKS OF ART FROM THE COLLECTION WERE LOANED</td>
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<td><strong>Goal 6</strong></td>
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<td>• THE LEVEL OF STAFF SATISFACTION AND FEEDBACK</td>
<td>• FEEDBACK FROM GALLERY STAFF INDICATED AN INCREASING LEVEL OF SATISFACTION</td>
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<tr>
<td>• STAFF ACHIEVEMENT AND PROFESSIONAL RECOGNITION</td>
<td>• THERE HAS BEEN A HIGH LEVEL OF STAFF RECOGNITION AND ACHIEVEMENT IN THE YEAR</td>
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<td><strong>Goal 7</strong></td>
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<tr>
<td>• THE COMPLETION OF STAGES OF THE BUILDING PROGRAM ON TIME AND WITHIN BUDGET</td>
<td>• EXTENSIVE BUILDING REFURBISHMENT HAS BEEN UNDERTAKEN. THE TIMELINE FOR THE IMPROVED FRONT ENTRANCE AND VISITOR FACILITIES PROJECT HAS BEEN REVISED. THE PLANNED IMPROVEMENTS ARE EXPECTED TO BE PROVIDED WITHIN BUDGET</td>
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<td>• THE EXTENT TO WHICH BUILDING PROGRAM OBJECTIVES ARE MET</td>
<td>• THE OBJECTIVES OF THE BUILDING PROGRAM TO DATE ARE BEING ACHIEVED</td>
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<td>• THE FUNDING SECURED FOR THE BUILDING PROGRAM BEYOND STAGE 1</td>
<td>• FUNDING FOR THE BUILDING PROGRAM BEYOND STAGE 1 CONTINUES TO BE PURSUED</td>
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<td><strong>Goal 8</strong></td>
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<tr>
<td>• AN INCREASE IN OPERATIONAL FUNDING FROM GOVERNMENT</td>
<td>• OPERATIONAL FUNDING FROM GOVERNMENT INCREASED BY $2.046 MILLION IN 2002–2003</td>
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<td>• AN INCREASE IN REVENUE FROM NON-GOVERNMENT SOURCES</td>
<td>• REVENUE FROM NON-GOVERNMENT SOURCES INCREASED BY $538,000 COMPARED TO THE PREVIOUS YEAR</td>
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<td>• AN INCREASE IN CAPITAL FUNDING FROM GOVERNMENT</td>
<td>• FUNDING FROM GOVERNMENT TO BE APPLIED TO MEET CAPITAL EXPENDITURE INCREASED BY $115,000 IN 2002–2003</td>
</tr>
</tbody>
</table>
Compliance Index


The following is a summary of this Annual Report according to these requirements:

Access and equity 12, 59
Advertising and market research 12
Commonwealth disability strategy 45
Consultants 68, 161
Contact officers 164
Corporate overview 9
Environment Protection and Bio-diversity 64
Conservation Act 1999, Section 516A, 64
Equal employment opportunity 58
Financial statements 71
Fraud Control Guidelines 13
Freedom of information 14
Industrial democracy 59
Internal and external scrutiny 11
Letter of transmission iii
Occupational health and safety, Section 5.74, 57
Performance-based pay 58
Program performance 8
Staffing overview 59, 105
Staffing profile 106
Table of contents, v
Training 56

Contact Officers

The National Gallery of Australia is situated in Canberra at Parkes Place, Parkes. General correspondence should be addressed to:

The Director
National Gallery of Australia
Telephone: (02) 6240 6411
Facsimile: (02) 6240 6529
Website: http://www.nga.gov.au
email: rmu@nga.gov.au

The National Gallery of Australia is open from 10.00am to 5.00pm every day (closed Christmas Day).

Inquiries regarding this report may be directed to the Deputy Director, Mr Alan Froud, (02) 6240 6401.

Inquiries about procedures for seeking information from the National Gallery of Australia under the Freedom of Information Act 1982 may also be made in writing, by telephone, facsimile or email.

Freedom of Information Coordinator
The Manager, Office Services
National Gallery of Australia
Parkes Place PARKES ACT 2600
GPO Box 1150
CANBERRA ACT 2601
Telephone: (02) 6240 6677
Facsimile: (02) 6240 6529
Email: john.santolin@nga.gov.au
Website: nga.gov.au
A
Aboriginal and Torres Strait Islander collection 18
access 1, 4, 7, 23, 35, 45–52
acquisitions 17, 26,
Acquisitions Committee 10, 104
ActewAGL 37, 69
advertising and market research 12
Agency Agreement 55
air conditioning system 5, 58
Alston, Senator the Hon. Richard 2, 9, 10, 23
American Friends of the National Gallery
of Australia 70
‘Artbeets’ 48
artonview 25
Art Indemnity Australia 2, 40, 41, 69
Art Gallery of New South Wales 4
Art Museums: Sites of communication (symposium) 47
Asian Art 22, 138–139; textiles 30
Asset management 67
attendance 3, 4, 8, 42
audits, compliance 11, systems 11,
financial statements 11
Australia Council 70
Australia Indonesia Institute 70
australianprints.gov.au 5, 50
Australian Air Express 40, 70
Australian Art in the National Gallery
of Australia 5, 47
Australian Decorative Arts and Design collection 20
Australian Government 2, 6, 17, 23, 64, 67
Australian National Audit Office 11
Australian Paintings and Sculpture 18–19
Australian Photography collection 20
Australian Prints collection 19
Australian Protective Services 31
Australian Public Service Code of Conduct 56
Australian Workplace Agreements (AWAs) 55, 56
Australian National University
Humanities Research Centre 69,
Institute of the Arts 70
B
Bacon, Philip AM vi, 2, 10, 18
Berg, Anthony AM (Chairman,
National Gallery Foundation) vi, 1, 5, 10
Tony and Carol Berg 5, 21, 54
Big Americans: Albers, Frankenthaler, Hockney, Johns,
Lichtenstein, Motherwell, Rauschenberg, Stella (The)
4, 30, 36, 37, 47
Bligh Voller Nield 69
Blue Poles and Jackson Pollock’s Blue Poles (exhibition)
4, 24, 36, 37, 47
Bowen, Lionel, The Hon. AC
(Chairman, January 1991 – December 1995) 2
Bradley, Graham and Charlene 69
Building Committee 10, 104
Building refurbishment and enhancement project
2, 4, 5, 30, 63–64, 67, 68
Building the Collection 25
bushfires (January 2003) 4, 68
C
Capital use charge 67
Certified Agreement 55, 59
Chairman, National Gallery of Australia
(Harold Mitchell) iii, vi, 1, 2
Champion de Crespigny, Robert AC vi
Chaney, Michael vi
Charter of Public Service in a Culturally
Diverse Society 12
Churcher, Betty AO (Director,
February 1990 – July 1997) 2, 4
Clarke, David 38
Code of Conduct 56
Code of Ethics 56
Collection development 7, 10
Collection management 7, 10, 29
Collection Management System (CMS) 32
Collection Study Room 46, 51
Comcare 1, investigations 57,
Comcover 60
Commonwealth Fraud Control Guidelines 13
Commonwealth Art Advisory Board 5
Commonwealth Authorities and Companies Act
1997 iii, 9
conservation 29, 30, 31, 32, 56
Corporate Overview 9–14
Cost recovery 10
Commercial operations 68
Committees of inquiry 13
Commonwealth Disability Strategy 59
Competitive tendering and contracting 68
complaints 60
Continuous Improvement Action Plan 57
consultants 68
CPI Papers 70
CPSU 57
Crystal Clear: The architecture of the National Gallery
of Australia 24, 36
D
Dalton Fine Paper 70
Dargie, Sir William 4, 5
Darling, L Gordon AO CMG
(Chairman, January 1982 – December 1986) 2
Davidson Trahair 59
Department of Communications, Information
Technology and the Arts 2, 9, 41
Development Manager 2, 5, 64
Development and Marketing Committee 10, 104
Diamonds (Neil Dawson) 4, 36, 47, illus. 62,
Digitising the collection 31
Director, National Gallery of Australia
(Dr Brian Kennedy) 2, 3–6, 69
Disability Discrimination Act 1992 59
Disposal of works of art 23
Documentation of the collection 32
donors, supporters, sponsors and benefactors 1, 5, 69
Douglass Annand: the art of life 19, 39

E
Ecologically sustainable development 64
education programs 48
Elaine & Jim Wolfensohn Gift Travelling Exhibition
20, 39, 40, 41
electronic and multimedia access, websites
1, 3, 5, 24, 25, 31, 48, 50
Electronic Museum (EMu) 32
Environmental performance 64
Embassy of France 69
Equal Employment Opportunity 58
exhibitions 35

F
Farrell, Dr Peter vi, Family Foundation 69
Financial Operations 67
Fraud control 13
Freedom of information 14
front entrance 2
funding 17, 64, 68

G
Gallery Consultative Committee 58, 59
Gary Hill—Bruce Nauman: International New Media
Art 36
gifts of works of art 2
Gordon Darling Australasian Print Fund 19, 69
Government funding 68
Gray, Dr Anna, Assistant Director, Australian Art
4, 5
Groom, Gloria 37

H
Heidelberg Australia 70
Hermannsberg Potters, The 18
Honeywell 70
Hotel Griffin 70
Hotel Kurrajong 70
HRH The Sultan of Yogyakarta
Hamengku Buwono X 23

I
Ilse Bing Wolfensohn Gift 22
In the box 47, 48
Individual Development and Performance
Agreements (IDPAs) 55, 56
Industrial Democracy 59
Information Systems 51
Information Technology Forum (IT Forum) 51
Interaction with other authorities 13
Interim 69
International Decorative Arts and Design 22
International Paintings and Sculpture 21;
acquisitions 139
International Photography 22
International Prints 22, 140–141
Into the New Millennium 1999–2001 3
Islands in the sun: Prints by Indigenous Artists of
Australia and the Australasian Region 35, 40
Italians: Three Centuries of Italian Art (The) 35

J
Joseph Lebovic Gallery 69
Judicial decisions 13
Juniperberry Food Art 68

K
Kemp, Senator the Hon. Rod, Minister for the Arts
and Sport iii, 2, 9, 10
Kuring Vest Bequest 23

L
Lamb Print 70
Leaf Litter: Adiantum raddianum—maidenhair fern
(Fiona Hall) 18, illus. 66
Lewis, Ann AM vi, 18
Life in the Emperor’s Tomb 22, 41
loans of works of art 1, 3, 4, 29, 35, 52

M
Mackay, John 69
Macquarie Bank 19, 37, 69
Madigan, Colin AO 2, 5, 36, 64
management structure 11

Manteena 69
Market research 52
Marsh Australia 37, 39, 69
Martin, Clare The Hon., MLA, Chief Minister and Minister for Arts and Museums 40
Masterpieces for the Nation Fund 5, 70
McDevitt, Vince 57
Melbourne Museum 35
Membership 49
Merchandising 51, 68
Mollison, James AO (Director, February 1977 – October 1989) 2, 4, 5
Moore, David i, 6
Mount Wellington and Hobart Town from Kangaroo Point (John Glover) 30, illus. 31
Murray Island stone shark illus. 16, 18
Museum Ethics Code 56
Myer Foundation 70

N
NAIDOC Week 46
National Gallery Act 1975 iii, 7, 9, 10, 23, 59
National Gallery of Australia and Sony Foundation Summer Scholarship, Exhibition 48, 52
National Gallery of Australia Council vi, 1, 2, 4, 6, 10, 11
National Gallery of Australia Foundation 1, 4, 10, 21, 70
National Gallery of Australia Service Charter 12, 59, 60
National Gallery of Victoria 4
National Safety Council of Australia 57
National Sculpture Prize and Exhibition 4, 18, 35, 38
Native Title Act, 1993 18
Ned Kelly series (Sidney Nolan) 41, 40
nga.gov.au 5, 12, 50
Nikon Maxwell 69

O
Occupational Health and Safety, Committee, 57
Office edit II with color shift, flip, flop, & flip/flop (Fat chance John Cage) Mapping the studio (Bruce Nauman) illus. 20
Open Day (Saturday 5 October 2002) 4, 46
Out and About: The National Gallery tours Australia 1, 2, 3, 8, 40, 41
Outcomes and Outputs 7, 8
P
Packer, Roslyn vi
Page Kirkland Lorimer 69
Partnership Program 3, 4, 29, 32
Parwalla (Elizabeth Nyumi) illus. 2
Performance information 8, measures, 163–164
Performance Pay 58
Permanent collection 36
Perpetual Trustees Australia 70
Persak, Erica, Assistant Director
Collection Services 40
Pierre Bonnard: Observing Nature 2, 4, 38, 41
Pirie Printers 70
Poynton Bequest, Orde Poynton Esq. AO CMG 22
Pregnant Woman (Ron Mueck) 5, 21, illus. 54,
Private funding 69
Product Development Committee 51
Program Managers 58
Protection of the collection 31
publications, publishing 5, 23, 25, 51, 68
public programs, events 45

Q
Qantas Airways 69
Queensland Art Gallery 2, 39, 41

R
Red Hand Print Studio 19
Report against Strategic Plan 2001–2004 17–70
Research 23, 30, 31
Research Library 23–24
Rio Tinto Aboriginal Foundation 70
Risk management 10, 11, 104
Risk Management and Audit Committee 10, 11, 104
Roet, Lisa 38
Rose Cleaning Service 69
Rotary Collection of Australian Art 39

S
Sacred heirloom textile [ma’a or mawa; mbesa] illus. 30
Sari to Sarong 23, 30, 69
Saville Park Suits Canberra 69
ScreenSound Australia 31
Security 31
Seeing the Centre: The art of Albert Namatjira 1902–1959 4, 37, 39
Senior Executive Service 58
Seven Network 69
Standing adorned Buddha illus. 32
Service Charter 12, 59, 60
Steensen Varming (Australia) 69

Staff of the National Gallery of Australia 2, 6, 56
Indemnities and insurance premiums 60
statistics 59
structure 105
training and development 56
turnover and retention 56
Stephens, John 19
Strategic Plan 2001–2004 3, 10
Goal 1 and 2 17–26; Goal 3 28–32;
Goal 4 35–42; Goal 5 45–52;
Goal 6 55–60; Goal 7 63–64; Goal 8 67–70
Social justice and equity 12
Sol LeWitt: drawings, prints and books 24
Sony Foundation, and National Gallery of Australia
Summer Scholarship 48, 52, 69
Steven Cornwell–Cornwell Design 69
Stokes, Kerry AO
(Chairman, January 1996 – December 2000) 2
Storm on Mediterranean coast (Claude-Joseph Vernet)
21, illus. 28
Sub-urban 5 48
Summers, Terry and Jane Summers-Eve 35

T
Tactility: Two centuries of Indigenous objects, textiles
and fibre 18
Tales of the Unexpected: aspects of contemporary
Australian art 18, 20, 45, artists illus. 45
Taylor Thompson Whitting 69
The Full Dress (Les Murray) 46
The Good, the Great and the Gifted:
Camera Portraits by Yousuf Karsh of Ottawa
and Athol Shmith of Melbourne 39
The Great Goddess Durga 23, illus. 44
The Spread of Time:
The photography of David Moore 36
Tjuwiltjarra (Napanangka) illus. 34
Tonkin Zulaikha Greer 69
Travelling Exhibitions 1, 3, 39–41,
Tsui, Dr TT 69
twentieth anniversary, 20th Birthday
1, 2, 3, 4, 5, 23, 30, 36, 40, 46, 49, 63
Tyler, Ken 22, 47, and Marabeth 70

U
Ungwanaka, Rahel 5

V
Venue hire 68
Visions Australia 2, 40, 69
Voluntary Guides 49
Volunteers 2, 6